

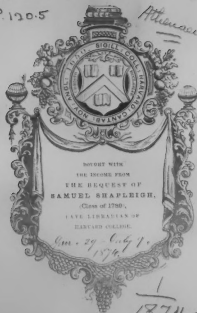
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No. 2410.

SATURDAY, JANUARY 3, 1874.

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Spencer Perceval was a younger son of the Earl of Egmont, and had to make his own fortune. He was born in 1762. After Harrow and Trinity College, Cambridge, he went to the bar. In 1790 he married a lady of some fortune, and in the same year he was made, by the interest of his relative Lord Northampton, Deputy-Recorder of Northampton. Other small appointments followed. Romilly well described him on his joining the Midland Circuit. After mentioning another recruit, Ayscough, as one who "had read a great deal," and was "cheerful, warm, friendly, and a great acquisition to the society of the circuit," Romilly adds:—

"So, too, was Perceval; with much less, and indeed very little, reading, of a conversation barren of instruction, and with strong invincible prejudices on many subjects, yet by his excellent temper, his engaging manner, and his sprightly conversation, he was the delight of all who knew him."

This is the right key to Perceval's political career and character. He was clever, but not profound. He had all suitable ability for a successful Parliamentary life, and for this he

had the aid of high connexions, and a bright, genial character. The "invincible prejudices" of early days led up to rigid and unbending Toryism in manhood. While diligently pursuing his profession, he wrote an elaborate pamphlet on the question of the continuance of Warren Hastings's impeachment after a dissolution, which won the approval of Pitt, and led to an offer from the Prime Minister, in the beginning of 1796, to Perceval, not yet in Parliament, of the Chief Secretaryship for Ireland. The handsome offer was refused from motives of prudence. Soon after, Perceval became King's Counsel; and a vacancy occurring at Northampton, Lord Northampton caused him to be elected for that borough to the House of Commons in May, 1796. He threw himself with ardour into debate, and was an indefatigable supporter of Pitt's administration. When Addington became Prime Minister in the beginning of 1801, Perceval was made Solicitor-General, and in April, 1802, he became Attorney-General. He was Addington's best defender, and when later Pitt and Canning turned against Addington, Perceval's courage and prowess in defence gained for him great applause and a high reputation as a debater. On the eve of Addington's resignation, in 1804, the Chief Justiceship of the Common Pleas became vacant; it was offered to Perceval, and was refused by him. Pitt, succeeding Addington, sought Perceval's assistance, and Perceval continued as Attorney-General under Pitt; and he remained Attorney-General until Pitt's death, in the beginning of 1806. Then came the Ministry of "All the Talents," in which Perceval had no part. He was not unwilling to act under Lord Grenville, but would not enter into the same administration with Fox. He was now accepted as leader of the Opposition in the House of Commons, in preference to Canning. Pitt had some years before designated Perceval as the fittest to succeed him in the lead of his party. It is further stated, that Pitt held Perceval's speaking powers in such high estimation, that he never missed willingly an opportunity of hearing him. When the Ministry of "All the Talents" was broken up, Perceval became Chancellor of the Exchequer in the Duke of Portland's Ministry. He had wished to be Attorney-General, desiring to continue in his profession, and, in consideration of his large family, not to sacrifice legal for political office, which might be of but short duration. But the Duke of Portland pressed upon him the Chancellorship of the Exchequer with the lead in the House of Commons, and overcame the money difficulty by offering him the Chancellorship of the Duchy of Lancaster for life. This arrangement raised an unexpected outcry in the House of Commons, and Perceval having in the meantime declared his determination to accept the Chancellorship of the Exchequer in any event, was obliged to forego the life-tenure of the Chancellorship of the Duchy of Lancaster, and to take it during pleasure. The days are gone when such arrangements for the convenience of Cabinet Ministers could be thought of; but the proposal shows the estimation in which Perceval was held by his party and among the statesmen of the day. Parliamentary reports were then meagre and uncertain. Mr. Walpole's biography has brought forward for the first time,

from the drafts of his speeches, which were carefully prepared, the immense quantity of Perceval's oratory in Parliament while he fought under the leadership of others.

Perceval was Prime Minister from October, 1809, till the shot of an assassin laid him low in the lobby of the House of Commons on May 11th, 1812. He had great difficulty in completing his administration; overtures for junction were unsuccessfully made to Lord Grey and Lord Grenville; he failed also in procuring Lord Sidmouth's assistance; Vansittart, one of Lord Sidmouth's friends, refused the Chancellorship of the Exchequer, and he then turned to two young men of promise, Lord Palmerston and Robert Milnes, the father of Richard Monckton Milnes, Lord Houghton. The Chancellorship of the Exchequer was refused by both, but Palmerston accepted the office of Secretary at War, without a seat in the Cabinet, for which he distrusted his capacity. After some other refusals, Perceval reluctantly determined to retain the Chancellorship of the Exchequer in his own hands, together with the office of First Lord of the Treasury. Speaking of Perceval's want of assistance for debate in the House of Commons, Mr. Walpole says:—

"Two younger men were indeed capable, if they had been willing, of rendering more effectual assistance. But the qualities which ultimately made Sir Robert Peel the greatest minister of the nineteenth century, were only partially developed in 1810, when he made his maiden speech. Constitutional diffidence condemned Lord Palmerston to habitual silence."

The future Sir Robert Peel had just entered Parliament, with a great reputation from Oxford, and he was selected by Perceval to second the Address on the opening of the session of 1810. Peel's father wrote to thank Perceval for the honour of the selection, quaintly saying, that if he (the son)

"has the good fortune to be honoured with your confidence, I flatter myself he will be found deserving of the trust reposed in him; he possesses capacity, industry, and virtuous habits, and under the guidance of a judicious and well-informed friend, he may become a useful member of society."

Early in the session of 1810, Perceval showed the disinterestedness of his character by resisting a great temptation to enrich himself or a son by a sinecure Tellership of the Exchequer, which became suddenly vacant.—

"The place was worth 2,700*l.* a year; it involved no duties; it was in the gift of the Minister; it could be held either by the Minister himself or any member of his family. Singularly enough, Pitt, twenty-six years before, had been subjected to a similar temptation."

Perceval imitated Pitt's self-denial. He gave the Tellership of the Exchequer "to the poorest of his prominent supporters, Charles Yorke." The King, in approving the recommendation of Yorke, wrote,—

"His Majesty cannot in sufficient terms express his sense of the liberality and public spirit which Mr. Perceval shows on this occasion, when an opportunity occurred of making a handsome provision for one of his numerous family, and when, indeed, it had already occurred to His Majesty to have proposed such an arrangement to him."

Lord Palmerston wrote at the time:—

"There is not a man, I am persuaded, on the Opposition side of the House, who would not have taken the Tellership under similar circumstances."

This generous nature inspired friends with enthusiasm and opponents with respect. We

refer the reader to Mr. Walpole's account of the admiration universally excited by Perceval's manly, courageous, and successful conduct through the House of Commons of the Regency Bill of 1811, and of the eulogiums from all quarters evoked by his melancholy death. His politics were cramped and narrow; he had no political prevision; but a more honest, virtuous or amiable man never appeared in English public life.

Mr. Walpole has done well to engraft an extensive historical narrative on the biography; but his history is sometimes obscured by ill-judged omissions. He abstains from all explanation of the cause of Pitt's ceasing to be Prime Minister in 1801, when Addington took his place. He tells fully and well the Canning machinations against Lord Castlereagh in 1809, but omits to tell of the Castlereagh and Canning duel. We have complimented Mr. Walpole on his industry and fairness; but the book is not remarkable for ability, and we cannot call it a classical biography. Mr. Walpole is remiss in keeping up dates as he goes on. He is somewhat too didactic and dogmatical on constitutional questions. When Whitbread, in 1805, moved resolutions censuring Lord Melville, Pitt met them by moving the previous question, and the numbers being equal on a division, the Speaker, Abbott, gave his casting vote against the Government, for Whitbread's motion. Mr. Walpole goes out of his way to remark:—

"No historian, as far as I am aware, has ever criticized this vote of the Speaker; but it seems clear that it was wrong. It is the Speaker's duty, in the case of a tie, to give a vote which shall allow the question to be raised again. The Speaker, therefore, on this ground, should have voted for the previous question" (vol. i. p. 160).

The Speaker's duty can only be described by saying that he should give the vote which he thinks right. It is difficult to see how voting for the previous question would have led to resurrection of the motion. If there were any convention as to the Speaker's course, it might, perhaps, be said that he should show independence of the Government. But anyhow we know not where Mr. Walpole has found authority for his exposition of the Speaker's duty. Again, Mr. Walpole precipitately lays down the law on a point which must engage the attention of Parliament as soon as it assembles. He thinks he has found an unmistakable precedent for Mr. Gladstone's assumption of the office of Chancellor of the Exchequer in addition to that of First Lord of the Treasury, without the necessity of presenting himself to his constituents for re-election. When Perceval became First Lord of the Treasury in 1809, he already held the office of Chancellor of the Exchequer, and after many ineffectual attempts to induce others to accept it, he continued to hold it with that of First Commissioner of the Treasury. The Speaker (Abbott), the Lord Chancellor (Eldon), and the Attorney and Solicitor General all advised that Perceval had not vacated his seat by becoming First Lord of the Treasury. Mr. Walpole concludes that "the acceptance of the Chancellorship of the Exchequer by Mr. Gladstone would no more vacate his seat than Perceval's was vacated by the acceptance of the First Lordship of the Treasury" (vol. ii. p. 55). Apart from the effects of recent legis-

lation and the language of the last Parliamentary Reform Act, there seems to us to be a material difference between the two cases. Perceval was already a Commissioner of the Treasury and Chancellor of the Exchequer; in becoming First Lord he was a Commissioner of the Treasury still. He took no new office. It mattered nothing whether he was first or second Commissioner. Mr. Gladstone, being First Commissioner of the Treasury, takes a new office when he takes the Chancellorship of the Exchequer. With party politics we have nothing to do, and there are signs of a party conflict on the question raised by Mr. Gladstone's becoming Chancellor of the Exchequer in addition to First Lord of the Treasury; but we hold ourselves at liberty to speak of the constitutional question, erroneously treated, as we think, by Mr. Walpole.

NEW TALES FROM THE NORSE.

Tales from the Fjeld. A Second Series of Popular Tales, from the Norse of P. Chr. Asbjørnsen. By G. W. Dasent, D.C.L. (Chapman & Hall.)

To all who are in quest of a book as a new year's present for young people of any age, let us recommend these 'Tales from the Fjeld.' Everyone knows, or at least ought to know, the 'Popular Tales from the Norse,' which MM. Asbjørnsen and Moe collected, and to which Dr. Dasent some years ago gave so wide a circulation in England and in America by his translation, and the excellent introduction by which it was preceded. That work has long been out of print, but we are glad to learn from Dr. Dasent that a third edition will shortly be published. Meantime, let us welcome its worthy successor, this new series of Norse tales, full of the life and spirit, the imagination and the poetry, which made the first series so attractive to old and young alike.

For, although this book will serve as an admirable present for children, its interest is by no means confined to them. Since MM. Asbjørnsen and Moe commenced their task of collecting from the mouths of Norwegian peasants the tales in which successive generations of their forefathers had delighted, a vast impulse has been given to the study of folklore in all its branches, and especially to that of popular tales. The volumes which have been published on the subject are so numerous that they form no inconsiderable library in themselves, not to mention the host of articles in scientific and other journals in which the questions to which it has given rise have been treated by scholars in many lands, more especially in Germany. But few of the collections have naturalized themselves in England, and only the German stories due to the Brothers Grimm can compete in popularity among us with the Norse tales, for which we were indebted in the first place to MM. Asbjørnsen and Moe, and in the second to Dr. Dasent. The present series is contributed entirely by M. Asbjørnsen, for M. Moe, occupied by his duties as a parish priest, has of late years left the pleasant task of gleaning in the harvest-field of popular wisdom and fancy to be carried on by his friend and former colleague, whose official duties lead him year after year into all manner of out-of-the-way places, along the shores of

lonely fjords, across fields where a human voice is seldom heard. Dr. Dasent remarks with justice that "several of the Tales now published are variations, though very interesting ones, from some of those in the first series. Others are rather the harvest of popular experience than mythical tales, and, on the whole, the character of this volume is more jocose and less poetical than that of its predecessor." Still 'The Golden Palace that hung in the Air' is a good specimen of the class of stories in which a youngest son slays terrible trolls and delivers fair princesses from their enchantments; 'The Three Lemons' is another excellent tale of the romantic order, probably a stray from a warmer clime; 'The Green Knight' is a very interesting version of that 'Blue Bird' already so dear to many a young reader; 'Friends in Life and Death' is an exceedingly heathenish form of the myth rendered so widely familiar by 'Rip van Winkle'; and about most of the other stories similar remarks may be made. In fact, young people will find the whole volume full of healthy excitement and honest mirth, while a large portion of its contents will prove of no small value to such students as may not have a thorough acquaintance with the Norse tongue. Even to those who are conversant with ordinary Danish, we may observe, there are many words and peculiar idioms in the 'Folke-Eventyr' which may prove puzzling—especially if they do not happen to possess the newly-published edition of M. Aasen's invaluable dictionary.

Through all difficulties of this nature, Dr. Dasent appears to have successfully made his way. His translation is as accurate as it is spirited, preserving the essential characteristics of the original, and rendering it into vigorous English. Two faults, it is true,—the one of commission, the other of omission,—we have to lay to his charge. It is said that good wine needs no bush, and analogy would lead us to conclude that good tales require no "setting." Dr. Dasent appears to have arrived at the same conclusion after he had finished about a third of the present volume. He began, he tells us, by setting the tales "in a frame formed by the imaginary adventures of English sportsmen on the Fjeld or Fells in Norway." But after a while he "grew weary of the setting and framework," and "resolved to let the Tales speak for themselves and stand alone." We are sorry that this resolution was not formed at an earlier period, for the "setting and framework" are uncalled for, and out of keeping with what they enclose. Our other complaint is, that Dr. Dasent, while he has often altered the titles of the original stories, and has completely changed the order in which they occur, gives no numerical references or other indications by which they may be identified with his versions. The absence of some such assistance has been the cause of our wasting many a minute, spent in an attempt to find in the pages of Asbjørnsen's new series of 'Folke-Eventyr' Dr. Dasent's stories of 'The Haunted Mill' and 'The Honest Penny.' The second of these tales really belongs to the first series, to which it was contributed by M. Moe, forming No. 59 in the fifth and last edition. But having noticed these slight drawbacks, we are glad to resume the more agreeable office of commending to our readers

a book for which they have good reason to be grateful, and of heartily wishing it success.

SIAM.

The Land of the White Elephant, Sights and Scenes in South-Eastern Asia: a Personal Narrative of Travel and Adventure in Farther India, embracing the Countries of Burma, Siam, Cambodia, and Cochin-China (1871-2). By Frank Vincent, jun. With Map, Plans, and numerous Illustrations. (Low & Co.)

IN the volume to which this somewhat sensational title has been prefixed, Mr. Vincent, an American citizen, describes a journey which he lately made to parts of Birma, Siam, and Camboja, and which it took him eleven months to complete. The author claims for his narrative "little else than the merit of being true," and we, for our part, must decline to award him a very much higher meed of praise. Accurate, in the main, he undoubtedly is, and though there are a good many errors scattered up and down the book, yet, perhaps, these are not so frequent as we might have anticipated when we consider that the writer was unacquainted with the language of the peoples he visited, and stayed but a very brief time among them. His style is clumsy and harsh, abounding in abrupt parentheses which break the flow of his sentences; and we have not discovered a single new fact or one addition to our stock of ideas in the entire volume. From this declaration our readers will infer that we are not prepared to rank the present work among the standard authorities on Indo-China. The suggestions which the King took occasion to offer when he gave audience to Mr. Vincent at Mandalay will prove of some interest to those who are acquainted with the policy and prospects of Birma; but, save in that instance, there is really not a passage in the book which deserves to be read a second time. Perhaps, however, it is hardly fair to be too severe upon a production of this class. The book has been a considerable time in preparation—at any rate, we saw it announced by the publishers many months ago; and we had, therefore, hoped that when it appeared at last it might turn out to be of importance. Our expectations have not been fulfilled; but it is probable that Mr. Vincent aims at nothing more than producing a few light and readable chapters, suited to the tastes of the untravelled public. To accomplish this purpose he has simply written out the contents of an elaborate diary, in which he must have diligently noted down in minute detail his experiences from day to day. Such, at any rate, seems to us to have been the plan he followed in making up his book; and we suspect that this is not the first instance in which a volume of travels has been written down to the level of a particular class, or pieced together according to rule of thumb.

We cannot, for example, understand why, if not merely to fill up the book, the author tells his readers (at p. 92) that,—

"Penang forms, together with province Wellesley, Malacca, and Singapore, what is called the Straits Settlements, the government being under the direction of the Lieutenant-Governor of Singapore" [by the way, an inexact statement], "who formerly was subject to the Viceroy of India, but

latterly, I believe, now (sic) reports directly to the (English) Home Government."

We really do not require this sort of information; and as to Singapore, a recent work by a much more experienced man (Mr. Cameron) gives a full account of that colony, and Mr. Vincent's description is, therefore, not merely superficial, but superfluous too. Then we find, on the same page, that Chinese junks "all have huge eyes painted upon their prows, for, says 'John,' 'Spouse no hab got eyes, how can see?'" Why tire us with such more than thrice-told tales as these?

Here is another extract from the traveller's diary (see p. 105):—

"During our stay at Singapore we received every kindness and attention from the American Consul, Dr. Jewell, of — Washington, D.C., who lived with his wife in the same hotel. Dr. J. and his family are Mississippians by birth, education, and residence, but they remained faithfully loyal to the National Government during our late terrible civil war," &c.

Again, it is related, on p. 232, that,—

"There were two kinds of soup, served in large blue china tureens, pigs' feet, and boiled beef, broiled chicken, cooked spread out flat with the feet attached, fried sweet potatoes (here a white variety), boiled and baked rice, half a dozen bowls of mixed and minced meats, two or three varieties of condiments, &c.: then followed a dozen bowls—"

and so forth; and we may observe, that there are no less than eleven passages in which Mr. Vincent tells his readers what he or other people had to eat. The names of places and the titles of officials are, in the main, correctly given, but there are numerous errors, which are obviously due to the subsequent inability of the writer to decipher his own entries. Thus we have (p. 137) the Menam Tacheen (River Tacheen) spoken of as the Mahachen River, and, a few lines further down, we find "another river—the Haichin"—spoken of; the truth being that it was the same river, the Tacheen, down which the traveller, after emerging from the Nakhon-chaissee Creek, had been rowing all day, until he reached the village of Tacheen, at its mouth, and entered another canal. Many similar inaccuracies might be quoted. The most amusing one is where we are told (p. 80) that the Government of Ava enforces obedience on any dependent tribe in Laos who may threaten resistance by entirely cutting off from them so necessary an article of diet as *suet*. Yet at the same time it is remarked that these tribes export cattle. First of all, the Laos tribes do not eat suet; and, secondly, if they export cattle they cannot be in want of it. The puzzle is explained if we suppose that in Mr. Vincent's diary the original word was "salt."

On p. 76, the Panthay rebellion is alluded to as still going on. No doubt this was the fact when the diary was written, but Mr. Vincent ought really to have informed himself that Taly was captured a few months back, and its Mohammedan leaders were dispersed. It is somewhat difficult to discover what were the objects which Mr. Vincent had in view when he decided to travel across Indo-China. He is not a sportsman, at least, he says not a word about shooting; he is not a missionary; he is not a professional newspaper correspondent, like Mr. Russell or Mr. Stanley; he is not a naturalist—his conclusions are too

commonplace and unscientific to warrant any such supposition: he appears to be nothing more than a traveller who has taken the trouble to compile a book of very moderate merits on subjects which have all been treated much more fully by recent writers, whose works we must confess that he does not seem to have sufficiently studied before he sat down to his task.

It is disappointing to find that Mr. Vincent could only afford so short a time to the exploration of the Cambojan ruins. He was nineteen days in journeying from Bangkok to Angkor (on the whole, rather quick travelling), and he set out on his return four days afterwards. He has, therefore, been able to add nothing to what we already know concerning these remains, and his account is far inferior to that compiled from the notes which M. Mouhot left behind him. The authorities proper to be consulted about the ancient Cambojan Empire are Dr. Bastian's work on Eastern Asia, and the recently published official account of the French journey of exploration in Indo-China. Mr. Ferguson's theories are not warranted by the evidence. Taking his accounts of the Cambojan ruins at second hand, he adapts them to the "tree and serpent-worship" theory. A sort of subsidiary veneration for certain trees and serpents is in some strange way mixed up everywhere with the Buddhist superstitions; but the people who built the temples and cities of Tchén-la (as the Chinese historians term it) were essentially Buddhists. Neither is it necessary, at least in our view, to assign to these ruins the extraordinary antiquity which some have attributed to them. Thus, Mr. Vincent seems to follow Mouhot in believing them to be 2,000 years old; and speaking of the arched roofs in the galleries of the great temple, he describes their ceilings as "uncarved."

Had he looked a little more narrowly, he might have discovered that the interior faces of those arches—the only rough-hewn portions of the temple—were originally hidden from view by elaborately-carved wooden ceilings. And there are places here and there where fragments of the woodwork remain. This fact must preclude us from assigning a very early date to its construction. Moreover, it is wholly unnecessary to do so. The character in which the numerous inscriptions have been written no doubt differs from modern Siamese and Cambojan, from the Pali and the Sanscrit, but it has been shown to be akin to the three latter. There is, or was, a priest at Udong, who professes to read a good deal of it; and who has picked out the alphabet; and it is only because his knowledge of Sanscrit fails him that he has not made his interpretations complete. Misgovernment, oppression, war, famine, and pestilence, accompanied at last by the wholesale migration of the remnants of the population, as well as by the rapid growth of tropical vegetation, would bring the Cambojan temples to their present stage of decay with far greater rapidity than might be the case in cooler climes. We cannot here do more than thus touch upon this very interesting subject. Mr. Vincent's visit was so brief that his account is imperfect, and his conclusions inexact. There is no need to drag in the lost tribes of Israel (page 223), or to make out a connexion between Camboja and Rome from a fancied resemblance in the sound of a

native name. But it does not follow from this that Byzantine artists did not furnish the designs. We are sorry that we cannot speak very favourably of Mr. Vincent's production; it is, however, impossible for a just critic to pronounce more than an extremely qualified approval. The book may, perhaps, entertain some readers, but it has no fascinations for us. The Marquis de Beauvoir spent but one week in Siam, yet he wrote a most interesting account of his visit. How was it he succeeded where Mr. Vincent has failed? First, he wields a brilliant pen; and, secondly, he attached himself in Bangkok to a Roman Catholic priest who had spent thirty years in the country, and pumped his informant dry about Siam and the Siamese. Mr. Vincent, in every place he visited (with one exception), got hold of the wrong men instead of the right ones. Thus in Mandalay, he depended upon a Chinaman, in Bangkok, chiefly on the American Consul, who had been but two years there, and knew nothing of the language; he travelled down the great lake *alone*; at Penompein, he picked up a Manila man, perhaps a half-caste Spaniard or a Portuguese, and a sailor named Edwards, and it was under the auspices and guidance of the latter that he made himself acquainted with Saigon. If Mr. Vincent had not been so shy as he would appear to have been of the English and French officials in the districts which he traversed, he might have written a better book.

History of the English Institutions. By Philip Vernon Smith, M.A. (Rivingtons.)

If it be, as we think, a mark of learning in a short historical treatise that its sins are sins of omission, not of commission, the author may, on the whole, fairly be awarded that praise for this 'History of the English Institutions,' even the omissions of which might escape notice, but for its rather ambitious title. It contains, in a short compass, an amount of information not otherwise accessible to students without considerable research. The chapter on Local Government in particular is well executed. It would be hard to name any other book in which the history of our local institutions, from the Gemots of the first Teutonic settlers down to the County Court, the Local Government Board, and the School Board of our own day, is to be found. There is, however, a repetition in this chapter of an erroneous proposition laid down in the first chapter of the book, that, after the Conquest, "the clergy, with the exception of the higher ecclesiastics, who held baronies, were excluded from the right of participating in the judicial and administrative business of the whole kingdom, and of the separate shires and hundreds." The object of the ordinance of William the First separating the spiritual from the secular courts was ecclesiastical privilege and immunity, not ecclesiastical exclusion and disability; the real exclusions and disabilities were imposed on the laity, not on the clergy. Lay judges were precluded from taking cognizance of causes over which the Church claimed jurisdiction, and the laity were subjected to the canon law and to the exclusive jurisdiction of ecclesiastical courts, in respect of many lay interests which would have been better protected in secular courts. So far from being excluded from participation

in the judicial and administrative business of the whole kingdom, the clergy of all grades took the most active part in both administrative and judicial business down to the reign of Edward the Third, and down to the sixteenth century the officers of the Court of Chancery and the Barons of the Exchequer were generally in ecclesiastical orders.

On the influence of the class of *ceorls* as a whole, and on the openings to individuals to rise to the rank of thegn and of bishop before the Norman Conquest, Mr. Smith makes a remark which deserves consideration in connexion with the rise in our own day of individual workmen to the rank of great capitalists. "The class, as a whole, became gradually depressed. The mere fact that the leading men were being perpetually taken out of it, created of itself a tendency in that direction." But the statement that subinfeudation was one of the chief causes of an improvement in the condition of the villeins from the time of Henry the Second, would hardly meet with the assent of some of our best English historians. Mr. Stubbs would probably be of opinion that subinfeudation tended to crush the lowest class of tenants beneath a superincumbent mass of middle-men, and that the statute of *Quia Emptores* was practically a boon to the villein.

Mr. Smith's arrangement of subjects appears to us, in some respects, awkward and inconvenient, as leading to cross divisions and strange postponements. The reader is bandied back and forwards from chapter to chapter, and sent up and down from section to section, without even numbers of the chapters and sections in the margin or dates at the head of each section to assist his research. Much of the matter in the chapter on Legislation would naturally find a place in the one on Parliament; and all account of the king—an institution which played so great a part in our constitutional history before as well as after the Norman Conquest—is postponed until nearly the middle of the book. A desire of brevity is, doubtless, in part, the cause of some inaccuracies and obscurities, and some serious shortcomings. Of the first, we have an instance in the statement, p. 4, that "they (the people) made continual encroachments on the fole-land by converting portion after portion of it into boc-land—land held by private individuals." The author may be full of learning on the subject of fole-land and boc-land, but his language on the point is so loose, that an unlearned student might conclude that the people promiscuously cut up the fole-land among them, or that individuals from time to time cut slices off the common territory and appropriated them. And surely a student has reason to complain of the absence of all explanation of the meaning of "the personal element" in the following passage:—"While in the early Teutonic polity the relations of the people to their rulers were purely personal in their nature, these relations under the feudal system were almost as exclusively territorial. But though dominant for a time, territorial relationship did not stamp out, or even permanently over-ride, the incidents of personal relationship. Whatever excellence our institutions possess over those of other nations, is due in great measure to the fact that the personal element was left in our constitution sufficiently strong to contend with, and even-

tually over-master the territorial element." Macaulay's reprobation of "the unpleasant trick which Gibbon brought into fashion of telling a story by allusion," ought to have sufficiently discountenanced this trick on the part of historical writers, especially of hand-books for students, yet it is one of their commonest offences to this day. They speak, for instance, of "the Lower Empire" without a word of explanation; and though Mr. Smith is guiltless of that particular imitation of Gibbon's unpleasant trick, he says, p. 83, with respect to early English towns possessing an independent organization,—"These boroughs (including cities) were not handed over by the Conqueror to his barons with the counties in which they were situate." Cities are italicized, yet the student is not told what distinction between cities and boroughs is denoted.

The author's chief sins are, as we have already indicated, sins of omission. For this he gives the excuse in the Preface that "the omission of all notice of the law of treason, and of other matters more or less akin to the subject of the work, has been due to a desire to compress the volume within the smallest possible limits." Royalty, we have already observed, ought to have been specially referred to in the first chapter of the work, as an institution which played a leading part in the early history of the English constitution; the omission, however, is in a good measure atoned for by the learning on the subject contained in a later chapter. But the omission of the Church clearly arises from the fact that Mr. Smith is weak on that side of our early history. He refers among his authorities particularly to Mr. Stubbs's 'Illustrations of English Constitutional History,' and the student who consults that very useful and learned work will not find the influence of the ecclesiastical element over the formation of English institutions, both prior to and after the Norman Conquest, passed over as it has been by Mr. Smith. The history of our laws relating to land, again, and of the causes which have formed our peculiar land system, is disposed of in a sentence which contrives to compress a good deal of mis-statement into a few words, page 27, respecting the effect of the 12 Car. II. c. 24:—"Thus was completely swept away all that was burdensome in the remnants of feudalism; for we cannot regard as such the surviving traces of it, some of which even now exist in many of our institutions, and especially in our law of landed property." The causes of the growth of our double system of law and equity, too, might surely claim a place in a 'History of the English Institutions,' and we cannot accept the meagre reference to the Court of Chancery in the chapter on Judicature as satisfying that claim. We might, also, have reasonably looked at the present day for some notice of the institutions relating to women in such a history; but beyond a reference to the descendibility of feudal lands and peerages in the female line, and to some statutes of the reigns of Elizabeth, Anne, and Victoria, there is not a word in Mr. Smith's book bearing directly or indirectly on the rights and disabilities, personal or proprietary, political or civil, of half the community. It would, perhaps, be too much to expect in so short a treatise anything of the philosophy of the

history of English institutions, of the tendencies perceptible in their rise and decline, and the social forces shaping their forms; yet Dalrymple's 'History of Feudal Property,' a work published more than a century ago, though necessarily on several points behind the modern learning shown in Mr. Smith's book, contains much instruction of that kind, well deserving attention even at the present day.

We can, however, commend Mr. Smith's book to students of English history as one they ought not to be without, although they may not find in it all that from its title they might expect, or all the facilities for its study they might desire.

THE SEPOY WAR.

Incidents in the Sepoy War of 1857-58. Compiled from the Private Journals of General Sir Hope Grant, G.C.B. Together with some Explanatory Chapters, by Capt. H. Knollys, Royal Artillery. (Blackwood & Sons.)

In this volume Capt. Knollys has set in order and arranged in a collected form the rough manuscript notes of a private journal, kept under circumstances of danger and fatigue, during the Indian Revolt of 1857-8-9, by Sir Hope Grant. Unfortunately it appeared desirable to make considerable alterations in the original arrangement of the diary, in which the events of the preceding twenty-four hours were committed to paper whilst fresh in the writer's memory; the consequence is, that the whole now bears the character of a retrospective compilation, and has lost that charm and freshness which we expect to find in the personal relation of incidents in which the narrator took part, or of which he was an eye-witness; for, although the facts and opinions are Sir Hope Grant's, the language and interpretation of them are Capt. Knollys's.

The compiler and critic complains of the extant military literature relating to the period as scanty and unsatisfactory; but this authentic narrative, although doubtless interesting in its details, throws no new light upon the history of those momentous times; its pages, however, bring forcibly before the reader the varied scenes and tragic events which followed one upon another in rapid succession.

The notes selected from the journal range over two eventful years, but the public interest will be concentrated on the scenes of the first few months, when the possession of our Indian Empire hung, as it were, on a slender thread. A running commentary is supplied by the editor, without which it would be a difficult task to follow the course of events.

The extracts commence on the memorable 10th of May, 1857, at which date James Hope Grant was Colonel in command of his regiment, the 9th Lancers, then stationed at Umballa. Here the concentration of all the available European troops was ordered by General Anson, the Commander-in-Chief of India, on his learning of the outbreak at Meerut, and here he arrived himself on the 15th of May to organize the small army, which consisted of only four European regiments and two troops of horse artillery, and which two days later commenced the march on Delhi. At the same time Col. Grant was appointed Brigadier of the cavalry. General Anson was

quickly carried off by cholera, and Sir Henry Barnard, a Crimean officer of repute, took the command at Kurnal. On the 7th of June a junction was effected with Brigadier Wilson's column from Meerut, and on the following day the rebels were completely defeated at Budlee-ka-Serai: the famous siege of Delhi was forthwith undertaken by a small handful of English bayonets and a feeble force of artillery, opposed to whom was a regularly fortified town, hordes of armed combatants, a powerful ordnance, and unlimited ammunition. For weeks repeated attacks were made by overwhelming masses on the British position, whilst fever and cholera were rife. The energetic cavalry Brigadier seems to have lived in his saddle, to have been ubiquitous, and to have, on several instances, narrowly escaped with his life. On one occasion the writer of the journal says:—

"As long as daylight lasted we drove the rebels back; but when darkness ensued they got round our flanks, and two of my guns (Money's, I think) were in the greatest jeopardy. I, therefore, collected a few men together and charged the enemy. A Sepoy, within five yards of me, fired at my horse and put a bullet through his body close to my leg. It was singular he did not aim at me; but, in all probability, he thought it best to make sure of killing the horse, and that then to a certainty the rider would fall into his hands. I felt that my poor charger had received its death-wound, yet he galloped on fifty yards through the throng of rebels, and then dropped down dead. I was in rather an awkward predicament—unhorsed, surrounded by the enemy, and, owing to the darkness, ignorant in which direction to proceed—when my orderly, a native Sowar of the 4th Irregulars, by name Rooper Khan, rode up to me, and said, 'take my horse, it is your only chance of safety.' I could not but admire his fine conduct. He was a Hindostanee Mussulman, belonging to a regiment the greater part of which had mutinied, and it would have been easy for him to have killed me and gone over to the enemy; but he behaved nobly, and was ready to save my life at the risk of his own. I refused his offer, but, taking a firm grasp of his horse's tail, I told Rooper Khan to drag me out of the crowd. This he performed successfully, and with great courage."

Barnard fell a victim to cholera, and was succeeded by General Reed, who, however, relinquished the command at the end of a week, placing Brigadier Archdale Wilson of the Bengal Artillery, "who did not happen to be the next senior officer present," at the head of the troops.

Capt. Knollys ably vindicates the memories of Generals Anson and Barnard from the reproach and censure undeservedly cast upon them by Lord Canning, Sir John Lawrence, and contemporary opinion. He adds:—

"Brigadier General Wilson exerted himself to the utmost, never flagging for an instant; and though cautious, he lost no opportunity of pitching into the enemy whenever he had a chance. The rebels did not like the severe handling they had received, and though still constant in their attacks, were easily driven back."

By the 12th of September the siege batteries were completed, and as the gunners were deficient in numbers, they were assisted in their duties by volunteers from the cavalry. One battery of twenty-four pounders was entirely manned by thirty men from the 9th Lancers. The assault on Delhi, and the six days' severe fighting, 14th—20th September, which ensued, was followed by the evacuation of the town:—

"On the morning of the same day" (20th of September), "I was ordered to make a demonstration with a strong force of cavalry to the right of the city, just beyond the Ede Ghur. On reaching this position, information was brought me by a native, that the town was evacuated. I at once returned to camp, and despatched Capt. Hodson to inform the chief of the news. General Wilson forthwith ordered a force to proceed to the palace gate, and to the gate of the adjacent fort, and to blow them open. Both were found deserted, with the exception of a sentry at each post. One of them was dressed and equipped according to regulation, and was marching up and down his beat armed with a musket. In the Museum at Naples is to be seen the skull and helmet of a man who was found buried at his post in a sentry-box in the midst of lava. The inscription states the occupant to have been a 'brave soldier,' but nothing could have been braver or cooler than the conduct of these two Sepoys, who must have known that their fate was sealed. Both were immediately put to death. We now ascertained that Delhi had been evacuated during the night. India was saved; and the fearful struggle, which had shaken the nation to its foundation, was passing away like a heavy thunder-cloud from before the sun. There was no longer any danger to be apprehended from the Punjaub, and we heard that British troops were fast pouring into Calcutta."

After the fall of Delhi, a column of the British, under Col. Greathed, was despatched in pursuit of the Rebels across the Jumna to Agra. Here he was superseded, by order of General Penny, by Hope Grant, who was instructed to make the best of his way to the second relief of Lucknow, where Outram and Havelock were hemmed in. On his way thither, he relates:—

"One morning, when I was having breakfast by the road-side, a coolie put into my hand a quill, which he had ingeniously fitted into a hole made in his cudgel, the aperture being so carefully closed up with a piece of wood that it was scarcely perceptible. Inside the quill was a small roll of paper, on which was written a despatch, traced in Greek characters, so that, had it fallen into the hands of the mutineers, they would have been unable to have discovered its meaning. I had almost forgotten my Greek, and I employed several young gentlemen lately from school to decipher the missive. It proved to be from Sir James Outram, written from the Residency at Lucknow, and requesting that aid might be afforded to his force as speedily as possible, as they were running short of provisions, and would not be able to hold out much longer."

On the 30th October, Grant crossed the Ganges at Cawnpore, and was joined, near the Alum Bagh, by Sir Colin Campbell, his old friend, who forthwith assumed the command:—

"On the morning of the 12th November the main body marched for the Alum Bagh. Sir Colin had previously raised me to the rank of a Brigadier-General, and he very kindly told me that he would consider the whole force under my command, he himself merely exercising a general supervision over the operations."

The details of this second relief of Lucknow and the celebrated meeting with Havelock and Outram are most interesting. The abandonment of Lucknow, the admirably-executed retreat to Cawnpore and subsequent final capture of Lucknow, with the various operations incident thereon, are fully detailed in the journal, and the remainder is only of minor interest. As soon as it was clear to Sir Colin Campbell that the whole of Lucknow was completely in his possession, and that the enemy as a combined army had ceased to exist, he broke up the British "Oude army"

into several fractions and flying columns under brigadiers, who were despatched in whatever direction they were urgently needed. Brigadier-General Hope Grant held the most important of these commands, besides exercising the supreme supervision of military affairs in the province in Sir Colin's absence. He now received the K.C.B., and in February, 1858, was promoted to the rank of Major-General. The events of the subsequent year, although comparatively unimportant, were, nevertheless, very stirring, and found plenty of occupation in beating up the detached parties of rebels wherever congregated, and in making "dours" or raids on disloyal chiefs near the frontier: and on the 26th of February, 1860, Sir Hope Grant, having been gazetted a Lieutenant-General, sailed for China to take command of the British forces in that country.

Memoir of William Ellis, Missionary in the South Seas and Madagascar. By his Son. With an Estimate of his Character and Work, by H. Allon, D.D. (Murray.)

By all who take any interest in Missionary enterprise, the name of William Ellis must always be associated with the work of evangelization in both quarters of the southern hemisphere, carried on for three quarters of a century by the London Missionary Society; but to many of the present generation he is known exclusively by the latest and crowning work of his life, viz., the restoration of the persecuted Church in Madagascar, an island, however, which he never personally visited until he had attained his sixtieth year.

William Ellis was born in 1794, the year before the establishment of the Society with which his life and labours were subsequently so intimately related. The child of poor and illiterate parents, his earliest days were spent in the school of hard work and poverty.

"When scarcely more than six years old he was employed at the rate of two shillings a week in winding cotton-wicks with one hand, while with the other he nursed his little brother, thus relieving his mother of a portion of her task and adding his mite to the family earnings."

The only teaching he seems to have enjoyed was a much-interrupted attendance at a small school kept by a Unitarian minister, and at twelve years of age he went to work with a market-gardener, from which time he never cost his father a penny, but contributed from his small earnings to the support of his family. We next hear of him working in the garden of a clergyman, and subsequently in some extensive nurseries at Kingsland, where he learned the art of gardening for which he had a great predilection. Subsequently a change came over his feelings. In 1814 he was admitted a member of the Independent Church, and almost immediately afterwards became an accepted candidate for foreign mission work under the direction of the London Missionary Society. "The gardener's vocation was now to be exchanged for that of the student." He pursued his studies at Gosport, under Dr. Bogue, qualifying for the ministry, little more than four months being allowed for this preparatory work.

"He returned to London to apply himself to the acquisition of some branches of practical knowledge that were justly deemed essential to his efficiency in the field of labour for which he was preparing. The amount of information and

practical skill that he succeeded in acquiring during the few months that remained before his departure from England is truly amazing. During this brief interval of only six months he made himself acquainted with the art of printing, and became expert in all its processes, from type-setting to imposing the formes and working the press. He also learned the art of bookbinding. For some months, moreover, he attended lectures in several branches of medicine and surgery, as well as the medical and surgical practice at St. Bartholomew's Hospital. Nor was scholastic learning entirely laid aside, some portion of the time being spent at Homerton Academy, where, under Dr. Pye Smith, the foundation, at least, was laid for the study of classics. In fact, he omitted no opportunity of adding to his stores of knowledge."

In 1815 the young candidate was ordained by Dr. Waugh and the following day married to Mary Mercy Moor, and within a few months he started with his wife for the South Seas. They first settled in the island of Eimeo, one of the Georgian or Windward group, where such was Mr. Ellis's linguistic facility that he could converse familiarly on any common subject in the Tahitian language within much less than twelve months. Here the Missionary's gardening experiences were of great service to him; he introduced various fruits and vegetables which have since become valuable additions to the wealth of the islands, and a source of considerable foreign trade. The next mission station the young couple occupied was Huahine, one of the Society Islands: here sugar and cotton cultivation was introduced, and, besides the preaching the gospel, a code of civil laws was drawn up and trial by jury instituted, whilst capital punishment was omitted. The Sandwich Islands were next visited, and Ellis was one of the first Europeans to visit and describe the volcano of Kiranea.

In 1824, on his way homeward, Ellis preached in many of the principal cities of America, and reached England with his invalid wife after nearly ten years' absence. Thus ended the first period of active missionary labour.

From 1825 to 1830 Ellis was actively employed as travelling agent in advocating the claims of the Missionary Society before public audiences throughout the United Kingdom, and there was not a town of any importance which he did not visit. "Successful as were Mr. Ellis's efforts on behalf of missions—in pulpits, on platforms and in social intercourse—he exerted certainly a wider, and probably a more effective, influence by his pen." In 1826 the 'Tour through Hawaii,' and in 1828 the 'Polynesian Researches' were published, and "met with a reception unprecedented certainly in the history of missions, and not often surpassed in the history of travel." Southey reviewed the Researches in the *Quarterly Review*. Mr. Ellis also edited an annual advocating the cause of missions to the heathen, entitled 'The Christian Keepsake.'

In 1830 Ellis was appointed Foreign Secretary to the London Missionary Society, and four years afterwards had to mourn the death of his first wife. He married again in 1837 Miss Stickney, better known under her married name as the authoress of 'The Women of England,' and other works. During what intervals of relief from official work he could command he compiled the 'History of Madagascar,' which was completed and published in 1838, the 'History of the London Mis-

sionary Society' in 1844, and 'Village Lectures on Popery' in 1847. In 1841 Mr. Ellis took up his residence at Hoddesdon, near Ware, where he assumed the regular pastorate of the Congregationalists, bestirring himself with his usual energy in the erection of a new chapel, and the establishment of various schools and kindred institutions.

In 1852 reports reached England, giving a hopeful account of certain changes in the Malagasy government, and under these circumstances the London Missionary Society thought it desirable to send an agent to gain authentic information as to the opportunity for re-introducing Christian Missionaries into Madagascar. Mr. Ellis was selected and cheerfully undertook the service, and Mr. Cameron, a former missionary in Madagascar, was associated with him in the mission. The history of the restoration of the Church in Madagascar has been so fully told in recent publications that it need only be briefly alluded to. Mr. Ellis published his narrative of 'Three Visits to Madagascar' in 1858. In 1861 the heathen Queen died, and as soon as possible the veteran missionary was again in the field, and the results of his labours may be read in 'Madagascar Revisited,' and 'The Martyr Church of Madagascar,' besides which works the indefatigable labourer also edited the Malagasy Bible. Dr. Allon with justice says:

"It is not too much to say that to Mr. Ellis alone it is owing that Madagascar is at this moment a free, constitutional, and Protestant country. Christian, in any case, it probably would have become—the seeds of Christianity had been planted and had produced fruit before Mr. Ellis visited the island—but his wisdom in the great crisis of transition largely determined what character its Christianity should assume, whether that of simple spiritual truth and freedom, or that of Romish superstition and bondage; what ecclesiastical organization its churches should assume, whether that of self-regulated freedom or that of hierarchical authority; and what should be the relations of the latter to the civil government, whether those of subordination and dependence, or those of spiritual and pecuniary independence. Through his counsels and urgencies the churches of Madagascar have probably been saved from the disastrous history and issue of Established Churches in all nations. Few men in modern times have been called upon to discharge such a mission, few have possessed such a combination of qualifications for it, and few have achieved a success so disinterested and noble. To the Madagascar of future generations William Ellis will be, only in a far simpler and nobler character, what Augustine was to England, what Boniface was to Germany, what Patrick was to Ireland, with the great distinction that, unlike them, he had forged no chains to bind the Christian energies and life of the Malagasy."

Ellis finally returned to England in 1865, but not to rest upon his laurels; he ignored the fact that he was growing old. "Work was assigned to him, and cheerfully undertaken, which would have been arduous to most men in the prime of their power." Death overtook him in the midst of his labours, and after a short week's illness he died, on the 9th of June, 1872, in his seventy-eighth year, and was quickly followed by his wife, who died on the 16th of the same month.

NOVELS OF THE WEEK.

Ivan de Biron; or, the Russian Court in the Middle of Last Century. By the Author of 'Friends in Council.' (Isbister & Co.)

Not a Heroine. By Mrs. Brookfield. 2 vols. (Smith, Elder & Co.)

A Young Man's Love. By Mrs. G. Hooper. 3 vols. (Tinsley Brothers.)

Idlony Point. By Lady Verney. (Smith, Elder & Co.)

Transmigration. By Mortimer Collins. 3 vols. (Hurst & Blackett.)

SIR ARTHUR HELPS may be said to have broken fresh ground in his present work, although it is not the first time that he has occupied himself with a Russian theme. For in his 'Oulita the Serf,' a play founded upon one of Tourguénief's stories, he confined himself to the relations existing between the peasantry and the landholders of Russia; in 'Ivan de Biron' he gives a picture of the Russian Court, and the treatment of its lordly vassals by their imperial rulers. Not a pleasant picture, on the whole, is it that he draws; for the intrigues, of which the comely and sensual Empress Elizabeth was the centre, were by no means exalted or edifying, although he has, to a considerable extent, succeeded in veiling, or at least keeping in the background, their most objectionable features. On the good points in the character of the Empress (whom the English ambassador pronounced to be too stout to be a conspirator) stress is laid; those which do not admit of favourable treatment are left all but unnoticed. With this method of portrait-painting, as applied to a sovereign who had the undoubted merit of loving much, only the sternest critics are likely to find fault; but whether it is admissible in the case of so different a potentate as Johann Ernst Biron (or Biren), Duke of Courland, and patron as well as namesake of the hero of the present tale, is a very different question. If what has generally been said of him heretofore be true, he was one of the worst of men, and his memory as fully deserves to be held in execration as that of the meanest murderer who ever perished ignominiously on the scaffold, and afterwards remained unwhitewashed; but this is a question of more interest to students of history than to devourers of fiction.

The story opens well with a brilliant sketch of the conspiracy by which the Regent Biron was hurled from what was virtually the throne into far distant exile. Then comes a charming description of the life led in Siberia by the young Ivan de Biron, who finds there the heroine of the tale, a Princess Marie, and renews in the lonely village the courtship which he commenced in the capital. A spirited account follows of the revolution, by which the Empress Elizabeth was placed upon the throne, and which, among other results, brought about the recall of Ivan and Marie, and transformed them from almost contented peasants into courtly ornaments, vexed by many troubles, and strangers to such peace of mind as they had known in the tranquil forests in which they had been wont to meet. Then comes a second exile, during which the estranged lovers enter upon a new course of life, passing through a fresh phase of sentiment, and ripening towards the reconciliation which, after a second recall from banishment, finally blends their fortunes. Such is a brief outline of the story, one which would

deserve respectful notice, even if it possessed no other merit than that of being a conscientious attempt to give life and brilliancy to what is, to most English eyes, a dull page of history; but it has many other claims upon the attention and favour of its readers, many other qualifications for deserved success. The studies of character which it contains are numerous, and they are carefully worked out, special pains having evidently been taken with the delineation of some of the minor personages, such as the gipsy Azra, or the cynic Nariskoff; but what will render the book specially attractive to the admirers, so many in number, of 'Friends in Council,' is the frequent occurrence of the shrewd observations, and the wise utterances, which give a peculiar charm and value to much that Sir Arthur Helps has written. Of such a nature, for instance, are the remarks in which, enlarging upon the sweetness of the uses of adversity, he points out with gravest irony, how excellent a remedy is afforded by exile for many mental complaints, inasmuch as "there are few things more desirable for a human being than that there should be sudden breaks in the ordinary routine of his existence," and exile affords "one of those breaks in the continuity of life which are often so serviceable to the soul,"—especially as, at the period in which Biron lived, "exile to Siberia was merely a Russian mode of going out of office," and "there are some zealots, perhaps, who, living under constitutional governments, and fondly desiring that those who govern should have more power of government, would not be sorry if there were a Siberia attached to their own country, to which the chiefs of the defeated party might occasionally be sent, instead of being suffered to remain, and thus to form a powerful and vexatious opposition, able to thwart the policy of their successors in office."

Captain Morant, R.N., whose newly-married wife was "not a heroine," had an irreverent habit of slighting the little superstitions of his neighbours. Being on shore at Gibraltar, waiting for the steamer which was to take him to join his ship, he accompanied a High Church friend, a clergyman of the "Anglican" persuasion, on a trip into the country, and was overtaken by a thunder-storm near Sah Roque. As they happened to be near a crucifix, the estimable Mr. Orde instantly prostrated himself before it, thereby eliciting from the Captain some remarks couched in a spirit of "Protestant narrowness." The heresy was signally avenged; for that instant a flash of lightning struck the emblem, and hurling it upon the irreverent sailor, felled him senseless to the ground. Apparently he soon recovered from the shock, Mr. Orde leaving him in his usual high spirits, and himself, much edified and impressed, proceeding to Central Africa, there to eradicate fetishism, image-worship, and other errors of the heathen. But a remarkable train of consequences was to flow from this occurrence, which the Captain at the time thought little of, and soon ceased to remember. The lightning, or the crucifix, or both, positively knocked out of his head all remembrance of the important fact of his recent marriage to a young and beautiful lady. When Mrs. Morant (formerly Catherine Wrexmore, and sister of a peer of that name) writes to her strangely-silent husband a series of passionate appeals, she receives them back unopened, with an intimation that there must

be some mistake, and that Captain Morant is unacquainted with the writer! It is remarkable that, with the exception of an abortive journey to Malta, neither Mrs. Morant, nor her numerous relations, take any steps to solve this unpleasant mystery until the Captain's return after a two years' cruise, when a little inquiry brings the story of the accident to light. In the meantime, Mrs. Morant resides in her brother's house, and during his absence on the Continent is much consoled by the attentions of a certain Henry Ormonde, a fashionable lady-killer, who very nearly seduces her into matrimonial infidelity, and then finding himself attracted by another face, has the meanness to request her assistance in explaining the terms of their intimacy to her rival. In the end Morant dies, and Ormonde being very properly rejected by Margaret Alwyn, condescends to console the unhappy little Catherine, who has been patient under all the experiments which he has made upon her heart, and is also suffering the pangs of remorse for the inconstancy she displayed to the faithful but deluded sailor. There is not, our readers will conclude, much value in the plot, and there is no attempt in the book at anything which can be called a moral; but the style is not ungraceful, and many of the subordinate characters are well sketched in a superficial sort of way. Lavinia Ogleby is blunt and strong-minded, still a woman, of whom we should have liked to have seen more. Mrs. Scudamore, with her airs of diplomacy, Marion Wrexmore, with the unpretentious reality of the same, are clever enough outlines. Of the men, Mr. Alwyn is rather amusing; and a good notion is given of Paul Ogleby, the sensible, energetic family friend, when, on his father and cousin going to Lloyd's to ascertain whether or not he has been drowned at sea, Marion naturally, but forgetfully, exclaims, "So provoking! why could not Paul have done it!"

Mrs. Hooper's novel is emphatically a solid one; it is long and minute, and deals with an enormous multiplicity of characters. It involves the history of four generations, some young people coming to marriageable age in the lifetime of their great-grandfather. We do not say this is impossible, any more than the noble stipend of 1,400*l.* a year, with which the living of Briarleigh is endowed; but both facts go to show how exceptionally favoured is that interesting town. It is situated, we are glad to notice, in the east of England, a district whose natural beauties are not remarkable, but better deserving of a *sacer vates* than is often supposed. Of the topography of Briarleigh we are informed with an accuracy which is very unusual in modern novels, and which is one of many indications that there is nothing "scamped" or alipshod in Mrs. Hooper's work. Indeed, she errs, though it is a generous error, in the other direction. She is so resolved on thoroughness; every local detail, every character, however subordinate, is to be so carefully completed, that the moral perspective is a little confused, and there is some difficulty in grasping the leading features of the tale. This defect is most noticeable in the earlier volumes; and the story gains in interest as it approaches its completion. The character of Dr. Baxter, as we follow it from boyhood to his death, is a noble one, and loses nothing in its

interest from the simplicity of his career. In the end it stands out adequately from the crowded canvas, and we see the real proportions and relations of those under its influence. Vain, coquettish Kate was a poor ideal for such a man, but even she is the better at last for having been idealized. The cross-purposes of life have often been more graphically dealt with, but seldom in a more thoughtful spirit; and we feel that if our author has a keen perception of the mistakes and weaknesses of human nature, she has also a just view of the tardy compensations of the world. While in its main purpose the book is a wholesome and suggestive one, its execution indicates the possession of some literary ability. We have noticed certain of its defects—an exaggeration of the sound principle of carefulness in detail, leading to occasional tediousness and the undue prominence of trifles,—an excessive multiplicity of actors, whose parts, though never absurd, are often trivial, and a lack of vigour of style and eloquence of expression; but it contains not a few passages showing descriptive power, and nowhere is it marred by bad taste or vulgarity. The discovery of Dick Baxter's body in the garden turret by the unusual activity of the birds about the open window, and the scene in which the elder Baxter is acquainted with the news of this other son's miserable end, are instances of ability. We are confident that there are good hopes of Mrs. Hooper, and have, therefore, been at some pains to be candid in pointing out her defects.

Lady Verney gives us in her volume a picturesque tale of Welsh rural life at the beginning of the century. Coming into such close juxtaposition with Mr. Black's novel, it provokes comparisons which are rather trying, in regard to descriptions of wild scenery and of the life of a simple population. In these points we may fairly say that Lady Verney's work is good, even tried by so high a standard. The other features of the tale are so dissimilar as not to admit of such comparison. The farmer of Llanaly, a hill farm on an island promontory jutting out into a stormy bit of the Atlantic, with his household of natural and adopted relations, is settled on the ancestral acres, which have belonged to the family time out of mind, and which, joined to his old blood and comparative prosperity, render him an object of affectionate admiration among his simple-minded neighbours. Owen is a Welshman of the better type: warm-hearted, honest, and hospitable; prejudiced, of course, against the Saessenag, his experience of whom is certainly unfavourable; and litigious on principle, regarding his feud with David Hughes about the Quillet, an infinitesimal piece of waste land, to which he clings with the true Celtic attachment to the soil, as a sacred trust bequeathed him by his forefathers, the due fulfilment of which is his central point of honour, more valuable to him than life itself. His family consists of his maiden sister, Bridget, a shrewd managing housewife, whose one anxiety is her brother's hobby of the lawsuit; Grace, her niece, a gentlewoman in her simple courtesy and kindness of heart; Gwen, the handmaid; and Winifred Caladine, an English orphan girl, to whom the good Welsh farmer has constituted himself guardian and protector. When poor John Caladine was cast up drowned on the Llanaly reef, and

Owen learned the tale of his widow's wrongs and desolation, he promised at her death to be a father to the girl. Winifred, accordingly, much against her will, is brought from the northern town in which she was exposed to some danger at the hands of those who had ruined her parents' worldly prosperity, and takes up her abode in a place which she regards as the acme of desolation, and among people upon whom she looks down with the contempt of ignorance for the novelty of their speech and manners. She has not outgrown this girlish shallowness when Piers, her host's cousin from Liverpool, a master mariner, and a man who has seen the world, comes to break the monotony of life at the sequestered farm. Piers is at first rather repelled, then curiously attracted by Winifred, whose angularities are more piquant to him than the steady excellence of his loving cousin, Grace; so they spar and quarrel, interesting one another, and teaching unconsciously a good many lessons to each other. Before he goes to sea, Piers brings things to a climax, and is considerably crushed by a refusal. Winifred has been playing at love already, and thinks she left her heart in the Black Country, in the keeping of one Fred Harrison, son of the old wharfinger, who foreclosed and ruined her parents. A strange fate brings him to Llanaly on the very day she has rejected Piers. On seeing him again her eyes are opened. His brisk vulgarity is out of place among the mountains; and she discovers, too, the purely commercial nature of the bargain he proposes for her acceptance. There are, in fact, awkwardnesses in the pecuniary relations between the Harrison firm and the orphan, which make it worth his while to recollect the old love passages. So Piers is rejected for Harrison, and Harrison for Piers. The true lover departs on a long voyage with bitterness in his heart, and Winifred remains to learn at leisure the real sentiments of her own. The process is well described, and is the leading motive of the remainder of the story, which is diversified also by the wreck and hardships of poor Piers (sent to Valparaiso in a coffin, heavily insured); the changed fortunes of Owen, who loses his lawsuit; and the visit of Winifred to the enemy's camp, the home of her relations, the Hugheses. These curious specimens of the Principality are in every respect a great contrast to her earlier friends; Mrs. Hughes, with her high English and robes of state, and her nephew, David, the "widowman," who is "creat for the chapel," both do their best to keep Winifred among them, and the wooing of the latter is highly amusing. In the end, of course, all things turn out well. Piers returns; certain documents of importance to Winifred's fortunes are discovered by Owen in a wrecker's cottage, where they had lain since her father was washed up on that shore; and, but for the disappointment of Grace, who is worth a hundred of Winifred, the story closes happily. Among many excellent descriptive scenes, we may mention the Crossing of the Herds (i.e., the swimming of the cattle across the straits before the bridge was built); the narrow escape of Piers from being engulfed in the sands of the same estuary; and the interview of Owen with the old Welsh crone about the deeds. The two latter incidents, remind us a little of similar ones in 'Redgauntlet' and 'The Antiquary.' On the whole, this novel

will be read with pleasure by all who can appreciate an unhackneyed subject and a graphic pen.

With characteristic audacity Mr. Mortimer Collins has struck out a new line, and enlarged the field of fiction to a degree which should be highly acceptable to embarrassed novelists. Hitherto death or matrimony has been the recognized end at which all writers aim, and when either goal has been attained, the pleasure or the toil of both the author and his readers is supposed to be complete. Mr. Collins disdains such limits, and, killing his hero and heroine at the end of the first volume, gives us in the second the hero's experience of another world, and in the third brings him back to earth, on Pythagorean principles, to be united happily to his early love, who re-appears as her own grand-daughter! As the planet Mars, to which Sir Edward Ellesmere retires during his season of obscurity, is a festive place, a good deal like earth, without the ordinary difficulties of existence, we experience no thrills of awe or misgiving as to the profanity of thus transcending the ordinary limits of experience, the only drawback to the enjoyment of the excellent company we meet in that rendezvous of poets and *bons vivants* being, that we do not quite escape the influence of modern slang, which sits somewhat strangely upon Homeric gods and heroes, and seems out of place in windy-streetsed Troy. As there is a thread of plot running through this curious medley of extravagance, we may observe that the autobiographer whose history is unfolded to us begins his strange career as a man of fashion in the reign of George the Third, and that the opening volume contains a narrative of his adventures during the primary stage of his existence. In the first scene of the triptych, if we may so call it, though it contains a great deal of the balderdash and swagger for which our author is notorious, his better side comes out in stronger relief than usual. In the next volume Mr. Collins gets rid of his body, which is always a little too much for him, and, stimulated by the company of all the creative geniuses of the past, runs riot in the wildest freaks of fancy. If anything further is required for aliment in Mars than the feast of reason and the flow of soul, it is found in the admirable pills of that planet, which contain one or two oxen boiled down in each, and in the marvellous pyrogenic water, a draught of which contains all the properties of all the hock, champagne, claret, burgundy, and beer which poets have swilled, in fact or fancy, since the creation of our world. How great a gain to the continuity of the narrative is involved in this provision, Mr. Collins's readers may imagine. In other respects, as we have hinted, there is a strong family likeness between Mars and Earth. Its pleasures consist chiefly in an open-air life and cheerful conversation, much freedom of manners, and an absence of anything like toil or trouble. It is not, perhaps, the highest conceivable Paradise, but is clearly adapted to the author's taste. Three remarkable peculiarities are to be noted. In the first place, there is no *Saturday Review*—an exemption which, if we mistake not, Mr. Spurgeon has also regarded as a desirable probability. Next, there is no curiosity in Mars; analytical philosophers have, therefore, no place in that Valhalla, and mechanical inventions are but little esteemed. Lastly, ingratitude is impos-

able, for every wish being immediately gratified, and money being unknown, there is nothing to be grateful for. During Ellesmere's planetary existence, he is gratified with a sort of delirious dissolving-view of past ages and countries, and holds interviews with the most incongruous groups of heroic and poetical worthies. He talks Lempiere with Paris, hendecasyllables with Catullus, prophecy with Cassandra, mysticism with Epimenides and Merlin. We cannot say that we gain much from their utterances, or that the information they bestow transcends in value that of similar great spirits at a modern *séance*. Indeed, like the familiars of the tea-table, they are occasionally inaccurate, as in the confusion about Achilles. However, they are genial spirits, and the scenery of their present abodes delicious in the extreme. It is not our purpose to enter in detail into the third phase of our hero's transmigration. Catching sight of earth one day he wishes himself back, and instantly finds himself an infant, and, as he has the benefit of former experience, he avoids his former follies, and benefits by having already passed a lifetime on earth.

THE LITERATURE OF RUSSIA IN 1873.

SOME of the Russian journals are doing a very useful thing in the way of literary statistics, by publishing not only the number of their subscriptions, but the residences of the subscribers, and thus enabling us to learn something of the comparative enlightenment and the tendencies of inhabitants of various districts. I have passed through whole provinces of Russia where the chief newspaper taken was the *St. Petersburg Gazette*, through others where rarely anything could be found except the *Son of the Fatherland*. The *Messenger of Europe*, by far the best monthly journal, for the present year issued 6,958 copies of each number, of which 131 were sent abroad. In 1872 the issue was 8,003 copies, with 102 sent abroad. The cause of the falling off is that the journal has now received two warnings, and that people are afraid to subscribe for fear another warning should be given which would stop it, and they should thus lose their journal and their money. The *Russian Past*, an historical monthly, on the contrary, has constantly increased in circulation since it started. In 1870 its circulation was 2,600 copies; in 1871, 3,500; in 1872, 4,252; and in the present year 4,920 copies. The comparatively great subscription-list of this journal, as well as of the *Russian Archives* and the numerous publications of the various historical societies, are proofs of the increase of a taste for history. On the 6th of December, at the unveiling of the statue of Catherine the Second, a decree of the Emperor was issued to the Czarévitch, as President of the Russian Historical Society, thanking him for his services, and authorizing the Society to add to its name the title "Imperial." On the same day the Society published the eleventh and twelfth volumes of its *Proceedings*, the former containing letters of Peter the Great, and the latter containing the first part of the despatches from the British ambassadors during the reign of Catherine the Second, from 1762 to 1769, to which reference has already been made in the *Athenæum*. The despatches are

printed in both English and Russian, and as pictures of court life and court intrigue, they are of the highest interest. It is easy, however, to see that the ambassadors knew nothing of Russia outside of the Court circle. Another book called out by the same occasion is the collection of letters of Catherine preserved in the Imperial Public Library, published by Bytchkoff. Unfortunately for literature, there are many collectors of historical materials, but few writers of history. The time has not yet come in Russia to write even the history of the last century, to say nothing of this. But the materials are becoming accessible to the student. Such are the fifth volume of the 'Vorontsoff Archives,' relating to the time of Elizabeth; the 'Archives of South-West Russia'; Prof. Gerye's 'Collection of Letters and Papers of Leibnitz relating to Russia and Peter the Great'; the memoirs of General Mayefsky, entitled 'My Time'; and those of Prof. Berg, relating to the Polish insurrections. The monograph of Zabielin on the history of Kuntsovo, though interesting reading, must be considered as material; the second volume of his 'Essays' is better as literature. The twenty-third volume of Soloviev's 'History of Russia,' though it perhaps fulfils its end in giving us something to read in the way of a chronicle of the reign of Elizabeth, from 1749 to 1755, is hardly more than a transcript of materials. We must read it because we have nothing else; and yet we had almost rather remain in ignorance, so dry and disagreeable is Soloviev's style. Kostomarov, on the contrary, writes history that can be read with pleasure, and we welcome his new book, 'Russian History in the Lives of its Chief Actors,' as a great boon. The first part covers from the tenth to the fourteenth centuries, in twelve vivid sketches. Kostomarov writes for general readers, and gives no place to theories or discussions, but, in a simple and flowing style, tells the early history of Russia as his severe studies and earlier investigations have made him understand it. He very sensibly begins with Vladimir, and leaves entirely out of sight the untrustworthy traditions of Rurik. Prof. Kostomarov's pen is never idle, and during the year, besides other things, he has also published an excellent monograph on the 'Traditions of the Earliest Russian Chronicle.' Among other historical works, we may mention the second volume of the 'History of the Academy of Sciences,' by the late Mr. Pekarsky, containing interesting biographies of Trediakofsky and Lomonosoff; the 'History of the Reunion of the West-Russian Uniates in Old Times,' by the well-known archaeologist Koyalovitch, chiefly from unpublished manuscripts; the monograph of D. Y. Samokvasoff on 'Ancient Russian Cities,' an attempt to investigate the origin of the Russian "town," in which the author's zeal for his subject seems to outrun his discretion; the studies on the 'Posen Poles in 1848,' and on Galicia, published in the *European Messenger*, and the valuable 'Russian Genealogies,' destined to fill in part the omissions in the imperfect work of Prince Dolgoruky. Another book of great use to the historian and student is the 'Index to the Names of Persons and Places occurring in the Collection of Russian Laws from 1649 to 1825.'

Turning from history to law, we find what

is, perhaps, the capital book of the year, and which should speedily find a French or German translator, 'Consuls and Consular Jurisdiction in the East,' by F. Martens, Professor of International Law in the University of St. Petersburg. It is an historical treatise on the origin and history of the consular institution, and the powers which by custom and treaty have been given to consuls in the East. Mr. Martens criticizes the judicial reforms in Turkey and Egypt, and endeavours to answer the question as to what should be the necessary powers of a consul in the East at present. At a time when the Egyptian Government is using all its efforts to have the consular jurisdiction abolished, such a book as this of Mr. Martens is invaluable. Mr. Znamensky, in a thick book published at Kazan, on 'The Parish Clergy in Russia since the Reform of Peter,' shows the gradual decline of the system of leaving the election of the clergy to the parish, and treats of the radical reforms of the last years, which go back nearly to the first principles of Russian church government.

In general literature the year just past has been poorer than any for a long time. None of the great writers has published anything—at least, worthy of himself—and we have had only the productions of authors of the second or third class, and of some new men whose rank in literature is yet to be determined. The preference is, perhaps, to be given to Soltykof, who writes under the pseudonym of Stchedrin. He is a satirist of the first order, but it is to be regretted that his talents are entirely at the service of a certain party or school, which prevents him from taking broad enough views to write a really great work. His 'Tashkentians' struck a vein, and had a great success. The Tashkent of Stchedrin has nothing to do with Central Asia, but lies everywhere, and his Tashkentian is a synonym for a diffuser of enlightenment without education or basis, a civilizer for the personal and practical advantages to be obtained by the work. Curiously enough, Tashkentians in this sense are as numerous in America as in Russia, though there they are called "mere sound on the main question." "Pompadours" are, however, rarely to be found out of Russia. This is another of the terms invented by Stchedrin, which immediately hit the popular sense, and forms the theme of his last book. It is impossible to translate it, but a short journey in the interior, with proper introductions to the authorities, would soon enable one to comprehend its meaning. Count Salhiase is a new writer, but his two tales, 'The Deserters' and 'Germans and Countrymen,' forming a single romance of the times of the rebel Pugatcheff, show that he has considerable talent in the style of Count Leo Tolstoi and Flaubert. His name will doubtless be heard again. The tendency toward taking the scenes of novels from low or middle life has nearly run its course, and Markevitch, in his 'Marina,' comes back again to the nobility. His story, though good, is not equal to his last. Karazin, in his 'Hunt for Luck,' brings in some of the same characters as in his previous novel, 'On the Distant Frontiers,' though the faults of that book are exaggerated in the present. Karazin is a man of undoubted talent, though he is an artist rather than a novelist or a dramatist. Consequently, his books are a series of excellent

pictures of Central Asiatic life, but utterly disjointed and lacking unity. Their truth is wonderful, and in spite of the changes in Tashkent life, many of the characters and scenes can be recognized at once. If Karazin would only write carefully for five years under a severe yet sympathetic criticism, he would probably stand in the front rank of Russian writers. The books of Avseenko, Dmitrief, and Boborykin, hardly call for serious criticism.

In the drama, we have this year two plays by Ostrofsky, 'Late Love' and 'Snowband,' the latter a dull piece of bad verse, more like a ballet programme than a serious play. Palm has published a play of some merit, called 'The Old Gentleman'; Averkief, a new historical drama in verse, 'Temnii and Shemakha,' which lacks the freshness of his other pieces; and Pisemsky, a play, called 'Baal.' This last has elicited much adverse criticism, but is, nevertheless, a remarkable production. Its theme is, of course, the power of money, but its treatment is unusual, and more suited, perhaps, to the present age, for money conquers, while honest probity is discomfited. Except some short ballads of Count Alexis Tolstoi, the only poetry of the year worth mentioning is 'Russian Women,' by Nekrasov, which is almost equal to his earlier works. A 'Chrestomathy' of Russian poets, by Gerbel, is an attempt to make an anthology which will be historically interesting and suit all tastes. Selections are given from 120 poets. The complete edition of the works of Khemnitz by Grot, with a biography, should be mentioned here, and also the remarkable essays on Pushkin, by Annenkov, as well as the 'Materials for Pushkin's Biography,' by the same author.

Of popular poetry, we have a large instalment in the 'Onega Ballads,' collected by the late Prof. Hilferding, who unfortunately died in the midst of his labours. Afanasieff's collection of 'Popular Tales' has long been a rarity, and we are glad to welcome a new edition, entirely re-arranged. It had been prepared for the press before the author's death. Other works on the subject of folklore are Buslaef's, 'The Comparative Study of Folk Life and Poetry,' and an 'Essay on the Comparative Study of the Western and the Russian Epos,' by A. Kirpichnikov. The book of Pypin, 'Characteristics of Literary Opinions of the Present Century in Russia,' has now appeared entire, after having had the misfortune to procure for the *European Messenger* a second warning, and to cause the election of its author to the Academy to be cancelled. It is a most interesting and remarkable book. The 'Religions of the East,' by Prof. Vassilief, treats of Buddhism, Daoism and Lamaism, and their present status.

Political literature is increasing in Russia. The 'National Question in History and Literature,' by A. Gradofsky, may be taken as an exposition of the views of the Slavonophiles. The 'Sketches of Our Administrative, Judicial and Public Systems,' by E. Karnovitch, have been previously published in various newspapers as leading articles, and are carefully and conscientiously written, forming a valuable contribution to the study of the questions of the day. 'Questions of State Economy,' by A. Golovatchef, the author of the remarkable

book, 'Ten Years of Reforms,' consists of collected articles on the budget and financial subjects. The book on the 'Theory and Practice of Banking,' by a young writer, J. Kaufmann, is for Russia a very extraordinary book. But the most noteworthy book on political subjects is the 'War and Revolution,' by the Academician Bezobrazov, which is not only a study of the French Revolution but a true treatise on contemporary politics. Besides this we should speak of 'Our School Question,' by Baron Korf, and 'Our Military Questions,' by General Fadeief. The second volume of the thorough and careful work of Matthiä, 'Die Industrie Russlands,' has also appeared.

Two or three volumes of the new Russian Encyclopædia have been issued; but the articles on Russian subjects are not so good as they should be. We cannot help looking with more anxiety for the 'Dictionary of Russian Contemporaries,' by Suvorin, which is already announced as in the press.

The 'Philological Investigations,' by Grot, forms a valuable contribution to Russian philology. Mezho's various catalogues and monographs must not be forgotten by anyone interested in Russian bibliography.

In the literature of travel we have the first volume of the travels in Turkestan and Central Asia of the naturalist Severtzof,—a book of travel in Spain, Egypt, Arabia, and India, by Skalkovsky; and the entertaining story of 'A Russian Workman on an American Plantation.' The Imperial Russian Geographical Society on the occasion of its jubilee published an account of its twenty-five years' activity. A new volume of the 'Geographical Dictionary of the Russian Empire,' edited by Semenov, and two volumes on the juridical customs of South-West Russia, are among its other publications. Since 1856 the Geographical Society has been issuing a translation of so much of Ritter's 'Erdkunde' as relates to Asia, with notes and additions bringing it down to the present time. The first three volumes were edited by Semenov; the last two on Kabulistan and Kafiristan, and on Eastern Turkestan, by the well-known orientalist Grigorief. We have now another volume of this series by Grigorief, which is, however, entirely original, and should properly bear the title of 'A History of Eastern Turkestan from the Earliest Times to the Present.' This book deserves to be translated into English, especially at a time when the English are so much occupied with Kashgar, of the importance and wealth of which they have, by the way, most erroneous and exaggerated notions. Grigorief published also during the year an amusing sketch of a fantastic campaign against Khiva, written under the pseudonym of a Kirghiz Sultan. It was directed against the Khivan Expedition, and events showed that the author's views were right. Col. Veninkof, the Secretary of the Geographical Society, has published, in one volume, his lectures before the Staff Academy and his articles in the *Military Review* 'On the Russian Boundaries in Asia.' It is furnished with maps, and is important not only for geography, but more so for the history of Russian advance in Asia.

Russian literature has this year suffered a loss in Fedor Ivanovitch Tutchef, a graceful and pleasing poet, and a warm friend of literature. He wrote little, but that little is good. He died in July, at the age of seventy. His

early life was passed abroad in the diplomatic service, and since 1857 he was at the head of the foreign censorship. The death of Prof. Katchenofsky, of Kharkof, a well-known writer on international law and kindred subjects, will also be felt.

EUGENE SCHUYLER.

MINOR POETS.

Poems. By W. D. Howells. (Boston, U.S., Osgood & Co.)

Dreamland, and other Poems. By R. Phillips. (Longmans & Co.)

The Song of a Pilgrim: Home and other Poems.

By John Dawson Hull, B.A. (Nisbet & Co.)

Loose Pebbles. By Thos. Farrar, jun. (Butcliffe.)

The Shepherd's Garden. By William Davies. (Low & Co.)

Hints of Horace. By Horatio E. Maddeling. (Pickering.)

Obiter; or, Wayside Verses. By R. K. Bolton. (Bemrose & Sons.)

Poems. By Isa Blagden. (Blackwood & Sons.)

We have lately had several little volumes of very satisfactory verse from America, among whose authors Mr. Howells seems to us worthy of honourable mention. He cannot be looked upon, indeed, as the founder of any new style of poetry, and the following extracts will show who may be regarded as his masters:—

Know again the losses of disillusion?
For the sake of the hope, have the old deceit?
In spite of the question's bitter infusion,
Don't you find these mulberries over-sweet?

All our atoms are changed, they say;
And the taste is so different since then:
We live, but a world has passed away
With the years that have perished to make us men.

This bears the stamp of Mr. Browning as clearly as the following does that of Heine:—

He falters on the threshold,
She lingers on the stair:
Can it be that was his footsteps?
Can it be that she is there?
Without is tender yearning,
And tender love is within:
They can hear each other's heart-beats,
But a wooden door is between.

—while the poems, of which there are several, in hexameters, show traces of the inspiration which Mr. Longfellow borrowed from Goethe. Still they are good examples of the various schools, and, after all, one cannot expect a master more than once or twice in a generation. 'The Faithful of the Gonzaga' is a charming story, charmingly told, and 'Avery' a very powerful one.

Mr. Phillips, when at his best, gives us diluted Morris, a very uninebriating sort of entertainment. He is very fond of a full stop in the middle of the line, and makes great play with "ruth" and "bale," auxiliary verbs and double negatives, and the other forms of speech peculiar to the style. A course of Chaucer would do him good.

What possible commendation can we give Mr. Hull's poems, except that they are exceedingly well-intentioned, and that, being also exceedingly pious, the author's good intentions will, we are sure, come to no bad end. There is a trace of liberality about the book, for Mr. Hull speaks of Pascal the Catholic, and Newton and Milton the Arians, as among those who have embraced the necessary "scheme of faith." There is also a touch of originality, as where he says of the Bible,—

The Eastern of books, it roots
O'er all the earth perennial shoots.

For the rest, we have only to add that there is such a dead level of merit in the poems, that it is difficult to select any one passage for quotation. The fairest course will be to open the book at hap-hazard, and see what comes. This is our first find,—

If, as we travel in the train,
Mid regions old or new,
The landscape through one window pane
Presents a dreary view,
We straightway through another look, &c.

That, perhaps, is enough; but we will try once more. This time it is a sonnet on 'The Happy.' We can only give four lines,—

When I reflect upon a phase of things
So full of care, disquiet, and turmoil,
Of deeds that cause one's very blood to boil,
Of griefs that pierce the heart with careless stings, &c.

On the whole, this last seems rather a favourable specimen, and we can conscientiously recommend the book, with its 228 pages, to all, who are satisfied with verses of the same calibre. The list of "Corrigenda" is sadly large, and not particularly creditable to author or to printer.

Mr. Farrar is also one of those writers whom we prefer to judge out of their own mouths. Here are some stanzas from a piece headed (most appropriately) "Suggestive Lines":—

But when they neared the British Isles,
A dreadful storm came on,
And in a moment, so to speak,
Their mighty fleet was gone.
They knew not that beneath our seas,
Such dreaded armies slept,
As those on which their boasted ships,
By sudden storm were swept.

(Please observe the use of the comma.)

They stoved their sides, and quickly sank
Into a watery grave,
Loar are our noble countrymen,
Could lend a hand to save.
If you but train your mind aright,
You very soon will learn,
In meanest scenes of every day,
True merit to discern.

We fear it would take a great deal of training to make us discern any in Mr. Farrar's poems.

We hardly know what to say of 'The Shepherd's Garden.' It does not profess to be more than a close imitation of the purely artificial style of the end of the sixteenth and beginning of the seventeenth centuries. As such it is exceedingly successful, and many of the shorter pieces would have a charming effect set to music by Mr. Sullivan or Signor Pinuti, and sung by Mr. Leslie's choir. But it is only poetry in the sense in which a Latin or Greek prize poem may be so called, for even if its language be nearer akin to our own than that of Sophocles or Virgil, it has no touch of nature like those which make all true poetry akin in all ages. How far the "pastoral style" was ever a real exponent of the existing lines of thought or imagination is hard to say; but it certainly has no place in the nineteenth century.

Who "Horatio E. Maddeling" may be "when he is at home," we do not know; but, from his style and matter, we are inclined to connect him closely with the author of a volume of verses called 'Sick Rhymes for Sad Times,' or something of that kind, which we reviewed some three years ago. Of 'Hints of Horace' we can only say that, as far as we can get any idea out of its exceeding obscurity, it seems to consist chiefly of personal and scurrilous attacks on the Bishops, from which we infer that its author is a Ritualist. The last piece of doggerel in the book, having reference to a bishop lately deceased, is in the most execrable taste, made none the less so by the absence of the buffoonery which characterizes the rest of the book, and which in this is replaced by an appearance of seriousness. Unhappily, gentlemanly feeling has almost disappeared from the humorous productions of the only ecclesiastical party which still has any humour left in it; nor is their wit ever so scurrilous as when directed against those whom all their principles should lead them to reverence, the Bishops. There is very little of the "vafer Placcus" about the pseudonymous lampooner who takes his name.

Mr. Bolton's religious poetry is such as might naturally be written by a clergyman possessed of a turn for metre. We have no fault to find with it, unless it be that it shows rather too strongly the influence of the late Father Faber, whose somewhat mawkish sentimentality has, for a certain class of minds, and that no exceptional one, an attraction which is far from healthy, and which we do not desire to see extended. Number 17 of the volume before us shows this influence in a very marked manner; and in others the author himself seems to be conscious of it. A smaller matter, but one which we hope he will look to in future, is the abominable Americanism of writing "labor," "Savior," and so forth. If we must put up with this in American books, we will at least

do what little we can to keep it from becoming naturalized here.

Except Mr. Howells's little volume, Miss Blagden's are the only other poems in our present batch the printing of which we do not consider lost labour. On the whole, though she seems to have been to some extent a follower of Mrs. Browning, the bent of her mind must have resembled a good deal more that of Mr. Clough. There is the same intense love of natural beauty, especially the beauty of Italy, together with the same unwilling uncertainty of religious belief; evidently in both minds the centre about which all feeling revolved. Mr. Alfred Austin prefaces the book with a short memoir of the authoress, which bears out to a great extent the impression which would be formed from her poems. We may add that Mr. Austin has discharged his task gracefully, and we are glad to find that electioneering does not take up all his spare time. For his information, we may also mention that Gray, not Gay, is responsible for the statement that "a favourite has no friends."

BOOKS FOR CHILDREN.

The Little People; and other Tales. By Lady Pollock, W. K. Clifford, and Walter Herries Pollock. With Illustrations by John Collier. (Chapman & Hall.)—These are lively fantastic nonsense stories, intended quite as much for the grown-up persons of the authors' acquaintance as for the little people of the nursery. The "little people" in the book are fairies, and they go about and talk and think very much like human beings seen under the glass of good-natured ridicule. It seems as though we had read something like the "Ball" amongst the "Flowers in the Conservatory" in one of Hans Andersen's stories long ago. The peculiar delicate quaint breath of raillery, which he has caught and echoed like a note of music, cannot be imitated with advantage. Those who try to reproduce it always indulge in exaggeration, which results in a touch of vulgarity intended to be comic, and fairy tales ought not to take any mortal mixture into their delicate fabric. The story by Lady Pollock, called 'Titterings at the Fountain,' is the prettiest in the book.

The Stories they Tell Me; or, Sue and I. By Mrs. Robert O'Reilly. (Gardner.)—A thoroughly delightful book, full of sound wisdom as well as fun. The book contains the story of the childhood and girlhood of two sisters, told as recollections, by the elder one, to her own children in after years—the different little histories being recalled to memory by the sight of some object with which the incidents were associated, such as the "Kettle," "Violets," "Sixpences," and "Cowslips." Almost everything has some connexion with long-ago events which happened in youth, and which now shine with a fairy brightness from the domains of tender memory,—the real and only fairy land of life.

The Violets of Montmartre; and other Stories. By Madame Eugène Bersier. Translated by Mrs. Carey Brock. (Seeley, Jackson & Halliday.)—This is a collection of interesting stories, which are excellently translated from the French. It is good and profitable for English girls to vary their interests in reading, and these French stories will show them incidents in the lives of girls under other environments than their own.

A Needle and Thread: a Tale for Girls. By Emma J. Barnes. (Edinburgh, Nimmo.)—Why this should be called especially "a tale for girls" it would be difficult to say, except that "girls" are not supposed to be exacting on the score of good sense in their story-books. 'A Needle and Thread' is a mildly sensational story about a lost child, who goes through many hardships before she is discovered by her sorrowing relatives. It is not a very good tale, and we should be inclined to class it as idle reading, but there is no other harm in it.

Thwarted; or, Ducks' Eggs in a Hen's Nest. By Florence Montgomery. (Bentley & Son.)—'Thwarted' is a pretty readable story. It will not excite tears nor any painful emotion, but the

interest with which the reader will follow Bill in his artistic efforts, and his sister Beattie in her unpretending genuine self-denial, will not flag. The poor old hard-working mother, whose virtues are the foundation of the success of her children, though she would rather have seen them like herself, when no book would ever have been written about them, is quite as interesting to the reader as the children who so much perplex her. More work might have been put into the tale with advantage. It is too slight and unfinished to carry out the design to its full effect.

The Robin's Nest; and where do you think they Built It? A Truthful Tale, by a Clergyman's Wife. (Griffith & Farran.)—These robins built their nest inside the big Bible in the reading-desk of an old church. A pretty story might have been made of the materials, but the authoress has overlaid her tale with so much rubbish and so much affectation, that we fear all the little children who receive this book will feel as much ill used as if they were to find rules of grammar and questions of geography on the top of a Twelfth Cake! The good lady preaches in season and out of season, and is generally foolish in what she says.

Easydale: a Story. By Edis Searle. (Seeley, Jackson & Halliday.)—'Easydale' is an interesting novelette, with quite as much love and marriage as is good for young people. It is about many other things besides, and it may be useful as well as pleasant to the young girls for whom it seems to have been chiefly written.

Sweet Flowers. By Mrs. Mackarness. With Coloured Illustrations. (Routledge & Sons.)—These are little stories, each one with a flower for its text or title. The last, which bears the portentous name of 'Deadly Nightshade,' is the one we like the best; but Mrs. Mackarness must take care to keep her stories for children clear of all that would take them into the domain of novels. She has a little tendency to stray in that direction.

Eighty Years Ago. By H. Cave. (Hatchards.)—'Eighty Years Ago' is a tolerably interesting and a perfectly safe story to give young persons of about fifteen, if, in these days, young people can be found who will read anything sober and unsensational, like this work, with a great deal of good sense in it, and a little bit of fiction, just enough to carry on the reader's interest in the personages. For girls who are at all tempted to be led astray by the attractions of Ritualism and Sisterhoods, this story may prove a counteracting influence. The intention of the work is to warn girls against the doctrines of Romanism, and the temptation of seeking picturesque-looking work out of the sphere of home and parents, instead of doing the duties assigned to them in that state of life to which they have been born. The arguments against Romanism will seem good, sound and convincing to those who are not Roman Catholics to begin with; we hardly think Roman Catholics will be turned by them to a different way of thinking. There is a slight running thread of allusion to the events of the first French Revolution, but there is not much local colouring to make 'Eighty Years Ago' different from to-day.

LIST OF NEW BOOKS.

Theology.

Blackwood's (S. A.) Victory of Faith, cr. 8vo. 2 cl. 1p.
Brewer's (J. S.) Endowments, &c. of the Church of England, 2 v.
Christian's Penny Magazine, Vol. 1873, cr. 8vo. 1 6d.
Hicklin's (J.) Church and State, cr. 8vo. 6 cl.
Nicholson's (M.) Family Prayers, 12mo. 3 6d.
Parish Magazine, Vol. 1873, 8vo. 2 cl.
Taylor's (Rev. C.) Diggs of Onbeeth, in Enderbastes M.H., 8vo. 3
True Catholic (Ibel), Vol. 1873, royal 8vo. 1 2 wtd.
Well (The) is Deep, or Scripture Illustrating Scripture, 2 6 cl.

Law.

Dowell's (S.) Income-Tax Laws, 8vo. 12 6 cl.

Fine Art.

Parker's (J. H.) Archaeology of Rome, Vol. 1, 2 pls. 8vo. 21 cl.
Smith's (T. J.) Eighteen Etchings of Rural Scenery, 4to. 5 bds.
Wedgwood's Memorials, by E. Motenard, folio, 68 cl.

Poetry.

Gilbin's (W. A.) Arlon Grange, 8vo. 10 6

Music.

Sacred Songs, Ancient and Modern, ed. by J. Hiles, roy. 8vo. 2 6
Sacred Songs, edited by J. Hiles, royal 8vo. 4 cl.
Training School Song-Book, edited by A. D. Thomson, new
edit., without Sacred Songs, royal 16mo. 2 cl.

History.

Curwen's (H.) History of Booksellers, cr. 8vo. 7/6 cl.
 Espinasse's (F.) Lancashire Worthies, large-paper edit. 7/6 cl.

Geography.

Pelton's Illustrated Guide to Tunbridge Wells, cr. 8vo. 1/ swd.
 Post-Office London Directory, 1874, royal 8vo. 36 cl.
 Tinsie's (J. E.) Wonderland of the Antipodes, royal 8vo. 16/ cl.

Philology.

Hahn's (F.) Child's French Book, 3rd edit. royal 16mo. 8 cl.
 Morrison's (T.) Text-Book of English Composition, 12mo. 1/6 cl.
 Walker and Webster's English Dictionary, with Key, new edit. 8vo. 4/6 cl.

Science.

Armour's Iron and Heat, 2nd edit. 12mo. 2/6 cl. 1p. (Wells's Series.)
 Garden Oracle, 1874, 12mo. 1/ swd.
 Medical Directory, 1874, 8vo. 10/6 cl.
 Muter's (Dr J.) Key to Organic Materia Medica, cr. 8vo. 6/6 cl.
 Pink and Webster's Course of Analytical Chemistry, 12mo. 2/ cl. swd. (Wells's Series.)
 Rankine's Half-Yearly Abstract of the Medical Sciences, Vol. 58, cr. 8vo. 6/6 cl.
 Rankine's (W. J. M.) Manual of Machinery and Millwork, 2nd edit. cr. 8vo. 12/6 cl.
 Sneath's Elementary Botany, 12mo. 1/ cl. swd.

General Literature.

Argosy, Vol. July to December, 1873, 8vo. 5/ cl.
 Bayly's (Mrs.) Long Evenings, cr. 8vo. 4/6 cl.
 Bedford's (E. H.) Examination Guide, Vol. 2, 8vo. 4/ cl.
 Busch's (W.) Max and Moritz, 8vo. 3/ bds.
 Child of the Chosen People, cr. 8vo. 5/ cl.
 Field's (M. B.) Memories of Many Men, cr. 8vo. 10/6 cl.
 Good Stories, 3rd Series, cr. 8vo. 1/6 cl. limp.
 Good Stories, Vol. 1873, cr. 8vo. 5/ cl.
 Lillywhite's (Jas.) Cricketer's Annual, 1874, cr. 8vo. 1/ cl. swd.
 Lytton's (Lord) The Parisians, Vol. 4, cr. 8vo. 6/ swd.; complete, 4 vols. cr. 8vo. 26/ cl.
 Mahony's (M. F.) Chronicles of the Farmers, 2 vols. 8vo. 24/ cl. of the Depths, 12mo. 2/6 bds.
 People's Magazine, Vol. July to December, 1873, roy. 8vo. 4/6 cl.
 Planché's (J. R.) Pursuivant of Arms, cr. 8vo. 7/6 cl.
 Waverley Novels, People's Edition, Vol. 12, 12mo. 1/6 cl.

M. FRANÇOIS VICTOR HUGO.

It is but just that we should notice M. François Victor Hugo, the translator of Shakespeare, who died last week, in the prime of his life, after a prolonged and painful illness. The Hugos have been, indeed, heavily afflicted: Eugene, the poet's younger brother, died in a mad-house, after giving promise of a brilliant future. M. Victor Hugo has lost successively his only remaining brother, his daughter, his wife, and his two sons; so that towards the close of a magnificent career he remains alone amidst the tombs of those he cherished. All will sympathize with his affliction. François Victor Hugo, his last remaining son, was born in 1828. But for the overwhelming burden of his name, he might have taken rank among the most earnest and conscientious writers of his time. His first attempt in literature was in a paper founded by M. Victor Hugo.

François Victor followed his father to Guernsey, and there, during long years of melancholy exile, he devoted himself wholly to a work which will preserve his name to posterity. He was for twelve years engaged on his translation of Shakespeare's complete works; and he at length gave to his countrymen a rendering of our great poet which in all respects surpassed previous attempts, not excluding M. Emile Montégut's translation, which is saying not a little. From 1867 to within two years of his death, he was one of the most thoughtful and effective contributors of the *Rappel*. So free from all ideas other than those of the highest kind were his pleadings in favour of the Republic, that the Empire could never find a plausible pretext for proceeding against him. Beyond the works we have mentioned, and an interesting history of Jersey and its monuments, his productions are few and of little importance. But this apparent sterility explains itself: to have translated Shakespeare so admirably as François Victor Hugo did is enough to occupy the life of a writer of merit. It is a noble task, but as arduous and painful as would be that of translating the 'Comédie Humaine' into English. Few men could carry it out, and François Victor deserves the gratitude of France for the fervent devotion with which he completed the work.

Mr. Swinburne has kindly sent us the following sonnet. Our readers will understand that the 'lusion in the first two lines is to Prometheus:—

TO VICTOR HUGO.

He had no children, who for love of men,
 Being God, endured of gods such things as thou,
 Father; nor on his thunder-beaten brow
 Fell such a woe as bows thine head again,
 Twice bowed before, though godlike, in man's ken,
 And seen too high for any stroke to bow
 Save this of some strange god's that bends it now.
 The third time with such weight as bruised it then.
 Fain would grief speak, fain utter for love's sake
 Some word; but comfort who might bid thee take?
 What god in your own tongue shall talk with thee,
 Showing how all souls that look upon the sun
 Shall be for thee one spirit and thy son,
 And thy soul's child the soul of man to be?

COPYRIGHT IN TITLES.

You have, on various occasions, opened your columns to communications complaining of the difficulties and perplexities arising out of the absence of any available register of titles. The letter of "A Novelist" in your number for December 20, only narrates a very common experience. There is, at present, no mode of ascertaining whether a title has been forestalled except the clumsy and inadequate one of inquiring, amongst the booksellers in the Row, whether they know it or not. The Stationers' Company take our registration-fee and make no return; for their register is so kept as to be absolutely worthless for purposes of reference. The consequence is that authors and publishers are constantly mulcted in heavy sums for their unconscious infringement of copyright: and certain firms, of evil repute in the trade, have been accustomed to levy black mail upon all who, however innocently, have had the misfortune to put themselves within their grasp. Having been myself a sufferer on more than one occasion, I venture to suggest the following arrangement as likely to meet the case:—

1. Make the registration of title, at or before the time of publication, necessary to the acquisition of copyright. At present this is left doubtful in the Act itself, and depends upon the construction put upon it by Vice-Chancellor Kindersley.
2. In consideration of the increase of income which would thus accrue to the Stationers' Company, reduce the existing registration-fee, say, to one half.

3. Require the Stationers' Company to keep an alphabetical register of titles, with the date of registration and name of the publisher; such alphabetical register to be open for search on payment of the present shilling fee.

4. To prevent the wholesale, indiscriminate entry of mere phantom titles on the chance of their being used some day, if the book be not published within one year of the date of registration such entry to be null and void.

I have discussed this plan with various publishers and editors, and find that it meets with general approval. A Member of Parliament, who takes a deep interest in literary matters, thinks that such a measure would be likely to gain legislative sanction, and is prepared to submit a bill to this effect in the forthcoming session if supported by an expression of feeling in its favour by the parties interested in it. S. M.

'THE PEOPLE OF INDIA.'

December 22, 1873.

No wonder you were filled with astonishment at the mine of errors disclosed in Vols. V. and VI. of the work so ably reviewed by you in your issue of December 20, more particularly the fifth volume. It is true that the Afghans have a Semitic physiognomy, while the so-called "Kurals" and "Kharals" have a strong Aryan cast of countenance. A greater blunder was never perpetrated than to assert that the "Kurals" or "Kharals" are an Afghan tribe, and, if it is not corrected, we shall see them in some History of India figuring as Afghans.

Their correct name, as written by themselves, is Kharl, کھارل; the *r* being the Sanskrit *ṛ*. They are not a frontier tribe, nor an Afghan tribe, nor,

in the most remote degree, connected with the Afghans. They are a Jat (جٹ) tribe, and a most cantankerous one; and are located in the Gugarish district of the Panjāb, between the Rāwī and the Sutlaj. There was no one better able to tell the writer, or writers, who and what the Kharls are, and where located, than Sir Robert Montgomery, K.C.B., G.C.S.I., Member of the Council of India.

The "nominal" or any other capital of the Dooranee (Durāni) empire was never either *Sarmacand* or any other *cand*, and can only exist in the writer's imagination; and "the dynasty, commonly called the *Stavelings*," is equally imaginary. The Abdālis take their name from their great ancestor, Malik Abdāl, who lived centuries before Ahmad Shah. Early in the sixteenth century the chief town of the Abdālis was *Shahr-i-Saffā*; and early in the seventeenth century *Hirat* was their capital, and they held it till ousted by Nadir Shah.

H. G. RAVERTY, Major,
 Bombay Army (retired).

UNSUSPECTED CORRUPTIONS OF SHAKESPEARE'S TEXT.

UNLIKE the 'Venus and Adonis' and the 'Lucrece,' which were evidently printed from unsophisticated manuscript, and passed through the press with tolerable accuracy, the Sonnets carry all the appearance of having been put in type from copy much damaged, and in many places illegible. This would be the natural condition of writings which had been copied and re-copied for a dozen years, as we know these were, perhaps by a hundred scribes, for distribution among the author's private friends. At the same time, they do not appear to have been sent to press without examination by a qualified person. The metrical arrangement is remarkably free from error, and it would seem as if the editor had taken some pains to supply the deficiencies of the manuscript in other respects, although the endeavour, in most cases, ends in giving a mistaken or enfeebled meaning. The character of the misprints, indeed, points to their origin. They are seldom utterly nonsensical, or absolutely unintelligible, like the blunders of a stupid or negligent typographer, but the true expression, or what we may suppose to have been so, is superseded by another, more or less resembling it in form, but carrying a widely different signification.

The earliest Sonnets are devoted to the purpose of persuading the poet's friend to marry. The theme, infinitely diversified in expression, being that which Venus expatiates on to Adonis:—

Upon the earth's increase why shouldst thou feed
 Unless the earth with thy increase be fed?
 By law of nature thou art bound to breed,
 That thine may live when thou thyself art dead.

The eighth of them is as follows:—

Musick to hear, why hearst thou music sadly?
 Sweets with sweets war not, joy delights in joy.
 Why lov'st thou that which thou receivest not gladly,
 Or else receiv'st with pleasure thine annoy?
 If the true concord of well-tuned sounds,
 By unions married, do offend thine ear,
 They do but sweetly chide thee, who confounds
 In singleness the parts that thou shouldst bear.
 Mark how one string, sweet husband to another,
 Strikes each in each by mutual ordering;
 Resembling sire and child and happy mother,
 Who all in one, one pleasing note do sing:
 Whose speechless song, being many, seeming one,
 Sings this to thee, "thou single wilt prove none."

Here the line

In singleness the parts that thou shouldst bear appears to me manifestly wrong. The poet is comparing the harmonious oneness of a well-ordered family to the exquisite union of a well-tuned concert, and upbraids his friend for destroying this concordant music, by selfishly retaining parts which were intended to be distributed. Few, I apprehend, can doubt that we should read:—

They do but sweetly chide thee, who confounds
 In singleness the parts that thou shouldst bear.

Sonnet xxi.—

So is it not with me as with that Muse,
 Stir'd by a painted beauty to his verse,
 Who heaven itself for ornament doth use,
 And every fair with his fair doth rehearse:
 Making a complement of proud compare,

With sun and moon, with earth and sea's rich gems,
With April's first-born flowers, and all things rare
That heaven's air in this huge roundness hems,
O, let me, true in love, but truly write,
And then believe me, my love is as fair
As any mother's child, though not so bright
As three gold candles fix'd in heaven's air.
Let them say more that like of heavenly air:
I will not praise that purpose not to tell.

The repetition of "heaven's air" in the eighth and twelfth lines is not likely to have been the poet's. The first expression was probably caught from the second. What it superseded, is hard to conjecture. We might get rid of the displeasing iteration without injuring the idea by reading:—

That heaven's vault in a huge roundness hems.

Which calls to mind:—

— It stuck upon him as the sun
In the grey vault of heaven.
Second Part of Henry IV., act II. sc. 2.

And:—

Had I your tongues and eyes, I'd use them so,
That heaven's vault should crack.
King Lear, act V. sc. 2.

In this case, the error in all probability is due to the compositor, and not to any imperfection in the manuscript.

A very minute mistake in Sonnet xxiii. greatly blanches the sense:—

As an imperfect actor on the stage,
Who with his fear is put beside his part,
Or some fierce thing replete with too much rage,
Whose strength's abundance weakens his own heart;
So I, for fear of trust, forget to say
The perfect ceremony of love's rite,
And in mine own love's strength seem to decay,
O'ercharg'd with burden of mine own love's might.
O, let my books be, then, the eloquence
And dumb presagers of my speaking breast,
Who plead for love, and look for recompence,
More than that tongue that more hath more express'd.
O, learn to read what silent love hath writ:
To hear with eyes belongs to love's fine wit.

The error in question is in the fifth line:—

So I, for fear of trust, forget to say, &c.

where "fear of trust" strikes me as quite irrelevant. Read:—

So I, for fear or trust, &c.

meaning, "so I from timidity, or too much confidence, have omitted to give due expression to my love."

The involved and antithetical style, which was so much admired in this species of poetry, may excuse a subsequent line which reads dubiously:—

More than that tongue that more hath more express'd:

but it may be worth considering whether Shakespeare did not write—

More than that tongue that love hath more express'd.

Sonnet xxv. presents a difficulty which I do not remember to have seen noticed:—

Let those who are in favour with their stars,
Of public honour and proud titles boast:
Whilst I, whom fortune of such triumphs has
Unlook'd for joy in that I honour most.
Great princes' favourites their fair leaves spread
But as the marigold at the sun's eye,
And in themselves their pride lies buried,
For at a frown they in their glory die.
The painful warrior fam'd for fight,
After a thousand victories once foil'd,
Is from the book of honour raz'd quite
And all the rest forgot for which he toild.
Then happy I that love and am beloved
Where I may not remove nor be remov'd.

What are we to understand by the expression

Unlook'd for joy in that I honour most.

in the fourth line? I suspect it to be no other than a desperate shot of the editor or typographer to supply a word or words defective in the manuscript. "Unlook'd on" would give a meaning, though a poor one, but I have a strong presumption the line ought to read—

Unlook'd joy in that I honour most.

See the context. Assuredly the received text is wrong.

In Sonnet xl:—

Take all my loves, my love, yea, take them all:
What hast thou then more than thou hadst before?
No love, my love, that thou mayst true love call;
All mine was thine before thou hadst this more.
Then if for my love thou my love receivest,
I cannot blame thee for my love thou usest:
But yet be blam'd if thou thyself deceivest
By wilful taste of what thyself refusest.
I do forgive thee robbery, gentle thief,
Although thou steal thee all my poverty;
And yet, love knows, it is a greater injury
To bear love's wrong than hate's known injury.
Lascivious grace, in whom all ill well shows,
Kill me with spites; yet we must not be foes.

—the correctness of the eighth line,—

By wilful taste of what thyself refusest.

is open to question; and the depravation of the tenth,—

Although thou steal thee all my poverty,

is beyond it. I have not sufficient confidence in my proposed emendations here, however, to give them publicity.

Sonnet lxvi. appears to have two misprints, which, though slight, detract from its otherwise perfect beauty:—

Th'd with all these, for restful death I cry,—
As, to behold desert a beggar born,
And needy nothing trimm'd in jollity,
And purest faith unhappily forsworn,
And gilded honour shamefully misplaced,
And maiden virtue rudely strumpeted,
And right perfection wrongfully disgrac'd,
And strength by limping awe disabled,
And art made tongue-tied by authority,
And folly doct-like, controlling skill,
And simple truth miscall'd simplicity,
And captive good attending captain ill.
Th'd with all these, from these would I begone,
Save that to die, I leave my love alone.

The second line must, I think, have originally run,—

As to behold desert a beggar born,

which the editor or compositor, not being familiar with the old word *born*, changed to "beggar born." Poverty of birth was not an insuperable bar to wealth or distinction in Shakespeare's days, and to be meritorious in despite of it is the more honourable. The contrast intended is clearly between indigent worth and pampered worthlessness.

It may be pretty confidently assumed too that the word "needy," in the next line, is a blunder. We should probably read,—

And empty nothing

or,

And heavy nothing

—comparing Sonnet lxxviii.

And heavy ignorance.—

The next Sonnet, lxvii., abounds in errors, but some have been noticed, and the rest are to me, for the present, incorrigible.

The first and last lines of Sonnet lxxxi. read to me suspiciously:—

Or I shall live your epitaph to make,
Or you survive when I in earth am rotten,
From hence your memory death cannot take,
Although in me each part will be forgotten.
Your name, from hence, immortal life shall have,
Though I, once gone, to all the world must die:
The earth can yield me but a common grave,
When you entomb'd in men's eyes shall lie,
Your monument shall be my gentle verse,
Which eyes not yet created shall o'er-read,
And tongues to be your being shall rehearse
When all the breathers of this world are dead:
You still shall live,—such virtue hath my pen,—
Where breath most breathes,—even in the mouths of men.

In the first line, I fancy,

Or I shall live,—

is a mistake for,—

Where I shall live,—

where being the familiar contraction of *whether* in Shakespeare's days. See Sonnet lix., where we have the word in both forms:—

Whether we're mended or we're better they,
Or whether revolution be the same.

The construction seems to be, "*Whether* I shall live to write your epitaph, *or* you survive me, death cannot render you forgotten."

The corruption in the last line is more obvious, and much more injurious:—

Where breath most breathes,—even in the mouths of men.

How, physically or poetically, can breath be said to breathe more in the mouth of a man than in the mouth of a whale, or a walrus. The true reading indubitably is:—

You still shall live,—such virtue hath my pen,—

Where breath most kills,—even in the mouths of men,

—the sarcasm being altogether lost by *breathes*, which crept in through the similar words in the vicinity.

H. STAUNTON.

NOTES FROM PARIS.

December 20.

THE December publications have, to a certain extent, atoned for the literary barrenness of a singularly dull year. We feel a slight revival—we, I mean, whose principal support are the things of

the spirit: not, I am anxious to add, because any masterpiece has been born among us, but because there is something to read, and we are not reduced to the diet of M. Villemain, that *laudator temporis acti* who used to say, in a pedantic extreme of misanthropy, "*Je ne lis plus, je relis.*"

The "passage" of gift-books has been favourable. It is truly a passage like that of the quail, the woodcock, and the waterfowl, and those little events watched by the sportsman which form a good or bad augury. People say, for example, "Wild ducks have been passing over Paris since the middle of October: the winter will be a severe one." In the same fashion, on seeing that the gift-books are not books of mere amusement or profitless splendour, but that they all tend to instruct children, young and old, I conclude, not without probability, that our disasters have done us good, and that we are becoming a reasonable people. Yesterday, in the drawing-room of a lady of fashion, whilst waiting for the mistress of the house, I amused myself by making out a list of the novelties of the season heaped at random on a table. Will you believe me when I assure you that there was not a novel among them, except the 'Voyage au Pays des Fourrures,' which, after all, is but a lesson in ethnography pleasantly disguised? Two books, translated from the English, 'The Land of Desolation,' by Dr. Hays, and Mr. Henry Stanley's 'How I Found Livingstone,' a true book of a true man, accompanied the volume of M. Verne, who is probably an Englishman himself, to judge by his subjects, the use he makes of his materials, the seriousness at bottom, and the humour which plays on the surface. The mistress of the house caught me just as I was opening with astonishment a large illustrated octavo on the 'Application de la Physique.' "What," said I to her, "you are reading this book?"—"Yes, and I have also read the two former works of the same author, 'Le Ciel,' a treatise on astronomy, and 'Les Phénomènes de la Physique' of Amédée Guillemin."—"Do the laurels of the Marquise du Châtelet trouble your slumbers?" I inquired. "Do you wish to become a savante?"—"Heaven preserve me from that! But I feel the need of being a little less ignorant than I am, and I am grateful to respectable publishers like the Hachettes and Hetzels, who wrap up in a gilded pill the little dose of science that my poor, weak constitution can assimilate."—"Ah! you are talking like a doctor."—"That's because I am only a learner. The real doctors express themselves more simply: they have banished from their vocabulary the long words which appalled the laity."—"Are your friends inspired with a like zeal?" I asked.—"Not all; but many are. What would you have us do at a time like this? The salons are shut, the Opera-house burnt, nobody writes a novel worth reading: to kill the time let us educate ourselves; that will enable us to watch more closely the education of our sons."—"So much the better—so much the better," I replied. 'L'Espagne' of Baron Ch. Davillier is the worthy pendant of the 'Rome' of M. Francis Wey. Within two years of one another, two observers, clear-sighted and cultivated men, have had the rare good fortune to immortalize upon paper two civilizations which were on the point of disappearing. After the Rome of the Pope-kings, monarchical superstitions, sceptical Spain! I know the two authors personally, and I can assure you that neither the one nor the other foresees the events which were destined to add a hundredfold to the interest of their books. They commenced them ten years ago at least, when the two most backward civilizations in Europe seemed to have still a tolerably long future before them. These magnificent quartets will have for posterity the sad and irresistible charm of two portraits executed in *articulo mortis*.

The book of M. Davillier is enriched by three hundred engravings, after designs by Gustavo Doré. You know Doré. He is at least as popular in London as in Paris. To me, who have never lost sight of him since he was scrawling his first sketches on exercise-books at the Collège Charlemagne, these illustrations of Spain seem among

his best productions, among those in which he is absolutely himself. It has been at once the good and the evil fortune of this strange genius to have succeeded too soon. He was still *en rhétorique* when Philippon, the publisher, brought out his first work, an album of caricatures of the labours of Hercules. The public found in it such cleverness, such good-humour, and such astonishing facility with the pencil, that they adopted the child,—and one saw, incredible prodigy, an artist of seventeen earning his bread! From the moment of his *début*, Doré had nothing but success, and success of more than one sort, for nature has been bountiful to him. He played the violin like a laureate of the Conservatoire; he sang with a beautiful *tenorino* voice, in such a way as to deserve the applause of Rossini; he was as great an athlete as the most muscular undergraduate of Oxford or Cambridge. His genial and loyal character disarmed envy; while his private life under his mother's roof wins universal esteem. In one word, ever since his five-and-twentieth year, his life, unique in its character, has been one long triumph, cheered by an incessant toil, happy, easy, and *coulant de sources*. We Frenchmen are styled capricious, yet we have never tired of his works; we have never even shown ourselves satiated; we have never found that the author produces enough. Publishers of prints, of journals, of books, have not for one moment ceased plaguing him. I have seen him over and over again finish a design on wood while the publisher's messenger was waiting at the door. The misfortune is, that this rapid production under pressure ever since he began his career has not left him time to complete the studies which make great masters. The public expected other things of him than marvellous sketches. They laid him under an injunction, so to say, to undertake vaster and more finished works, but have not left him the time necessary. That is why I prefer his living and sparkling studies of Spain to the large designs in the Dante and Bible, where we don't find Michel-Angelo or Doré either.

Although M. Gustave Masson has made mention, in the *Athenæum* of the 27th of December, of the 'Lettres à une Inconnue,' I hope you will allow me to return to the subject. Two volumes of letters written by Mérimée, a whole romance, the heroine of which has chosen to hide her name, that is enough to furnish plenty of occupation to lovers of good French and investigators of mysteries. First let me say that the form of this singular work is as chaste, as delicate, as correct, as that of the best productions of the author; that in it he shows a wonderfully free and vivacious judgment, carried to the point of rudeness, a singular contempt for men in general, and the official world in which he lived in particular. This characteristic is so striking, that one is tempted to ask what possible reason took him into such society; and why, looking on the Senate as a parcel of incapables, he became a senator? Was it for the pleasure of leaving 30,000 francs a year to two elderly ladies who soothed by their attentions the sorrows of his old age? He had no need of money, as his patrimony, 12,000 francs a year, sufficed for his simple wants. I can understand that he enjoyed, at first, the spectacle of human life in its most dazzling holiday dress; but I should have supposed that he would have had enough of it at the end of a few years, and I am really astonished that, weary and ill as he was, he endured till the last the uncouth pleasures, the folly of which he laughed at. The only plausible explanation of this anomaly lies, I believe, in a sincere and profound affection, which he concealed, like all his good feelings, from a sceptical shyness. I met him sometimes at his own house, or at the houses of common friends, but I cannot say that I knew him. He was extremely pleasant, but even more impenetrable than pleasant. A whole side of his life remained unknown even to his best friends; and if one day we learn the real truth about his nature, it will be from some woman's indiscretion. He was very handsome, very impressionable, and, without doubt, passionately loved; and he must have carried on

a certain number of *liaisons*, more or less Platonic. His executor was charged to send four rings, and he received four answers, one of which was written in the hand which re-copied for the publisher the 'Lettres à une Inconnue.' But the executor is a cautious man, and he will tell nothing more than this. The Parisian world is racking its brains to find out the name of the heroine. Madame de M. was first mentioned; then Madame de B.; after her, Mlle. d'A.; and, finally, one of your countrywomen, called R. S.; but the first two theories cannot bear examination, and there are serious objections to the two others. Taine, who wrote a very nice essay as an introduction to the first volume, is no wiser than I on this delicate point; and Dumas *filz*, who has little liking for insoluble problems, remarked to me at dinner the other evening, that Mérimée was great at mysteries, and capable of writing two volumes of letters to posterity, under cover to a person who had no existence. I greatly doubt if he pushed his malice so far; had he written for the world, he would have concealed his foibles better and talked less about his health.

Since I have written close together the names of Taine and Dumas, one word in conclusion about the Academy. Three elections are promised for the 29th of January. The candidates are numberless. The old house is besieged by an army of professors, and even by some writers. Were my advice asked, I should say, "Take Dumas, Taine, and Weiss, and send the rest back to the Collège de France." But the Academy has nothing to ask of me, nor I of the Academy. Taine was certain of his election a fortnight ago, in spite of the hatred of the clerical party, who will never forgive him; but lately the Republican liberals have learned that he is engaged on a book, in which he shows little sympathy with the French Revolution, and this work, still unpublished, is likely to cost him dear. As for Dumas, he remembers the injustice with which the Academy treated his father; and after having kept long in the background, he will not declare himself a candidate, unless in real earnest. One of his friends, M. Legouvé, is to reconnoitre the ground to-day or to-morrow, and see if there is a majority ready. However matters may turn out, the Academy will do wisely not to trifle with the authors who knock at its door, for neither Dumas nor Taine is of the stuff of which perpetual candidates are made, and were they to fall once, they are capable of leaving the place wholly to the pedants.

EDMOND ABOUT.

Literaryossip.

OUR readers will remember that in 1856 appeared the Memorials of Henry Cockburn, one of the Judges of the Court of Session in Scotland, containing many graphic and piquant sketches of the men and women of his day. The volume ended with the year 1830, and, although nothing more was promised, it was known by Lord Cockburn's friends that he had continued his diary until 1854, the year in which he died. This continuation is now in the press, and will be published by Messrs. Edmonston & Douglas before Easter.

We believe that the real meaning of the fuss at Eton is, that Dr. Hornby thinks that the little boys who need to be managed would fare best under the control of masters of experience, while the big boys, who wish to compete for scholarships, would be best taught by young men fresh from the Universities, whose Latin and Greek have not had time to grow rusty. Dr. Hornby has as yet, however, taken no decisive step towards the attainment of this apparently reasonable object.

We understand that Prof. Cairnes will shortly publish a work on which he has been

for some time engaged, and which will contain new expositions of some of the leading principles of Political Economy. Amongst other subjects treated of in the volume will be the doctrine of Value, the relations of Labour and Capital, with an investigation into the power of Strikes to influence Wages, the functions of Trades Unions, &c. The volume will also contain an examination of the principles of International Trade, and, in connexion with this, a criticism of protectionist theories as advanced by American writers.

THE first issue of books to members of the Hunterian Club, for the second year, is almost ready, and the delivery will be made early in 1874. It will comprise the following:—Alexander Craig's 'Poetical Essays,' 1604; 'Poetical Recreations,' 1623; 'Pilgrimage and Heremite,' 1631; 'Miscellaneous Poems,' and Introduction by Mr. David Laing; Samuel Rowlands's 'Diogenes Laertius,' 1607, and 'A Fool's Bolt is soone Shott,' 1614; and 'The Bannatyne MS.,' 1568, Part I. In addition to these, there will be sent out, Richard Niccoll's 'Sir Thomas Overbury's Vision,' 1616, with Introductory Notice by Mr. Maidment, of Edinburgh, which is presented to the members by one of the Council of the Club. There will be a second issue for the same subscription, but to what extent will of course depend on the money in hand. The under-noted works are all in progress:—'The Bannatyne MS.,' Part II.; Samuel Rowlands's 'Letting of Humors Blood in the Head Vaine,' 1600; 'A Terrible Battell' [1602?]; 'Martin Markall,' 1610; 'The Miracles of our Lord and Saviour Jesus Christ,' 1618. The Council has announced to the members that one of its number has offered to defray the entire cost of the reproduction of 'The Nightingale. Sherstine and Mariana. A Happy Husband. Elegies on the Death of Queen Anne. Songs and Sonnets, by Patrick Hannay, gent. London, printed for Nathaniel Butter, 1622.' The original is of very great rarity; Archdeacon Wrangham's copy brought 40*l*. With the exception of the 'Songs and Sonnets,' sixteen copies of which were thrown off by Mr. Uttersson, at the Beldornie Press, Hannay's works have never been reprinted. The volume consists of 132 leaves, and will be issued with the books for the third year.

MR. O'SHAUGHNESSY will have ready in the spring a new volume of Songs and Poems, under the title of 'Music and Moonlight.'

PROF. A. W. WARD's forthcoming book on the 'English Drama,' to be published before long by Messrs. Macmillan, is, we hear, to be a full account of the *Origines* of our Drama; and a section is devoted to each of the more important names among our dramatic writers. Perhaps we may mention that Prof. Ward's studies have lain for years among German subjects of all kinds, and not least among German criticisms of the Drama; but we are told that his chapters on the *Origines* are the working out of a quite independent view.

THE pleasant story called 'Ladybank Junction,' which appeared a month or two back in *Blackwood's Magazine*, is from the pen of Mrs. Oliphant.

PROF. M. BURROWS, Chichele Professor of Modern History at Oxford, is about to bring

out a work on the 'Worthies of All Souls' College.'

MESSRS. WILLIAMS & NORGATE will publish shortly the Reports to the Trustees of the British Museum on the Utrecht Psalter, by Mr. Bond and Mr. Thompson, of the MS. department, and also by Canon Swainson, the Rev. H. J. Cox, of the Bodleian, Mr. Digby Wyatt, Prof. Westwood, and others. Several facsimiles of the Psalter, taken by the autotype process, will accompany the work.

MR. FURNIVALL has found, in the City Hastings Rolls of Deeds and Wills, enrolments of three deeds in 1372 and 1373, by a Henry Chaucer, vintner, and Juliana his wife, daughter and heiress of John le Botyner, but has not yet been able to trace the connexion between this Henry Chaucer and Geoffrey the poet, though, as the latter would have been forty-two or forty-three in 1372-3, Henry may well have been Geoffrey's brother or cousin. With regard to Thomas Chaucer, the City Rolls have as yet furnished no evidence of his relationship to the poet; indeed, a deed of entail of certain property on him, by his "consanguineus," "Willelmus Chaumbre, clericus," dated 12th of March, 1406, tends to disconnect Thomas from Geoffrey Chaucer. On the other hand, the purchase of a reversion in certain lands in 1413 by Thomas Chaucer (esquire), Henry Somer, John Cornwaleys, John Tyrell, and Lewis John, makes Mr. Furnivall believe that all these men were trustees for some Corporation in the City. Another conveyance to Thomas Chaucer and twelve other men, all of them described in one place as citizens and vintners, though in another place Thomas Chaucer and another of the twelve are called esquires, leaves no doubt that the whole thirteen were trustees for the Vintners' Company. Thomas Chaucer is thus connected with Geoffrey's father's and uncle's company, though not as Geoffrey's son, Mr. Furnivall thinks.

PROF. KARL ELZE, the author of a Life of Lord Byron, is going to publish a translation into English of some essays on Shakspeare. Writing the name reminds us that Herr Elze's last essay is another discussion of the often discussed orthography of Shakspeare's name. Another is on 'Shakspeare's Supposed Travels,' and one on 'Hamlet in France.' The aim of the volume is to unite the wide scope and ardour of the so-called Transcendental school of criticism with more modern methods, historic and comparative; and it consists of complete accounts in this sense of some of the main dramas, and of elucidations of more incidental departments of the story of the poet and his period. The publishers are to be Messrs. Macmillan.

WE recommend this note to the attention of the Editor of *The Day of Rest* :—

"*The Day of Rest*, for December 6th, opens with a poem by Dora Greenwell, entitled 'A Story of Canada.' The same poem appears in the volume of *Good Words*, for 1861, under the heading, 'The Emigrant's Daughter.' I promised that I would bring the complaint before your notice.

PATERFAMILIAS.

THE new edition of Dr. Whitaker's 'History of Whalley,' which was under the editorship of the late Mr. John Gough Nichols, will be completed by the Rev. Ponsonby A. Lyons. At the time of Mr. Nichols's decease more than 300 pages of the second and concluding volume were in type.

A WORK of considerable local interest will shortly be published, entitled 'Memorials of the Streets of Manchester.' It will contain a number of illustrations, consisting of views of streets and buildings which possess historic interest. Mr. Thomas Sutcliffe, of Manchester, is the publisher of the volume.

WITH the gay and brilliant crowd of Christmas books appear the grave blue covers that indicate "Reports and Papers." The November flight of these winged words is not, indeed, numerous; but a larger and more important flock darkens the more distant sky. In plain English, the Parliamentary Reports and Papers for November are seventeen in number; amongst which the Report of the Commissioners as to Patents for Inventions for the year 1872, with plan, and the 51st Report of the Commissioners of Woods, Forests, and Land Revenues for the year ending 31st of March 1873, are the most noteworthy. The Papers by Command are six, including the First Report by the Director General on the Education of Officers in the Army. Lists are appended of the Commercial Reports from H.M. Consuls, from H.M. Secretaries of Embassy, and Reports from H.M. Consuls on British Trade Abroad, amounting in all to 113, and containing a vast mass of most useful information.

M. J. PH. BERJEAU is preparing for the press a fac-simile reprint, with introduction, French and English translations of a Dutch narrative of the second voyage of Vasco de Gama to the East Indies. The book, unknown to bibliographers, was printed in Antwerp, circa 1504, 4to., and is now in the British Museum.

THE death is just announced of Mr. Edward Hyde Clarke, who was fifty years ago a prominent writer on West Indian questions.

THE Early English Text Society will issue to its members in January, in its Original Series, No. 56, 'The Gest Historiale of the Destruction of Troy,' translated from Guido de Colonna, in alliterative verse, and edited from the unique MS. in the Hunterian Museum, Glasgow, by Mr. D. Donaldson and the late Rev. G. A. Panton, Part II.; No. 57, 'The Early English Version of the Cursor Mundi,' in four texts, from MS. Cotton, Vesp. A. iii. in the British Museum, Fairfax MS. 14 in the Bodleian, the Göttingen MS. Theol. 107, MS. R. 3, 8 in Trinity College, Cambridge, edited by the Rev. R. Morris, Part I., with two photo-lithographic fac-similes by Cooke & Fotheringham. In its Extra Series, No. 20, Henry Lonelich's 'History of the Holy Grail' (translated from the French prose of Sires Robiers de Borron), re-edited from the unique MS. in Corpus Christi College, Cambridge, by F. J. Furnivall, Esq., Part I. The Society has the following books in the press for its Original Series :—'The Lay Folk's Mass-Book,' four texts, edited from the MSS., by the Rev. T. F. Simmons; 'Palladius on Husbandrie,' english (ab. 1420 A.D.), edited from the unique MS. in Colchester Castle, by the Rev. B. Lodge, Part II.; 'The Blickling Homilies,' edited from the Marquis of Lothian's Anglo-Saxon MS. of the tenth century, by the Rev. Richard Morris, with a photo-lithograph; 'Merlin,' Part IV., containing preface, index, and glossary, edited by H. B. Wheatley, Esq.; 'Generydes,' a romance, edited from the

unique MS. (ab. 1440 A.D.) in Trinity College, Cambridge, by W. Aldis Wright, Esq., Part II. And these for its Extra Series :—'Barbour's Bruce,' Part II., edited from the MSS. and early printed editions by the Rev. W. W. Skeat; 'Early English Pronunciation,' with especial reference to Shakspeare and Chaucer, by A. J. Ellis, Esq., Part IV.

IN his Annual Report the Librarian of the United States Congress mentions, the American papers tell us, that 12,407 volumes have been added to the collection during the year closing December 1st. The aggregate number of books now in the library is 258,752 volumes, besides about 50,000 pamphlets. In the copyright department there have been 15,352 entries made during the year, and the Librarian has paid into the Treasury the sum of 13,404 dollars as the receipts from copyright fees. This exceeds the entries of the year preceding by about ten per cent. The rapid growth of the library and of the copyright business of the country renders a new building to accommodate the overflowing collections an imperative necessity. While retaining in the Capitol a sufficiently large library for legislative and judicial use, Congress has already authorized the preparation of plans for a separate building, and the Commission appointed to select a plan will shortly make the award of premiums. The site of the building, however, is not yet selected.

UNDER the title of the Verein für Deutsche Literatur, has been started at Berlin an association, which will issue new works by authors of repute to its members, on the payment of a small annual subscription. Among the writers who have promised their aid, are several well-known names: MM. Gutzkow, Bodenstedt, Bluntschli, Büchner, Von Sybel, P. Heyse, P. Lindau, M. Lehmann, Vambéry, and others. The Directors are Prof. Gneist, Count Usedom, &c.

THE *Revue de Belgique* has changed hands, and is now under the management of a *Comité de Rédaction*, composed of Messrs. Émile de Laveleye, Count Goblet d'Alviella, Baron Eugene van Bommel and Ch. Potvin.

M. ABOUT, as our readers will learn from his letter in another column, declares that the name of the *inconnue* of Mérimée's letters is a mystery not yet solved; still we may, perhaps, mention that current Paris gossip asserts, probably quite wrongly, that Miss Jenny Dakin is the lady to whom the deceased author addressed this long correspondence.

SCIENCE

The Naturalist in Nicaragua, with Observations on Animals and Plants. By Thomas Belt. (Murray.)

MR. BELT is a mining engineer who superintended the operations of the Chontales Gold-Mining Company, in Nicaragua, from 1868 to 1872, a most irksome and anxious duty, with much attendant worry and responsibility, in consequence of the yield of the mines being just at that tantalizing point which lies between profit and loss.

The author is more of a geologist than a naturalist, and seems besides to have studied entomology to some purpose; but although an assiduous collector, he can hardly claim to be a naturalist in the more extended meaning of

the term, and is certainly no sportsman, being more familiar with the butterfly-net than with the rifle. It is not improbable that his professional duties at the mines prevented, to some extent, the pursuit of large game which abounds in the neighbourhood; but whilst great at hunting Coleoptera, Elateridae, and Lamellicornia, our author appears never to have seen either tapir or deer; the word "puma" does not occur once in his pages, whilst the wild hog also escaped his shot; a passing glimpse of a jaguar is styled an adventure, and affords an excuse for the frontispiece.

A Darwinian and a follower in the footsteps of Messrs. Wallace and Bates, Mr. Belt takes the latter author as his model and guide; he certainly adds a considerable amount of new information to the general storehouse of facts, besides which he is prolific in new theories, geological, meteorological and hydrographical. And first as to his facts. With regard to the distribution of the bird Fauna; the depression of the Central American isthmus occupied by the Great Nicaraguan lakes and their outlet, the San Juan river, was formerly supposed to form the boundary between the Mexican and Costa Rican sub-provinces, but from Mr. Belt's collections of bird-skins, Mr. Salvin finds that there is a larger proportion of southern than northern species, and it now appears that the great break occurs in Honduras; the valleys of Humuya and Goascoran, with the plain of Comayagua, constituting a decided interruption, cutting completely through the chain of Cordilleras.

Some remarkable instances are given of the intimate relation existing between insects and plants, amongst them we may notice one species of acacia whose hollow thorns are tenanted by ants:—

"Hundreds of ants are to be seen running about, especially over the young leaves. If one of these be touched, or a branch shaken, the little ants swarm out from the hollow thorns and attack the aggressor with jaws and sting. These ants form a most efficient standing army for the plant, which prevents not only the mammalia from browsing on the leaves, but delivers it from the attacks of a much more dangerous enemy, the leaf-cutting ants. For these services the ants are not only securely housed by the plant, but are provided with a bountiful supply of food."

So also we are told of plant lice, scale-insects, and leaf-hoppers, which furnish ants with honey, and in return are protected by the latter. Mr. Belt concludes that in many instances "the use of honey-secreting glands in plants is to attract insects that will protect the flower-buds and leaves from being injured by herbivorous insects and mammalia."

Perhaps the most interesting pages in this work are those which relate the various mimetic resemblances, not only between insects of different genera and orders, but between insects and flowers, leaves, twigs, and bark of trees, and between insects and inanimate nature. For instance, there is amongst the beetles a curious longicorn, closely resembling a common hairy caterpillar, a special protection against insectivorous birds. Again, we have the moss insect, the larva stage of a species of phasma; and many species of Orthoptera and Pterochroza, which imitate leaves in every stage of decay. Many Chrysalides also have mirror-like spots that resemble holes through them, and one actually has a real hole through it. "It is to be remarked that the forms

imitated have always some kind of defence against insectivorous birds or mammals; they are provided with stings or unpleasant odours or flavours, or are exceedingly swift in flight." Thus wasps and stinging-ants have hosts of imitators amongst moths, beetles, and bugs. On the other hand, nearly all the insects that possess special means of protection have conspicuous, strongly contrasted colours; and Mr. Wallace has shown that brightly banded caterpillars are distasteful to birds. Amongst mammals the skunk is conspicuously marked; and amongst reptiles the beautiful coral snake is noxious and avoided.

Mr. Belt dwells at great length on the social instincts of ants, which have been developed to an extraordinary degree of perfection. The leaf-cutting ants are well known, but much doubt has always existed as to the uses to which the leaves are put. "I believe the real use they make of them is a manure, on which grows a minute species of fungus on which they feed; that they are, in reality, mushroom growers and eaters."

A short account is given of the gold-mining in the Chontales district, which is confined almost entirely to auriferous quartz lodes, no alluvial deposits having been found that will pay the working. These lodes or veins run parallel to each other, and are so numerous that across a band more than a mile in width one may be found every fifty yards. The gold does not occur pure, but is alloyed with silver. On the hills near the outcrops of the lodes the ore is often exceedingly rich, which is apt to lead to an exaggerated opinion of their value. When, however, these deposits are followed downwards, they invariably get poorer to a certain depth, below which they do not deteriorate:—

"The cause of these rich deposits near the surface does not appear to me to be that the lodes originally before they were exposed by denudation contained more gold in their upper portions than below, but to be the effect of the decomposition and wearing-down of the higher parts, and the concentration of the gold they contained in the lode below that worn away. This accumulation of loose gold near the surface of auriferous veins, set at liberty from its matrix by the decomposition of the ore, and concentrated by degradation, is probably the reason of the great richness of many of what are called the caps of quartz veins,—that is, the parts next the existing surface,—and has also, perhaps, originated the belief that auriferous lodes deteriorate in value in depth."

A notice of a dust whirlwind gives rise to a short discussion of the cause of all circular movements of the atmosphere, including the cyclone:—

"The conclusion I arrived at was, that the particles of air next the surface did not always rise immediately they were heated, but that they often remained and formed a stratum of rarified air next the surface, which was in a state of unstable equilibrium. This continued until the heated stratum was able at some point where the ground favoured a comparatively greater accumulation of heat to break through the overlying strata of air and force its way upwards. An opening once made, the whole of the heated air moved towards it and was drained off, the heavier layers sinking down and pressing it out. . . . This explanation supplies the force that is necessary to drive the air with the great velocity with which it moves in whirlstorms. There is a gradual passage from the small dust eddies through large whirlstorms to tornadoes and the greatest cyclone."

A disciple of Agassiz, Mr. Belt finds traces of glacier action throughout modern America,

and believes that during this glacial period the sea must have stood at least 1,000 feet lower than it now does, laying bare the fabled Atlantis, the great continent "on which the present West Indian islands were mountains" in the Atlantic, and in the Pacific the Malay continent. It is there he looks for the refuge of those genera which now occupy tropical countries, then covered with ice and snow. A few remarks on the archaeology of the district, and a slight notice of the ethnology of the Mexican, Western Central American, and Peruvian races, whom he includes under the title of Nahuatl, in contradistinction to the Caribe, whose original seat he places in his favourite Atlantis, are not uninteresting.

To Mr. Bates, who saw this work through the press, we are probably indebted for a good index; but we are surprised that the sketch-map at the end of the volume is not better: thus, Juigalpa, "one of the principal towns of the province of Chontales," is altogether omitted.

Altogether, this unpretending volume cannot fail to interest a large proportion of the reading public, besides those more especially engaged in scientific investigations connected with economic entomology.

SCIENCE SCHOOL-BOOKS.

1. *Light*.—2. *Heat*.—3. *Electricity*.—4. *Magnetism*.—5. *Chemistry*.—6. *Pneumatics and Acoustics*. By J. H. Pepper. (Warne & Co.)

HERE we have six books written to elucidate as many of the great divisions of scientific knowledge by the same author. Surely his must be really a Polytechnic mind. We have examined these books with care, and although, from a cursory glance at their pages, and their popular illustrations, we were, at first, disposed to regard them as mere attempts to make science a plaything, we soon became convinced that some of them rise superior to the ordinary run of text-books; and that although the descriptions of striking phenomena were alluringly written, yet that their philosophy in sport was science in real earnest. There is no doubt but that the experience gained by Mr. Pepper during the many years of his reign at the Polytechnic institution, where he was constantly employed in explaining to the public all that was new in science, has given him wonderful facility in describing, so as to be understood by all, the more abstruse phenomena of Light, Heat, and Electricity, and of bringing clearly before the minds of his readers, as of his listeners, the processes of chemical change and the results of analytical and synthetical investigation. The volume on "Light" of the above series is a remarkable example of this. It may be read by the young inquirer with interest, and from every page he will derive much instruction. The laws regulating the reflexion and refraction of light are satisfactorily given, and the resulting phenomena well illustrated by diagrams and other woodcuts. The more abstruse but beautiful effects produced by the polarization of light are popularized, and the truth is not sacrificed in doing so, while the conditions of spectrum analysis are concisely, yet sufficiently explained, so as to render this system of investigation intelligible to all who read with care. "Electricity" has been for so long a period one of the stock branches of science at the Polytechnic, that the author is perfectly at home in describing the experimental illustrations of the discoveries in this division of science, embracing "Magnetism." "Heat" is not so satisfactorily treated. This arises very evidently from the fact that the phenomena of heat do not admit of being so readily, so strikingly, exhibited to an audience, and hence on the part of our author an evident want of familiarity with his subject. "Pneumatics" and "Acoustics," for the very reason we have just

given, being susceptible of striking experimental illustration, are satisfactorily treated in the volume devoted to them. With the "Chemistry" we are quite disposed to quarrel. The treatise is weak and rambling, the illustrations are far-fetched, and often entirely out of place. We know of no reason for placing a portrait of Brewster under the head of Carbon, or for giving drawings of a jeweller's machinery, and of bracelets, brooches, and earrings of 18-carat gold, in a chapter on the chemistry of that metal, unless it be to advertise the jeweller, who is allowed to describe his own merchandise. As books which promise to awaken a love for science and scientific inquiry, these volumes may be placed in the hands of the young, and of those in advanced life, who have not previously given attention to this kind of knowledge. The treatises are not sufficiently exact to be given to the student, and the reader must be on his guard lest some of them lead him into a dilettanteism of an unsatisfactory character.

Geology. By Archibald Geikie, LL.D. (Macmillan & Co.)

PROF. GEIKIE, in writing this "Science Primer," has clearly endeavoured to become as a little child, and attempted to describe things which relate to geology, as if he was about to impart the first spark of knowledge to the infant mind. "An ordinary dwelling-house, such as those in which most of us live, is built of various materials, and one of these is always stone"; and again, "merely by looking at houses and streets you may readily perceive that there are many different kinds of stone." Surely this is not the kind of knowledge which is to be imparted to the young students in any of our science schools. As we advance in the "Primer," we discover that the author finds it impossible to continue to write down to this low level, and Prof. Geikie becomes more satisfactory because he becomes himself. The middle portion of the "Primer" is a clear and generally satisfactory, because simple, elucidation of geological phenomena. What we complain of is, that the infantile simplicity of the beginning adapts itself but very imperfectly to an ending, which tells the child that "we see that there has been upon the earth a history of living things as well as of dead matter." At the beginning of that wonderful history we detect traces merely of lowly forms, like the foraminifera of the Atlantic ooze. At the end we are brought face to face with man—thinking, working, restless man, battling steadily with the powers of nature, and overcoming them one by one, by learning to obey the laws which direct them.

MOUNT SINAI.

DR. BEKE, who has reached Alexandria, writes to us:—

"During my journey from England I have been looking into the 'Travels in Egypt,' &c., of Capt. Irby and Mangles (Murray, 1868), which my companion, Mr. Milne, has happened to bring with him—a work which I may possibly have seen in an earlier edition in years gone by, but of which I have no recollection—and to my surprise and delight I have lighted on the two passages which are here transcribed. The one is in page 115, describing their departure from Gharundel, between Erek and Petra, on the east side of the Ghor, the prolongation of the valley of the Jordan south of the Dead Sea, where it is said, 'Our road was now E.W. and a white line in the desert, at a distance in the left, as far as the eye could reach, was pointed out as the hadj road to Mecca. We noticed three dark volcanic summits, very distinguishable from the sand. The lava that had streamed from them forms a sort of island in the desert.' And in the next page, on their arrival at Shobek or Shobek, they say, 'We had a most extensive view from here, comprising the whole skirts of the desert, with the volcanic hills which I have mentioned.'"

"As I have not a map here with me to which I might refer, I cannot comment except in general terms on the very important facts brought to my

knowledge in the foregoing extracts. But from these it appears that the travellers, when taking a S.W. course, saw to their left the road to Mecca, which, of course, bore S.E., or thereabouts, where it passed through Akaba-esh-Shami; and from the white line of this road stretching as far as the eye could reach and the more distinct description of the dark volcanic summits, with their lava field, forming, as it were, an island in the plain, the legitimate inference is that the former is more distinct than the latter: that is to say, the volcanic region lies to the west of the hadj road running along the meridian of Akaba-esh-Shami, which is in 36° E. long.

"In what parallel of latitude the same are to be placed depends on the distance the travellers were able to see, and this again will in part depend on the height of the volcanic summits and the state of the atmosphere. But it seems to be quite certain that they must be situated at some distance to the south of the parallel of Petra and Máan, which is about 30° 20' north, and that, therefore, they lie within the Harra Radjâ, of which the limits are pretty accurately determined by the reports of Burckhardt and Palgrave, the former of whom appears to have skirted it on the east, and the latter on the north, as is shown in page 43 of my pamphlet. It is within the range of possibility that Mount Sinai itself is one of these 'three volcanic summits' of Irby and Mangles; but I doubt it, being rather of opinion that the mountain which 'burned with fire unto the midst of heaven' at the time of the delivery of the Law unto Moses, is a separate volcano, standing further to the south, but situate always within the same volcanic region as the other three, and forming part of the same chain of mountains of igneous origin. Under this view, the destruction of Korah, Dathan, and Abiram may have occurred somewhere on the flank of one of these more northerly volcanoes (see 'Mount Sinai, a Volcano,' p. 43.)

"In any case, the Harra Radjâ, of which Mount Sinai forms a part, appears to be now shut in by the Wady Arabah on the west, Palgrave's route through Máan on the north, and the hadj road between that town and Akaba-esh-Shami on the east; and as on the south, it must necessarily be limited by the road from the head of the Red Sea eastward, that is to say, from Akaba to Akaba-esh-Shami, there can be no serious difficulty in reaching Mount Sinai from Akaba by the way of Wady Ithem, the *Atham* of the Exodus, and as I hope to have it shortly in my power to do.

"CHARLES BEKE."

SOCIETIES.

GEOLOGICAL.—Dec. 17.—Prof. Ramsay, V.P., in the chair.—Messrs. W. T. Loveday, N. Griffith, F. D. Godman, E. T. Newton, T. W. Hilton, and the Rev. C. R. Gordon, were elected Fellows.—The following communications were read: 'Observations on some Features in the Physical Geology of the Outer Himalayan Region of the Upper Punjab, India,' by Mr. A. B. Wynne,—and 'On the Mode of Occurrence of Diamonds in South Africa,' by Mr. E. J. Dunn.

MEETINGS FOR THE ENSUING WEEK.

- Mos.** London Institution, 4.—Holiday Course, Part III., Prof. Armstrong.
- Victoria Institute, 5.—'Magnitudes in Creation,' Rev. J. H. Clifford.
- Surveyors,** 6.—'Lands Chances Act, with Suggestions for their Amendment,' Mr. F. A. Pallbridge.
- Trans.** Royal Institution, 3.—'Motion and Sensation of Sound' (Juvenile Lecture), Prof. Tyndall.
- London Anthropological, 8.—'Arthraia,' Theory of Rude Stone Monuments, Mr. A. L. Lewis; 'Alleged Discovery of a Phenician Inscription in Brazil,' Mr. A. F. Jones; 'Relation of the Hieroglyphs of Nasser Island to those of Central America,' Mr. A. L. Lewis; 'Language of the Aino,' the President.
- Zoological,** 8.—'Species of the genus Synalaxis,' Mr. Selater; 'New Polygonus (Hippocampus) Species,' Mr. G. Beek; 'Myology of the Pharyngodon crassirostris,' Mr. A. Sanders; 'Palaemonidae crabs, an apparently new species of Palaemon from Eastern Peru,' Dr. O. Vissac.
- Biblical Archaeology,** 8.—'The Saffier Papyrus, containing the Wars of Ramses Meriamun with the Kelta (Hittites),' Prof. E. B. Lushington; 'Illustrations of the Book of Daniel, from the Assyrian Inscriptions,' Mr. H. Fox Talbot.
- Literature,** 6.—Council.
- Colonial Institute,** 7.—'Colonial Aids to British Prosperity,' Mr. F. L. Hemmings.
- Microscopical,** 8.—'Zoopores of Crustacea,' &c., Mr. A. Sanders.
- Geological,** 8.—'Origin of some of the Lake-lagoons of Cumberland,' Mr. J. C. Ward; 'Traces of a great ice-sheet in the Southern Part of the Lake District, and in North Wales,' Mr. D. Mackintosh; 'Lamellibranchs of the Budleigh-Salterton Pebbles,' Mr. A. W. Edgell.

- Trans.** Royal Institution, 3.—'Motion and Sensation of Sound' (Juvenile Lecture), Prof. Tyndall.
- London Institution, 4.—Holiday Course, Part IV., Prof. Armstrong.
- Royal Academy, 8.—'Painting,' Mr. C. W. Cope.
- Mathematical, 8.—'The most General Displacement of a Solid in Space,' Prof. Crofton; 'Transformation of Continued Products into Continued Fractions,' Mr. J. W. L. Glaisher.
- Antiquaries, 8.—Election of Fellows.

Science Gossip.

THE information that has appeared in the papers about the Expedition of the Royal Geographical Society, a though not official, comes from a very good authority at Zanzibar. The Expedition had reached Unyanyembe, and had been re-organized for a further advance. The three young British officers with the Expedition have shown great pluck and perseverance, and the public may rely on their pushing forward.

THE Académie des Sciences, on Monday, elected Mr. J. Lockyer and M. Roche Corresponding Members in the Section of Astronomy.

DR. ROHLFS's Libyan Expedition left Cairo three or four weeks ago. Col. Gordon arrived in Egypt a few days ago, and left on the 22nd for England, by the steamer Simla, via Brindisi. He is expected back at Cairo in three weeks.

THE fifth quarterly Report on the Sub-Wealden Exploration has been issued by Mr. H. Willett, of Brighton. The present depth from the surface is 313 feet; some important geological facts have been decided, and valuable beds of gypsum discovered. The more interesting facts are that the Kimmeridge clay is identical in deposit with that in the Boulonnais district of France, and that the Wealden estuary did formerly extend across the Channel in an unbroken continuity. The probability that coal may be found is therefore greatly increased by the discovery of strata in Sumex identical with those in the Boulonnais district. This investigation is to be continued until the depth of 1,000 feet has been reached.

M. M. A. BARTHÉLEMY has been making some very interesting experiments 'On the Passage of Gases through the Membranaceous Tissues of Plants.' The leaves of certain varieties of the Begoniaceæ, which are thin on the living plant, are reduced during winter to the condition of a pellicle indued with elasticity. Those were employed as colloid membranes, and Graham's experiments were repeated, and compared with the films of caoutchouc by M. Barthélemy. These experiments prove the dialysis of carbonic acid by the living plant through the cuticle of leaves, in a manner precisely similar to the endosmosis of membranes, or of porous vessels, in the experiments of Dutrochet and Dehérain. The details will be found in the *Comptes Rendus*, No. LXXVII.

IN the *Repertorium für Experimental Physik* recently Mr. Carl has produced some new views on earthquake and volcanic phenomena. He supposes that at a considerable depth beneath the surface, the heat may be sufficient to cause water to assume the spheroidal state of Boutigny, developing slowly vapour of great tension, which under a slight change of circumstances might become the source of enormous explosive forces.

AN admirable paper, 'On the Jade of the Kuen-lun Mountains,' has been communicated to the Academy of Sciences of Munich by Hermann von Schlagintweit, and published in the *Sitzungsberichte* of the Academy. The author visited the quarries on the Kara-kash river, which formerly supplied the Chinese with much of their jade. It may be remembered that these quarries were popularly described some time ago by Dr. Cayley. Although the title of Schlagintweit's paper refers only to the jade of Khotan, yet the author gives much information respecting the mineral from other localities, and discusses the source of the jade which is found in the pile-dwellings of the Swiss lakes. He also clearly points out the means of distinguishing true jade, or nephrite, from the closely-allied minerals known as jadeite and maussurite.

VON SIEBOLD has communicated to the same Academy the results of his researches on the

parthenogenesis, or the reproduction from virgin females, of *Artemia salina*, a curious phylloped crustacean which makes its appearance in certain salt-pans when the brine attains a definite degree of concentration.

FINE ARTS.

The SOCIETY of PAINTERS in WATER COLOURS.—The TWELFTH WINTER EXHIBITION of SKETCHES and STUDIES by the MEMBERS is NOW OPEN, at their Gallery, 8, Pall Mall East. Ten till Five.—Admission, 1s.

ALFRED D. FRIPP, Secretary.

'The SHADOW of DEATH.' Painted by Mr. HOLMAN HUNT.—NOW ON VIEW. From 10 till 5.—30a, Old Bond Street.—Admission, 1s.

INSTITUTE of PAINTERS in WATER COLOURS.—The EIGHTH WINTER EXHIBITION, is NOW OPEN from 10 till 5.—Admission, 1s.—Glas on Dark Days.—Gallery, 28, Pall Mall. JAMES FAHET, Secretary.

DONN'S GREAT PICTURE of 'CHRIST LEAVING THE PRETORIUM,' with 'Night of the Crucifixion,' 'Christian Martyrs,' 'Procession of the Cross,' 'Ecce Homo,' 'Andromeda,' &c., at the DONN GALLERY, 28, New Bond Street. Ten to Six.—Admission, 1s.

An Introduction to the Study and Collection of Ancient Prints. Illustrated. By W. H. Willshire. (Ellis & White.)

This book is designed to supply the want, so often felt by students of prints, of a trustworthy and comprehensive manual, or book of reference, for those who have some knowledge of the bibliography of the art of engraving, and of a guide to others who are not so well informed on the subject. Dr. Willshire has endeavoured to give a systematic summary of our knowledge of a subject which is at once widely scattered and extensive, and to furnish useful directions for tyros in print collecting. He remarks:—

"There is one drawback connected with iconography—common, it is true, to all knowledge obtained in recent years: viz., the literature of particular subjects and masters is so widely spread through ephemeral publications, as to make it frequently difficult, both to know what has been written on any given topic, and to procure special information when we are conscious that it exists. Fugitive tracts, reviews long demised, and out-of-the-way journals are obtainable often only with much trouble, and sometimes not at all. Such a library even as our own national one, may not be able always to satisfy the wants of those engaged in working out a particular subject."

Dr. Willshire is perfectly right. Everyone knows that there is no book conceived and executed in the spirit which modern criticism requires, and dealing with prints in a way at once comprehensive, exact and exhaustive. The subject is too large to be dealt exhaustively with in a single volume, or even in three; and no comprehensive and exact treatise has made its appearance in modern times. Gilpin, Cumberland, and the minor writers on this subject are now out of date. The 'Merveilles de la Gravure,' by M. Duplessis, is a mere sketch, although, within its limits, a sketch of considerable value. The translation of this book into English, which we noticed not long since, has made it familiar to many, but it is quite insufficient for more than "popular" needs. Maberly's 'Print Collector' is the best book on the subject, and it is not only rather scarce, but it is thirty years old. Dr. Willshire has done well to form his book on that of Maberly, but he has done a great deal more than was possible to, or intended by, Maberly, and he has done it with zeal, care, learning, and taste. The subject is so great and recon-dite a one that the reader who here and there detects errors and omissions will not be surprised, but, on the contrary, will be disposed to condone far greater and more numerous

faults than he will find in the book before us. The 'Künstler-Lexicon' itself contains an almost unparalleled mass of blunders which at the present day common industry would not fail to avert; and half the modern, and three-fourths of the old, books on Art are mere compilations, of the crudest kind, written by critics whose boast is that they are independent, because they are completely ignorant of Art. How much cause then have we to be grateful to one who, like the author, is not only in love with his subject, but a master of its history, and possesses the experience essential to the writer of a new Maberly with modern improvements. We look for the completion of Dr. Meyer's 'Nagler,' as the greatest desideratum in this way.

Dr. Willshire defines the term "engraving" as referring to the process of producing originals from which copies may be taken by transfer or pressure. The older process, known to scriptural and classic authorities, which we also style engraving, is literally that of incising on materials without the intention of producing copies. Our author, of course, names Aholiab and Bezaleel as the most ancient *ciseleurs* on record. These are, to be sure, the oldest known names of artists; but who shall say what is the antiquity of that process the results of which are identical with the drawings of rare merit engraved on numerous relics from the drift, bones and horns, by cave-dwellers belonging to periods which are unascertained, but which are ethnographically, if not chronologically, far more remote than the days of the decorators of Aaron's garments? Refer Aholiab and Bezaleel to their ancestors who incised horn and bone, and we get a notion of the antiquity of the craft of the engraver.

Dr. Willshire has generally abstained from citing his own opinions, "choosing rather," as he says, "to hint and suggest them while offering the conclusions at which others have arrived." We have one or two rather amusing instances of this, where, as it appears to us, our author has quoted the opinions of quacks and pretenders, in order that they may be gracefully refuted by a comparison of authorities; but he has, once or twice, to say the least of it, given currency to the conclusions of lay men and lay ladies on strictly technical matters, about which they have no right to entertain opinions. This is an undesirable practice. On the other hand, we find that Dr. Willshire has awarded the honour of criticisms and discoveries to those who have the best claim; he has not dressed other people's notions in his own terms, and taken the credit to himself. In fact, this book is an honest compilation. Our author gives abundant references to the sources of knowledge, so that the student can follow the writer and sift authorities for himself. This is especially the case when Dr. Willshire comes to consider the more important points of the history of the subject, such as the origin of the art of engraving; whether or not the ancients possessed this art. We find a tolerably full assemblage of opinions, without a decision. This collection of opinions has been carefully made, and comprises references to out-of-the-way illustrations of the subject, including the history of engraving plates of latten for monuments, commonly called monumental brasses. It would be too much to expect that on such a point as this

Dr. Willshire should have exhausted the question, otherwise we might be puzzled by the following:—"The most ancient known existing specimens were, when Mr. Boutell wrote, the brasses of Sir John D'Aubernoun, A.D. 1277 (fifth of Edward the First), and of Sir Roger de Trumpington, A.D. 1289." The fact remains as in the days of Mr. Boutell, the latest comprehensive writer on this subject: no more ancient brass than that of Sir J. D'Aubernoun I. has been found, but Dr. Willshire appears to hesitate in affirming as much.

Dr. Willshire, although declining to be critical in some cases, especially on æsthetic matters, has at times not hesitated to express his own opinion on questions which require the simple exercise of logical and discriminating faculties. For example, after giving a succinct account of the so-called 'Story of the Cunios,' circulated by Papillon rather more than a century ago, to show the comparative remoteness of the art of engraving, and after quoting *pro* and *con* on the subject, he does not hesitate to express his agreement with Chatto's conclusions on this important subject, which are adverse to the assertions of Papillon, and leave his legend about the Cunios without countenance or support. This is, of course, the common-sense view of the matter; it is also safer than the opposite opinion. In a valuable *résumé* of opinions on the history of engraving on wood, apropos of the well-known "St. Christopher" dispute, a matter which vexed the souls of men a few years since, and in which the late Mr. F. Holt made himself conspicuous by passion rather than research, we meet with the following quiet touch of satire: "The desire of the late Mr. Holt to bring discredit on Temanza by affirming that the latter simply worked up to a preconceived theory, based on the discovery of Heineken, cannot be responded to, seeing that Temanza preceded Heineken some years in his investigations." This is indulgent, but there is another reference to the same person which is much below our notions of what his troublesome conduct required: Mr. Holt is called "the persistent and ingenious, if not convincing arguer that Albert Dürer was the designer of the Fairford windows." The fact is, that Mr. Holt's argument on this subject was the reverse of ingenious; it was a string of assertions, accompanied by an ignorance of style, the testing power in this question, which accounted for the audacity of his statements. We have referred to this subject, not in order to revive the memory of the dispute, but because the false importance which the indulgence of editors of periodicals gives to these crudities is to some extent imitated by Dr. Willshire, who, with less justification, continues the same practice by devoting several pages to the vagaries of the deceased amateur on a matter the investigation of which demands the utmost patience. We think it would have been better had Dr. Willshire, in dealing with his materials, avoided quoting every opinion of every man or woman whom fortune may have compelled to write on Art. He would surely have done well to omit repeating the fancies of persons unqualified by technical knowledge to speak on matters of execution, who have discussed such difficult questions as whether or not Dürer cut blocks with his own hand. That there is great diversity in the merits of the blocks which

conveyed Dürer's designs is unquestionable; but it does not follow from that circumstance alone that the finest pieces of wood-cutting are due to Albert himself. Mr. Reid has pointed out that Mr. Thompson, when examining original wood-blocks now in the British Museum, demonstrated that more than one hand had been employed in cutting designs which were due to a single designer. There is no reason to doubt that Dürer, like other great artists, occasionally engraved on wood; but even experts are far from being able to assert, on the internal evidence of the works themselves, what he did and what he did not do. One thing at least is quite certain, that there were wood engravers in Nuremberg about 1509, and doubtless before that date who were capable of noble work.

So much for the charge of superfluous compilation, the sole objection of weight to which this book is liable. A taste for redundancy appears also in the occasional, but quite needless, dissertations and extracts, giving opinions for and against such men as Dürer: refer to pages 209, 210, 211, 212, where Cumberland's ignorance and want of sympathy are contrasted with Mr. Hamerton's sympathy and taste. Both aspects of the question are foreign to Dr. Willshire's subject, and should not have been introduced here.

Cursory examination suggests a few matters which may be worth Dr. Willshire's attention. On page 257 he incidentally mentions *Mercurius Civicus* as the first illustrated newspaper which appeared in England, and puts the date at 1643. We are not concerned to dispute the priority of this periodical; yet it would be well to say that *Mercurius Civicus* was preceded by a countless host of illustrated tracts and broadsides, all dealing with current events, which differed but formally from the *Mercurius* and were by no means confined to a report of a single event. For example, *Old News newly Revised* dealt with "the discovery of all occurrences happened since the beginning of the Parliament," and was published two years before *Mercurius*. *A Perfect Tiurnall; or, Welsh Post*, with a portrait of Charles the First: "London, printed for her Welsh Post, to carry to her countrymen in Wales, 1643 (Sat., Feb. 4, to Sat., Feb. 11), 1643," may be called an illustrated newspaper, and must approach very closely to *Mercurius*. It points to other and previous issues. It is probable that the portrait of the king which decorates the last-named periodical was not new; and it is certain that that which accompanied the former made its appearance again and again. In speaking (page 345) of English engraving, "the Old-English School," as beginning with Hogarth, and numbering but few members, Dr. Willshire does scant justice to several able men whose names remain to us; for, to say nothing of the elder Faithorne, W. Marshall, and R. Gaywood, there were W. Hole, Cockson, and T. Cecil, who deserved a word from an English writer on engraving. A few misprints require correction: *e. g.*, "Parthes" occurs more than once for *Parthey*.

MESSRS. CHATTO & WINDUS send us a welcome volume, a reproduction of the sketches by Maclise, or Alfred Croquis, representing individuals celebrated in London, 1830-8, which were published in *Fraser's Magazine*. This reproduction includes the notices

of the sketches, written chiefly by Dr. Maginn. To these are added notes by Mr. W. Bates. The book is called *A Gallery of Illustrious Literary Characters*. The drawings are, generally speaking, so well known, that we need not write at length about them. Few who care for such matters at all have forgotten the humour, strong character, and piquant satire of many of these portraits, in producing which the artist greatly surpassed his literary condutor; for it must be admitted that Maginn's sketches are but too often vulgar, or, rather, to use a cant literary term of modern invention, they are "greasy." Considering the fact that very few of the celebrities who formed the subjects of these sketches remain alive, they have already acquired the value of history. Their humour is of a fine kind. Look at this tailor's Adonis, Count D'Orsay, the flashy man about town: what a volume of humour there is in the slight exaggeration of his swagger. Here is William Godwin, shuffling along past that book-shop, which many "unco guid" folk actually believe to this day was a haunt of horrid reproaches—good folks who would not have been surprised if the earth, opening, had swallowed it up; there goes Godwin, with his prodigious hat, his hands linked behind his back, a voluminous "dress" coat on his body, wonderfully badly-cut trousers on his legs, and yet with a face which, as Maclise saw, had its merits,—even something that might be called beauty. Here is a good and rather caricatured sketch of Leigh Hunt, whom it was easy to caricature. Here is Westmacott, the editor of the *Ages*; Captain Ross, sipping toddy, with his heels on the hob; and Miss Harriet Martineau and her cat: Maclise designed the cat, with laughable zest and great artistic spirit. Here is Mr. George Cruikshank, seated on a barrel in a taproom, making sketches on his hat; Coleridge, with beautiful, if somewhat inflated, not to say flabby, features, and weak limbs; Talleyrand, seated, a figure like a frog, in a chair by the side of a fireplace; and Bulwer, ever conscious of himself, and highly ornamental.

MR. W. BEAMONT'S *History of the Castle of Halton and the Priory or Abbey of Norton* (Warrington, P. Pearse) will have considerable attractions for the antiquaries of Cheshire and the shires which border on that county, Welsh as well as English. Halton Castle belonged to the Brookes, and had a somewhat lengthy history, which, however, presents few salient points such as would justify us in reviewing the book at length. In fact, the said history is, to use a mildly expressive term, extremely dreary to readers who have no particular need to study it. Occasionally, however, there is ample material for the student. Norton Priory, for its claim to be called an "abbey" is a weak one, is, as a building, much better worth studying. There is a good and very rich doorway of Transitional character; there are also some sepulchral slabs, incised with floriated crosses, which in themselves present no novel features.

MESSRS. DELAUC & Co. send us M. A. P. Martial's *Nouveau Traité de la Gravure à l'eau forte pour les Peintres et les Dessinateurs*, an extremely practical treatise on the processes of this now popular branch of art. As this essay is entirely technical, we can but commend it to practitioners and would-be practitioners as one of the most valuable works of its kind which are known to us. This is saying a good deal, for several tolerably good hand-books on the practice of etching have before now reached us. On the whole, however, this is probably the tersest and most rigidly, yet sufficiently, practical. Of one portion of this work we may, perhaps, speak particularly—we mean the illustrations, etchings by M. Martial himself, who is well known as a first-rate artist in this mode. Those who do not care for the book, and have not the faintest idea of becoming etchers, will, if they care for the art itself, buy the publication for the sake of the plates, which comprise a group of etcher's implements—acid bottle, feather, and needles—deliciously executed. Very rich is Planché 8, a sketch of a lady at half-length; capital is Planché 9, a canal in a city, with fine effect of light. We commend also Planché 11,

an interior, with contracted light, and admirably treated.

SALE.

THE collection of engravings and drawings formed at the commencement of the last century by Mr. Hugh Howard has, during the last week, been sold by Messrs. Sotheby, Wilkinson & Hodge, and produced 4,606*l.* Campagnola, an early impression of St. John, 131*l.* Engravings: A. Dürer, Adam and Eve, 50*l.*,—Melencolia, 40*l.*,—Angles of the Sistine Chapel, G. Ghisi, 80*l.*,—Temptation of Adam, by Lucas van Leyden, 28*l.*,—Lot and his Daughters, 18*l.*,—Virgin and Child, 69*l.*,—Mars and Venus, 36*l.*,—Hercules Fighting the Serpent, by A. Mantegna, 30*l.*,—An Oriental, by B. Montagna, 51*l.*,—and Portrait of Arctino, by Marc Antonio, 780*l.*, the highest price ever given for a single print since the sale, at the same rooms, when Sir Charles Price's impression of Rembrandt's Hundred Guilder Piece, bought by Mr. Palmer for 180*l.*, was re-sold for 1,100*l.*, and purchased by M. Du Thuit. Engravings by Marc Antonio: Adam and Eve, 69*l.*,—Massacre of the Innocents, 77*l.*,—Madonna Lamenting the Dead Christ, 38*l.*,—The Last Supper, 103*l.*,—Mary and Martha Ascending the Steps of the Temple, 31*l.*,—Madonna Seated on the Clouds, 180*l.*,—Christ Seated on the Clouds, 59*l.*,—Cupid and the Graces, 25*l.*,—Apollo and Hyacinthus, 38*l.*,—Trojan Victorious, 32*l.*

Fine-Art Gossip.

IN electing Mr. Pettie to occupy the place of Sir E. Landseer, the Royal Academicians have used for the last time officially the premises which they have occupied so long in Trafalgar Square. These premises were, it will be remembered, accepted by the Academy in lieu of those which, more than a hundred years ago, George the Third granted to the body in Somerset House, these being a portion of the private property of the Crown. Eleven names of artists were "scratched" at this election. Mr. Pettie obtained twelve votes, Mr. Durham nine, Mr. O'Neil seven; another artist had six, another four, another two votes; five gentlemen obtained one vote each, making forty-five in all. It appears, therefore, that there were not fewer than twenty absentees in a body comprising at least sixty-five members. Considering the season of the year, and that the Academy comprises very few who, like landscape-painters, follow their studies out of London, this proportion is much greater than one would expect. It seems to prove that a large proportion of the members care but little about the elections, which are the most important, and, one would have supposed, the most interesting events of the academical year.

AMONG the curiosities of modern engraving is a fact which is sure to become interesting by and by. M. Blanchard engraved a very fine plate, in the line manner, from Maclise's picture, 'The Eve of St. Agnes,' representing the heroine of Keats's poem going to rest,—a picture which was in the Royal Academy a few years since. By mistake, the name of Mr. Holman Hunt was put to the early artist's proofs of this plate. This may have been due to the fact that M. Blanchard's plate being intended to serve as a companion to an engraving from a work by Mr. Hunt. Years ago, Mr. Hunt painted from the same poem a different subject. Before the mistake was discovered, a few impressions of the plate, with the artist's name in error, were distributed. The number was but small, and, of course, their value by and by will be very great, not only on account of their rarity, but because the error shows the earlier impressions. One of these impressions reached New York, and the art-critic of a leading journal there descanted impressively on the qualities of the picture, as illustrating the powers of Mr. Hunt, who did not escape censure for alleged defects in Maclise's work. An eminent European artist, having occasion to address the New York journal respecting an engraving from one of his own pic-

tures, incidentally pointed out the error to our learned brother on the other side of the Atlantic. It was in vain, for, notwithstanding the high reputation of the corrector, the New York writer emphatically, and somewhat superciliously, pointed to the name, "William Holman Hunt," engraved below M. Blanchard's print, and triumphantly averred that his correspondent was himself in error.

THE private view of the exhibition of the works of Sir E. Landseer takes place to-day (Saturday), at the Royal Academy. The galleries will be opened to the public on Monday next.

It appears that the Exhibition of English and Foreign Water-Colour Drawings, lately held in New York, cannot take place on the conditions which obtained last year. The drawings received for the intended Exhibition will, therefore, be returned to the artists, with an explanation of the circumstances.

SEVERAL of our larger provincial cities have recently taken steps to provide themselves with collections of works of art, and to this end have made purchases of valuable pictures. Birmingham has been among the first to act in this way, having bought one of Mr. Leighton's best pictures. This year the representatives of the same place have turned their attention to landscape, and have acted wisely in buying Mr. Brett's 'A North-Westerly Gale off the Long Ships Lighthouse,' which will be remembered at the last Academy Exhibition. This has been done by subscription; and the most gratifying feature of the case is, that the list of subscribers was headed by the local society of artists with a donation of one hundred pounds.

THE *Journal of the Archaeological Institute* last issued contains several papers of considerable interest, especially one by Mr. Clark, on Richard's Castle, Herefordshire; an essay on Architecture in the Eleventh Century, by Mr. J. H. Parker, which we commend to students; and a third paper, by Archdeacon Trollop, on Durobriva.

MR. WATTS's portrait of Mr. Mill, in the possession of Sir Charles Dilke, is to be engraved by M. Rajon.

THE museum of copies from pictures by great masters, which has interested so many visitors to the Palais de l'Industrie, Paris, is to be suppressed. We must say that, although the merits of the works in question were by no means equal, and a considerable number of the copies are of an undesirable kind, the probabilities of a collection of copies being serviceable are very great; and this act of his successor, the Marquis de Chennevières, makes us regret even more than we should otherwise have done the removal of M. C. Blanc from the post of Director of the Fine Arts in France.

WE have received from Messrs. Seeley, Jackson & Halliday the first number of *The Portfolio* for the new year. This is unusually interesting, because it contains a good etching by Mr. W. Wise, from the new Mantegna in the National Gallery; likewise a capital etching by M. Jacquemart, borrowed from the magnificent catalogue of Mr. Wilson's pictures, which we noticed not long since, reproducing the portrait of Elizabeth de Valois, Queen of Spain, after A. Moro. The text of the periodical in question contains several readable essays.

THE *Gazette des Beaux-Arts*, for January, contains a capital paper, by M. Paul Mantz, on English jewellery; an essay on Rubens's 'Chapeau de Paille,' by M. A. Michiels; the conclusion of M. Champfleury's paper on satirical prints for and against the Reformation; an article on drawings, by Géricault; and other contributions. There are, likewise, an etching by M. Rajon, from the 'Chapeau de Paille,' a rich and powerful etching by M. J. Brunet-Debain, after Decamps's picture, 'Intérieur de Cour en Italie,' and a third etching by M. G. Greux, after L. Verschuur's 'La Meuse à Dordrecht,' and many excellent woodcuts.

MUSIC

ROYAL ALBERT HALL CHORAL SOCIETY.—Conductor, Mr. Barby.—Hymns 'CREATION' on Thursday, January 3, at Eight o'clock. Madame Lemmens-Mohrington, Mr. Sims Reeves, and Signor Giulio Perini. Organist, Dr. Pater.—Boxes, 1s. 2s. 3s. 4s. 5s. 6s. 7s. 8s. 9s. 10s. 11s. 12s. 13s. 14s. 15s. 16s. 17s. 18s. 19s. 20s. 21s. 22s. 23s. 24s. 25s. 26s. 27s. 28s. 29s. 30s. 31s. 32s. 33s. 34s. 35s. 36s. 37s. 38s. 39s. 40s. 41s. 42s. 43s. 44s. 45s. 46s. 47s. 48s. 49s. 50s. 51s. 52s. 53s. 54s. 55s. 56s. 57s. 58s. 59s. 60s. 61s. 62s. 63s. 64s. 65s. 66s. 67s. 68s. 69s. 70s. 71s. 72s. 73s. 74s. 75s. 76s. 77s. 78s. 79s. 80s. 81s. 82s. 83s. 84s. 85s. 86s. 87s. 88s. 89s. 90s. 91s. 92s. 93s. 94s. 95s. 96s. 97s. 98s. 99s. 100s. 101s. 102s. 103s. 104s. 105s. 106s. 107s. 108s. 109s. 110s. 111s. 112s. 113s. 114s. 115s. 116s. 117s. 118s. 119s. 120s. 121s. 122s. 123s. 124s. 125s. 126s. 127s. 128s. 129s. 130s. 131s. 132s. 133s. 134s. 135s. 136s. 137s. 138s. 139s. 140s. 141s. 142s. 143s. 144s. 145s. 146s. 147s. 148s. 149s. 150s. 151s. 152s. 153s. 154s. 155s. 156s. 157s. 158s. 159s. 160s. 161s. 162s. 163s. 164s. 165s. 166s. 167s. 168s. 169s. 170s. 171s. 172s. 173s. 174s. 175s. 176s. 177s. 178s. 179s. 180s. 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Prestean, and on Christmas Eve the Fondo will be re-opened. We may re-opened, for it was closed during the cholera epidemic, as several artistes gave up their engagements rather than risk their lives. It is to the honour of Signor Molinari, who had no interest in the preceding *Impressa*, that he has offered, to those who have already paid their subscriptions for the season, the continuation of the *Recite* promised at the beginning. The performances will be carried on till the end of the Carnival, and will begin with 'Don Pasquale,' of Donizetti, to be followed by the 'Ballo in Maschera' and 'Marta.'"

THE Milan *Trovatore* supplies a list of twenty-four new operas produced in Italy in 1873, out of which only three are likely to remain in the repertoire, namely, 'Caligola,' by Signor Braga, the violinist, brought out at the San Carlos, in Lisbon; 'Il Mercante di Venezia,' by Signor Pissuti; 'I Gosi,' by Signor Gobatti, both given at the Teatro Comunale, in Bologna; and 'Morovich,' by Signor Dominicetti, now playing at the Dal Verme, in Milan. The *Trovatore* does not include in the list the scenes and cantatas by Signor Ponchielli; the 'Pariatore Eterno' and the 'Lord of Burleigh,' by Signor Schira; 'Tramonto,' by Signor Corrao; and 'Tesoro e l'Avaro Burlato,' by Signor Sbolgi. Our Milanese contemporary consoles himself by remembering that fifty-six operas were produced in 1872, only one of which has survived. We remark that the new works of the past year came out at Milan, Naples, Bologna, Turin, Parma, and Genoa. Lisbon is quoted, because 'Caligola,' composed by an Italian, is to be heard at the Scala, in Milan. In the enumeration of operas to be performed on the opening nights of the Carnival and Lent season at the leading Italian Opera-houses in Italy, there are specified the 'Africaine' and 'Dinorah' of Meyerbeer; the 'Faust' of M. Gounod; the 'Aida,' the 'Forza del Destino,' 'Macbeth,' 'I Vespri Siciliani,' and 'Rigoletto,' of Signor Verdi; the 'Semiramide' and 'Guglielmo Tell' of Rossini; the 'Promessi Sposi' of Signor Ponchielli and of Signor Petrella; the 'Esmeralda' of Signor Campana; the 'Ray Blas' of Signor Marchetti; the 'Vestale' of Mercadante; the 'Sonnambula' of Bellini, &c. In Venice, Herr Wagner's 'Rienzi' is to be mounted. At Cairo, where 'Aida' was first heard, Signor Verdi's last opera continues to be popular, with Signora Stolz as the heroine, and Signori Fancelli, Steller, and Medini in the cast. 'Aida' has also met with immense success at Buenos Ayres, with Signora Pizzoni.

THE revival of Herr Wagner's 'Tannhäuser' has not been a financial success at the Brussels Théâtre de la Monnaie.

DRAMA

THEATRE ROYAL DRURY LANE.—Sole Lessee and Manager, F. R. Chatterton.—'JACK IN THE BOX,' or, Harlequin Little Tom Twister, Grand Christmas Comic Pantomime, will be performed every Evening, preceded by the Farce of 'HIDE AND SEEK.' Doors open at Half-past 6, commence at 7. Prices, from 6d. to 2l. 2s. Morning Performances every Monday, Wednesday, and Saturday. Children and school-boys at reduced prices in First Circle, Dress Circle, and stalls. Doors open at Half-past 1, commence at 2. Box-Office open from 10 till 5 daily.

THE WEEK.

DRURY LANE.—'Jack in the Box.'
COVENT GARDEN.—'Red Riding Hood and her Sister Little Bo-peep.'
PATHEMOE.—'A Little Fuss in Boots.'
LYCEUM.—'A Husband in Clover,' a New Comedietta, in One Act.
GAIETY.—'Battle of Life,' a Drama, in Three Acts. By Charles Dickens, edited by Charles Dickens, Jun.
HAYMARKET.—'Raymond and Agnes,' a Melo-drama, in Two Acts.

THE production of so many novelties was anticipated or deferred to avoid the Boxing-day crush, that Boxing-day passed off without a crush. Not a single drama of importance competed with the pantomimes, which this season had something like a monopoly of novelty. There is nothing in this year's pantomimic contribution calling for special comment. Mr. Blanchard's "annual" at

Drury Lane blends together humour and fancy in a manner thoroughly characteristic of the author, and introduces some amusing allusions to current events. At Covent Garden, splendour of accessories compensates for the absence of literary pretension; and at the Princess's, the taste of grown folk is less consulted than that of children. A due amount of glitter and brilliancy is to be found in all the western, and at most of the outlying theatres. If the combinations of colour in the transformation-scenes are in no case particularly artistic, they are always effective from a popular standpoint, and the mechanical effects are such as no other country is able to rival. The pleasure derived from this source is liable to be marred by the reflection that the lives of the poor creatures exhibited in the spectacular tableaux must always be sacrificed, should one of the behind-scenes fires, not uncommon in theatres, ever get the upper hand. It is not easy to conjecture what can be the feelings of the fairies, who, from the top of the stage, where they are immovably fixed, see the houses on fire beneath, and speculate on the chances of success of the efforts to suppress it. A considerable number of ballet-girls were once, at least, provided with an excitement of the kind, and were aware the while that were the performances suspended, which they were not, twenty minutes must, under the most favourable circumstances, be occupied in getting them down. So little novelty is displayed in the choice of subjects or the arrangement of materials, that the recapitulation of the names of the pantomimes is unnecessary. There seems little reason why the different theatres might not, on the arrival of Christmas, pass on to their neighbours the pantomimes of the previous year, after the manner in which new works are circulated in a country book club.

A short after-piece at the Lyceum, entitled 'A Husband in Clover,' is a tolerably free adaptation of the well-known trifle, 'Un Mari dans du Coton.' It is played with spirit and gaiety by Miss Virginia Francis, who makes in it her first appearance this season, and by Mr. John Clayton. Horace has been too much pampered and coddled by his Lydia. So evenly and uninterruptedly flows the stream of domestic felicity, that he pines for a change—would welcome a danger even that should relieve the monotony of existence. With the gentleness and loving care of his own wife he contrasts the airs and tantrums he occasionally sees in the wives of his neighbours, and he comes to the conclusion that anything is better than the unbroken sunshine of his life. Fortunately for himself, he is cured before the disease is far advanced. Lydia discovers the source of his discontent, and succeeds in playing a part that convinces him he has been too hasty in believing that there is nothing worse than domestic serenity. When once relieved from his fears, he accepts with thankfulness the state of affairs he previously found so tiresome, and welcomes with gratitude and eagerness a little formula of affection that had before seemed to him the very climax of stupidity. Full justice to these scenes is done by two competent exponents, and the grace and humour of the interpretation are equal.

'The Battle of Life,' at the Gaiety, is neither wholly a novelty nor altogether a repro-

duction. Previous adaptations of the well-known Christmas story are in existence, and some of these resemble pretty closely the latest version. Mr. Charles Dickens, jun., has executed competently the task of adaptation, or, as he calls it, editing for the stage, and the play he has produced shows few traces of being extracted from a novel. Its interest is continuous, if it is never very strong, and the well-known characters of the story preserve their physiognomy. If the explanatory scenes between the servants were shortened or suppressed there would be artistic gain. The comic interest overrides the serious. It is difficult, if not impossible, to feel a profound sympathy for a lady whose theories of life lead her to the conclusion it is her duty, in pursuit of a sentimental will-of-the-wisp, to sacrifice the feelings of her lover and the honour of her family. This is done by Marion Jeddler, the heroine, who, with a mistaken notion of self-sacrifice, leaves her home and her betrothed, whom she persuades herself her sister loves. There is tenderness in Miss Carlisle's presentation of this eccentric specimen of womanhood; but the character remains unsympathetic and unreal. Quite otherwise is it with the comic characters. *Clemency Newcombe*, in the hands of Miss Farren, is the most brusque and honest of country waiting-maids. Mr. Toole makes *Ben Britain* a very stolid and humorous serving-man. Mr. Lionel Brough is good as *Switchey*, the lawyer; and Mr. Maclean gives a clever picture of the eccentric *Dr. Jeddler*. Mr. Reece's burlesque of 'Don Giovanni' followed the drama.

'Raymond and Agnes; or, the Bleeding Nun of Lindenberg,' a melo-drama, first given at the Haymarket in 1811, is the piece Mr. Buckstone has selected for revival. It is difficult to conceive any motive stronger than that of desiring to show the superiority of his own management over that of his predecessors that can have influenced Mr. Buckstone in so strange a selection. No exceptional popularity attended this melo-drama at its first production, and the taste for the kind of horrors with which it deals has passed away. When the 'Monk' first took the town by storm, a ballet at Covent Garden was constructed upon the most decent episode—perhaps the only decent episode—in the book. This ballet supplied the story of the drama, which, in all literary and artistic respects, is worthless. Of its two acts, one is all but independent of the other, and its bogies are of the veriest "raw-head-and-bloody-bones" type. In the first act the hero and heroine meet accidentally at a cottage in a forest, the host of which is one of a band of brigands. They escape, thanks to the wife of the peasant, who, weary of a succession of horrors, bids Raymond look at his bed, still bloody from past murders. After reaching the Castle of Lindenberg, the home of Agnes, where his reception, in spite of having saved the life of the maiden, is the reverse of hospitable, Raymond arranges an elopement with Agnes, who, in order to deceive the guards and profit by their affright, dresses herself as the bleeding nun, a spectre which haunts the castle. He takes the ghost for his mistress, and elopes with her, leaving Agnes to fall again into the hands of the robbers, and so affording room for a scene which combines a wildly improbable extermination of the brigands with a convenient but

uncalled-for apotheosis of the spectre. This wonderful piece of extravagance was fairly acted by the company, but excited little curiosity and no interest.

Dramatic Gossip.

THE first performance of Mr. Gilbert's play of 'Charity' is fixed for this evening, at the Haymarket Theatre.

'TRICOCHE ET CACOLET,' the famous piece of absurdity of MM. Meilhac and Halévy, was announced for revival on Friday night at the Holborn Theatre.

'LE BORGNE,' a drama, in five acts and six scenes, has been given at the Ambigu-Comique, with a singular result. The piece aims at serious interest, and presents the spectacle of the wanderings in Ireland of James the Second, King of England, after his defeat, sheltered by a certain Lord O'Neil. His attempts at escape are constantly frustrated, however, by a one-eyed beggar. This omnipresent worthy proves to be Lord Athol, who, having a private grudge as well as a political animosity against the Stuarts and O'Neil, takes this way of demonstrating it. The villain of the plot is Lord Nevil, Viceroy of Ireland. So much emphasis was given intentionally to the extravagant speeches of the play, and so much prominence to the more ridiculous incidents, that the whole obtained a burlesque triumph which seems to promise well for the treasury.

M. SARDON'S 'Merveilleuses' is a failure, in spite of the wonderful acting of Madame Chaumont. M. Dumas's 'Monsieur Alphonse' has made the hit of the Paris season.

'HENRI III. ET SA COUR,' by Alexandre Dumas, will be the next important revival at the Porte Saint-Martin Theatre. The principal rôles will be sustained by Mlle. Dica-Petit and M. Dumaine.

M. SARDON'S 'L'Oncle Sam' has been produced at the Théâtre du Parc, Brussels. The new work of this indefatigable dramatist, forthcoming at the Palais Royal, will be entitled 'Marins Boussignol.'

THE forthcoming production, at the Union Square Theatre, New York, of a play by Mr. Boucicault, entitled 'Astray,' is announced from America. The villain of the piece is said to be a successful novelist, who has adopted ideas current in some portions of America concerning free love.

MISS NEILSON'S latest performance in Philadelphia has consisted of Julia in the 'Hunchback,' which she has given for the first time in America. One of her critics likens the actress in this part to "the roses before the shrine of Aphrodite." English criticism is incapable of such flights as are common across the Atlantic.

MISCELLANEA

THE late Mr. Akerman.—The book inquired after seems to be "Wiltshire Tales, by John Yonge Akerman," London, 1853; the matter is extracted from *Bentley's Miscellany*, in which it was produced under the pseudonym of "Paul Pindar." It contains several songs illustrative of the local dialect, *ez. gr.*

My seam is Dick Bradley,
A boy as loves plashin',
In cwoartin' and kiselin'
I spends all my leishur.

Ed. tol. &c., p. 24 (with music).

There are others, as 'The Saddle,' p. 67; 'The Harnet and the Bittle,' p. 96; 'The Harvest Home,' p. 122, with music; smaller pieces at pp. 36-7. Mr. Akerman also produced 'A Glossary of Provincial Words and Phrases in use in Wiltshire,' London, 1842; and a book of tales, 'Legends of Old London,' which was published by my late firm.

A. HALL.

TO CORRESPONDENTS.—J. S.—M. S.—J. R. B.—E. H. H.—R.—J. G. O.—F. C.—W. C. H.—A Bookseller—received.

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3. Description of a complete Skull from the Museum of the Royal College of Surgeons. By Prof. George Busk, F.R.S., President.
4. On skulls found in a Barial-Ground near Tiflis. By Commander Taylor, R.N.
Prof. Marshall, F.R.S., will exhibit a Skull from the Post in the Isle of Ely.
J. FRED. COLLINGSWOOD, Secretary.

KING'S COLLEGE, LONDON.—THE THEOLOGICAL DEPARTMENT.—New Students must present themselves on TUESDAY, January 9.

The College Theological Testimonial can be obtained by the Candidates in the form of any British University, in three terms.
B. Associates of the General Literary Department of King's College, in six terms.
C. All duly qualified persons of 21 years of age, in six terms.
There is also a Preparatory Class for those wishing to pass the Entrance Examination.
For information apply personally or by postage-card to J. W. CURRIE, Esq., Secretary.

KING'S COLLEGE, LONDON.—DEPARTMENT OF GENERAL LITERATURE AND SCIENCE.—New Students will be admitted on WEDNESDAY, January 8.

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II. The Modern Division, including English, Latin, Modern Languages, Mathematics, Natural Philosophy, Chemistry, Geology, and Geography.
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KING'S COLLEGE, LONDON.—DEPARTMENT OF APPLIED SCIENCES.—New Students will be admitted on WEDNESDAY, January 8.

The Course of Study provided is a System of Practical Education for those who intend to engage in Engineering, Surveying, Architecture, and the higher branches of Chemical and Manufacturing Art.
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KING'S COLLEGE, LONDON.—THE EVENING CLASSES.—These Classes will RE-OPEN on MONDAY, Jan. 13.

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This Department has attached to it a Workshop, also Chemical, Physical, and Photographic Laboratories.
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KING'S COLLEGE, LONDON.—The SCHOOL.—New Pupils will be admitted on TUESDAY, January 12.

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2. Division of Modern Instruction, intended to prepare Pupils for general and mercantile pursuits, for the Department of Engineering in the College, and for the Military Academies.
3. A LOWEST SCHOOL.—This Division includes Boys over eight years of age, and is intended to give a complete Course of Education to such a point as will prepare them to enter with advantage either of the two higher Divisions.
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KING'S COLLEGE, LONDON.—The Rev. A. J. D. DUNSBY, B.D., will RESUME his PUBLIC LECTURES on SATURDAY, 12th January. Private Classes for Gentlemen meet on the 12th; for Ladies on the 12th, at 12, Prince's square, W.

MR. C. H. LAKE'S SCHOOL RE-OPENS 22nd January. VACANCIES FOR TWO BOARDERS.—Address The Rectory, School, 1, Oathurst road, S.W.

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Head Master—T. HEWITT KEY, M.A., F.R.S.
Vice Master—E. R. HORTON, M.A.
Follow of St. Peter's College, Cambridge.
The LENT TERM will BEGIN for NEW PUPILS on TUESDAY, January 12th, 1874, at 9.30 a.m.
The School is close to the Tower-street Station of the Metropolitan Railway, and only a few minutes' walk from the termini of several other Railways.—Prospectuses, containing full information respecting the Course of Instruction given in the School, Fees, and other particulars, may be obtained at the Office of the College.
JOHN ROBSON, B.A., Secretary to the Council.

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E. H. PLUMPTRE, M.A., Dean.

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Principal, Dr. LEONHARD SCHMITZ, F.R.S.E., late Rector of the High School, Edinburgh. The WINTER TERM will COMMENCE on MONDAY, the 12th of January, 1874.—Applications for admission to be addressed to the Principal, at the College, Spring-gate, near Islington, Middlesex.

INDIAN CIVIL ENGINEERING COLLEGE, COOPER'S HILL.—Candidates for admission are specially prepared by the Rev. Dr. WRIGHT, M.A., M.D., F.R.S.E., formerly Professor of Mathematics, and late Examiner of Candidates for Appointments in the Indian Civil Engineering Service and Indian Telegraph.—Address 67, High-street, Clapham, S.W.

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JOHN R. O'NEIL, M.A., Secretary.

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Founded 1842. Incorporated 1868.
LENT TERM will BEGIN on THURSDAY, January 15th, 1874. Prospectuses, with particulars respecting Scheme of Studies, Scholarships, Boarding, &c., may be had at the College.
JANE MARTINEAU, Hon. Sec.

LADIES' COLLEGE, THE WOODLANDS, Union-road, Clapham Road.

The PUPILS will RE-ASSEMBLE on THURSDAY, January 15th, when Classes will be formed for French, German, Italian, History, Mathematics, English Literature, Latin, Drawing, Singing, Music, &c. The LECTURES will commence the following week. Sixteen Young Ladies are received as Boarders.

LADIES' EDUCATIONAL ASSOCIATION, in connection with University College, London.

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The Classes of English, French, Italian, German, Logic, Constitutional History and Physics, will meet on and after Monday, January 13: of English History and Hygiene respectively, on Wednesday, January 14, and Friday, January 16.
Prospectuses to be had in the Office at the College, or of J. R. MYLES, Esq., 17, Oxford-square, Hyde Park, W.

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SATURDAY, JANUARY 10, 1874.

LITERATURE

A History of Booksellers, the Old and the New. By Henry Curwen. With Portraits and Illustrations. (Chatto & Windus.)

THAT the history of booksellers, or rather of the British booksellers, should not have been taken up before is a matter of some surprise. The volume in which it is now in part treated rather offers materials for a history than contains the history itself. The compilation is a readable volume, in which we are conducted along many a well-trodden road. After incidents of trade, we come upon biographies of publishers, with statistics of prices, details of good or bad luck, and occasional traits of heroism on the part of men who started with nothing but honesty and courage, and who conquered fortune by perseverance. For these details Mr. Curwen has found solid and ample materials in that excellent trade publication, the *Bookseller*, the establishment of which, and that of the *Shilling Almanack*, will, doubtless, be told in some future history of the modern house of Whitaker. It is to be regretted that in compiling the early history of the English "Stationers," Mr. Curwen did not go a little further a-field out of the beaten track. If he had only, for example, turned over Anstey's 'Monum-Academ: Documents Illustrative of Academical Life and Studies at Oxford,' he would have found something new regarding the old English stationers in the time of Henry the Sixth, in whose reign the "picture-dealer" was not entirely unknown. Limners then painted for the stationers, just as some artists now do for the dealers. The parties quarrelled then, as now; and, in the earlier period, the stationer kept the limner up to his "collar" more stringently, perhaps, than a dealer could do at the present time. In the year 1445, one of these stationers in Oxford, John Godson, commissioned a certain John Coneley to limn the illustrations in books sold by the first John. Coneley was probably a genius, for, after accepting the commission, he would work only when, where, and in what fashion he liked. He resented interference or inspection on the part of the stationer, and as for carrying his work home when finished, Godson might come for it, send for it, or leave it! The two men were speedily at loggerheads. The dispute defied the powers of the arbitrators; and the Chancellor himself was obliged to take the matter in hand! The victory was substantially for the stationer. Poor Coneley was bound to paint pictures in Godson's books "well and faithfully." The engagement was to hold good for a year; Coneley was not to paint for any other dealer within that time, and his reward was to be "four marks and ten shillings of the good and lawful money of England." In obedience to other equally stringent and unsatisfactory restrictions, the artist might be seen going down to Godson's station in Oxford, and receiving his materials, parchment and colours, from the detested dealer's hands. At stated intervals, the artist carried his pictorial work home; where groups of connoisseurs, amateurs, and others looked at the result of the artist's labour, and praised, censured, or

passed it over in silence. How he had used his colours, what were left of them, and how these were to be honestly saved for the stationer's profit, and not for the limner's use, were matters duly impressed upon him, with a hint at the law and its application. At another time, Godson, being a connoisseur, thought he would go down to the limner's and see how he was going on, and give him a few suggestions. This step was evidently irritating and exasperating to the artist. He would not be overlooked; not he! He wanted no suggestions from a stationer. He would not work at all if he were thus rudely watched and needlessly helped. But there was no help for it. Godson took a stool at Coneley's side, or he watched him from corners of the room as he lounged about, and ever and anon, at opportune seasons, the stationer both proposed and disposed as to how the work was to proceed. Coneley struggled against the pricks in vain, for he had taken his "corporal oath," as it is called, sworn on the crucifix, to do his artist's work, not according to his inspiration, but according to the fancy and caprice of his employer. In such position did painter and dealer, or limner and stationer, stand in the reign of Henry the Sixth, and the year of Salvation, 1445.

Not only has Mr. Curwen not gone to hitherto unworked veins, but he has not devoted as much care to the building up of old materials as could be desired. In such a book as this, correctness in dates is essential; and the volume would have lost nothing in value by stricter attention being given to this matter. On merely opening the volume casually, we find it stated, that Tonson, who died in 1736, brought out the first folio edition of 'Paradise Lost,' in 1788; and that, by the sale of this and future editions, old Jacob, who had then been dead above half a century, was enabled to keep his carriage! Subsequently we find Thomas Longman, who was apprenticed in 1716, thus disposed of:—"On the 10th of June, 1855, only two months after the publication of 'The Dictionary' (Dr. Johnson's!) he died"; and it is added, that Johnson was "obliged to put off his well-earned holiday trip to Oxford"! Of Thomas Brown, a later partner in the house, Mr. Curwen probably did not know that during the half century Mr. Brown was a partner, he never slept out of Paternoster Row. The methodical bachelor took a Saturday half holiday to dine at Richmond, but he returned to the "Row" to sleep. We had this sample of his life from his own lips. At page 120 we are told that a coldness between Scott and Jeffrey "led Scott to originate the *Quarterly Review*"; and at page 171, Mr. Curwen proves "that Murray is entitled to the whole credit of the new scheme,"—of originating the last-named periodical. Again, we much doubt whether Langhorne's 'Plutarch,' Mitford's 'Greece,' and D'Israeli's 'Curiosities of Literature,' are still "annual sources of revenue to the firm" of Murray. But some errors were made by the firm itself, and we can understand Byron's disgust at Murray's shopman speaking of the young peer's epic as 'Child of Harrow's Pilgrimage.' In Johnson's Life Boswell has told of booksellers' feasts, and Mr. Curwen has overlooked them; but he correctly says of those given by Murray that "famous tales are told of the publisher's dinners, of tables surrounded

as never any king's table but that of the Emperor of the West" (Mr. Murray's nickname) "had over been." The compiler is again in error at page 198, where we are left to suppose that Mr. Elwin is still the editor of the *Quarterly*; further on, he omits the name of Mr. S. C. Hall from the list of editors of the *New Monthly*; and when he tells us that Mr. Colburn, the publisher, resolved to take Mr. Bentley, his printer, into partnership, he reverses the true story, as Mr. Bentley carried out his own resolution (as printer) to make himself a partner in the house for which he so largely printed. There were good reasons for the course taken, though it was not a pleasant course for either party. Mr. Curwen, again, is wrong in ascribing the death of Robert Chambers to the over-work lavished on his 'Book of Days.' The labour of that book fell upon over-worked editors, who, however, survived it, and Robert Chambers's death was attributable to other causes. Why, in another page, the compiler calls *Blackwood's Magazine* "the Whiggish Blackwood" it would probably puzzle himself to tell. Then, speaking of the old *Literary Gazette*, Mr. Curwen says, "it is most gratefully remembered as having encouraged in its poetical columns the earliest writings of Mrs. Hemans," we thought Miss Landon (L. E. L.) was the lady whose name was so peculiarly connected with the *Gazette*. At page 283, Mr. Curwen seems to imagine that Pepys's Diary is now published as he left it; but it is no more so than Fanny Burney's Diary, but for different reasons. This last matter is one which a man may be forgiven for not knowing; but we are fairly astounded when we are informed that "of all the literary men connected with the Rivingtons of this era, none was more useful, and few deserve more grateful remembrance from posterity, than George Ayscough, facile princeps of index-makers." Poor Rev. Samuel Ayscough, indexer of the *Gentleman's Magazine*, and of so many other works which, wanting the index, would have been nearly useless, thus your great deeds, and merits, and patient qualities, and the debt due to you by posterity, is assigned to the George Ayscough who about a century ago edited the works of Lord Lyttelton—and George's surname is wrongly spelt!—and so is the title of one of the famous cheap books sold by the elder Tegg, "Philip Quail!"

In speaking of the booksellers' trade sales, Mr. Curwen says that, at the close of the century, they were held at the Horn Tavern in Doctors' Commons, and were preceded by a luxurious dinner, when the bottle and the jest went round merrily, and the competition was heightened by wine and laughter. It was at one of these trade-sale dinners that the late Mr. Tegg heard Alderman Cadell give the then famous toast, "The booksellers' four B's, Burns, Blair, Buchan, and Blackstone," which indicated the books that were sold in the greatest numbers. Trade-sale dinners did not cease with the last century. They are, perhaps, not so numerous as of old, but the trade dinners of Mr. Murray and Mr. Bentley are royal banquets, in the best sense of that qualifying term.

But the great publishers have been famous for hospitality in another direction, on which matter we will say a few words.

The custom of combining a dinner with

business matters between author and publisher boasts of a respectable antiquity. Dryden, at one time, looked upon it with an affectation of scorn. When he was to settle with Tonson, at a tavern, the terms for a translation of Virgil, Dryden wrote—"Be ready with the prices of paper and of the books. No matter for any dinner; for that is a charge to you. I care not for it. Mr. Congreve may be with us as a common friend." It is alleged that Tonson founded the Kit-Cat Club with a view to "business." There, at all events, he concluded a bargain with authors, by giving them a drink, to which he afterwards added the mutton-pies, for the making of which Christopher, the cook, was famous. Tonson has been an unjustly abused man, and by no one more unjustly than by Dryden. Lintot was not nearly so hospitable to Pope as Tonson was to Dryden. Bernard expected Pope to turn an ode of Horace into English while resting from travel on exorbitant saddles, under a tree, on the road to Oxford. Lintot, however, could be hospitable to the poorer sort of critics, and boasted how a dinner of beef and pudding converted one who thought meanly of Pope's Homer to the conviction that the Homer and the pudding were equally excellent. There is a good subject for a picture in the scene at the Swan Tavern in Fleet Street, where Pope and Lintot met Curll, on the matter of the 'Letters' by Pope. How each fortified himself for the discussion is set down by Curll himself:—"My brother Lintot drank his half-pint of old hock, Pope his half-pint of sack, and I the same quantity of an emetic powder; but no threatenings passed." Curll is handed down to posterity enwrapped in more obloquy than he deserves. Whatever his sins, he was always a courageous man. As Dryden, when he could no longer write filthy comedies, expressed in the Ode on Mrs. Killigrew his repentance for having flooded the English stage with pollution, so Curll, when he became a religious publisher, acknowledged that in some previous passages of his life he had gone astray. We cannot help thinking that he was not utterly reprobate, though he sold unclean books to nasty-minded purchasers, and was fined for publishing a "broad" work on flagellation.

Amory, an enemy, said of Curll that "as to drink, he was too fond of money to spend any in making himself happy in that way; but at another's expense, he would drink every day till he was quite blind, and as incapable of self motion as a block." At that time "drunk as a Lord" was a popular and applicable phrase, and Curll, if he got as drunk as his enemies said of him, only imitated the manners of his betters. Constable's memoirs show us that publishers drank six fathoms deep, in later days, without losing their respectability. One of Hook's songs has chronicled the prowess of the head of a West End house, at the punch-bowl. As to profane language, Curll could not have been much more profane than the "religious publisher" of a generation ago, who, to distinguish him from a namesake, in the same line, was called, by his familiars, "Cursing . . ." Undoubtedly, a frugal and prosperous bookseller of the Curll period looks better in history, namely Thomas Guy. Probably, Guy's enemies ridiculed him for meanness, inasmuch as that he dined daily on his counter, with a poor little last week's

newspaper for a table-cloth. Guy, however, whose dinner was often bought for sixpence, in a basin, at a neighbouring cook's shop, would treat a visitor with ungrudging hospitality. Guy was simply unselfish. His character is to be seen in the hospital which he founded and richly endowed, and that is only a part of the good effects of his dinners on his own counter. Tonson died regretting that he was worth only eighty thousand pounds, and that he could not begin the world again, and make a hundred thousand. Guy died grateful that he could leave hundreds of thousands for the benefit of his fellow-creatures. It must be confessed that all their "plums," as the slang phrase calls them, were not made in "business." Guy was one of the wary and successful speculators in South Sea stock. But he was not a hard task-master. His "authors" dined at his expense. He was not like Osborne of Gray's Inn Gate, whom hungry Johnson knocked down with a folio, to remind him that authors with appetites should have the latter attended to. Even Cave sent to his literary journeyman, Johnson, quill-driving behind the screen in Cave's shop, a "plate of victuals," when Johnson's dress was so shabby as to warrant his hiding the shabbiness behind a screen. Such "authors" were the very humble servants of the booksellers and publishers. No lackey was half so ill cared for as Goldsmith, when he was the hireling of Griffiths, and Mrs. Griffiths scolded him, and would have over-ruled the hireling's articles, and his methods of writing; and when both the Griffithses taunted him with meanness, poor Goldy meekly replied, "I am guilty, I own, of meanness, which poverty unavoidably brings with it."

Johnson grew from a hungry hireling to be a well-fed dignitary of literature. For his eight years' labour on his Dictionary he received 1,575*l*. But this sum was paid in portions, while the work was in progress. When the Dictionary was published, a dinner was given in honour of the circumstance. At the dessert, the final business arrangements were gone into, Johnson's receipts were produced, and it was found that he had nothing more to receive. At the present day such dinners (without the business arrangements) are not uncommon. The one given a few years since, by the Messrs. A. & C. Black, at Greenwich, to the authors of articles in the 'Encyclopædia Britannica,' on the completion of the last edition of that great work, was among the most successful of these literary banquets.

Occasionally the "author" was too crafty for the publisher. When Peter Pindar (Dr. Wolcot) was in treaty with Robinson and Walker for the sale of the copyright of Peter's, then immensely popular, Poems, the question was whether he should have an annuity or be offered a lump sum. At the interview with Walker, Wolcot had a killing asthma on him, and the junior partner eagerly proposed an annuity of 250*l*. Wolcot immediately accepted the offer, and his asthma was at once completely cured. He outlived the other contracting parties, and he had little right to say, as regarded his own case, that "publishers quaff champagne out of the skulls of authors." Of this saying, Wolcot is said to have been the original author. Moore polished and turned it out anew, *more eno*, in his lines 'On the Death of Sheridan':—

In the woods of the North, there are insects that prey
On the brain of the Elk till his very last sigh.
Oh Genius, thy patrons, more cruel than they,
First feed on thy brains and then leave thee to die.

Some of the old book-publishers, perhaps, bore in mind the lines of Pope:—

— Most authors steal their works or buy.
Garth did not write his own Dispensary.

However this may be, Robinson, the senior partner in the firm of Robinson, Walker & Co., had a well-deserved reputation for his hospitality to literary men. They were always heartily welcomed to his table, invited or uninvited, provided they did not appear after dinner had commenced. Robinson kept up well the dignity of his position. Different booksellers have had different ideas as to dignity. The celebrated Lackington, when he burst into full-blown prosperity, abandoned his membership with the Wesleyans as something derogatory to his worldly calling. Wesley himself often said that he never could keep a bookseller six months in his flock! He recovered Lackington. After the latter retired from business he condescended to return to Methodism, and was welcomed as a lost sheep recovered.

In houses still existing, there is not only present hospitality, but traditions of it, and of some eccentric recipients of it in the olden times. One of the latter is the Ephraim Chambers, editor of the first Cyclopædia. Of Ephraim, it is said that he found in the first Longman "the liberality of a prince, and the kindness of a father." Chambers was an "absent" person, and when he was ill, jellies and other refreshments were put in his way, so that he could not avoid seeing and profiting by them. Ephraim was not himself a hospitable man; perhaps, as with Goldsmith, meanness was forced upon him by poverty; but he was never in such a plight with the Longmans as Goldsmith had been with the Griffithses. He was in chambers in Gray's Inn when a friend called on him and was asked to stay to dinner. "I dare engage," said the guest, "that you have nothing for dinner." "Yes," replied Ephraim, "I have a fritter; and if you'll stay with me, I'll have two!" A later Longman was more luxuriously entertained by Constable, who was sometimes off his guard after dinner. On one of these occasions, the London publisher complimented the Scotsman on the beauty of his swans. "Swans!" cried Constable, "they are only geese, man. There are just five of them . . . and their names are Longman, Hurst, Rees, Orme, and Brown." This skit cost the "crafty" a good bargain.

In one case, at least, the maker of good bargains was the sufferer. James Rivington and Fletcher cleared 10,000*l*. by Smollett's 'History of England,' "the largest profit that had yet been made on any single book." This success led Rivington to betting on horse-racing, by which, as a matter of course, he was ruined; and any man of business who follows the same guilty course is sure to come to the same end, and is worthy of no better fate. But is Mr. Curwen sure that James Rivington turned rascal. The man went to America in 1760, and there he set up the *Royal Gazette*, under Government patronage. He continued it through the revolutionary war, and when that was over, and the French had saved the Republic for the Americans, "as he had contrived somehow, it is said, by

forwarding early intelligence, to propitiate the enemy, he was allowed to continue his paper." Surely such a villainous story should not be allowed to rest on an "it is said." We may add here that the old Bible and Crown Rivingtons used always to put up their shutters on the 30th of January. There were "Saints" who did not publish under the sign of the Bible and Crown, and who did not mourn on the anniversary of Charles's martyrdom; and those publishers were famous for their "spreads." Chief of those was James Nisbet. "The 'Saints' were freely welcomed to his hospitable house, which was used as a free hotel by travelling missionaries and preachers, who often said a grateful 'grace for all the rich mercies of his table.'"

We will not part from Mr. Curwen without giving one example of the stories he has woven into his narrative. The following refers to the James Rivington who was established in America in the last century:—

"Even in those early and unsophisticated days, Yankee gentlemen had contracted the habit of 'cowering' obnoxious or impertinent editors, and the wit of the *Royal Gazette* was in its time sufficiently stinging and personal to involve its proprietor in many of these little difficulties. James Rivington relates rather an amusing story of an interview with Ethan Allen, one of the republican heroes, who came for the express purpose of administering chastisement. He says:—"I was sitting down, after a good dinner, with a bottle of Madeira before me, when I heard an unusual noise in the street, and a buzz from the boys. I was on the second story, and, stepping to the window, saw a tall figure in tarnished regimentals, with a large cocked hat and an enormously long sword, followed by a crowd of boys, who occasionally cheered him with huzzas, of which he seemed quite unaware. He came up to my door and stopped. I could see no more—my heart told me it was Ethan Allen. I shut my window, and retired behind my table and my bottle. I was certain the hour of reckoning had come—there was no retreat. Mr. Staples, my clerk, came in, paler than ever, clasping his hands—"Master, he has come!"—"I know it." I made up my mind, looked at the Madeira, possibly took a glass. "Show him up, and if such Madeira cannot mollify him, he must be harder than adamant." There was a fearful moment of suspense; I heard him on the stairs, his long sword clanking at every step. In he stalked—"Is your name James Rivington?"—"It is, sir, and no man can be more delighted to see Colonel Ethan Allen."—"Sir I have come—"—"Not another word, my dear Colonel, until you have taken a seat and a glass of old Madeira."—"But, sir, I don't think it proper."—"Not another word, Colonel, but taste this wine; I have had it in glass (sic) ten years." He took the glass, swallowed the wine, smacked his lips, and shook his head approvingly. "Sir, I come—"—"Not another word until you have taken another glass, and then, my dear Colonel, we will talk of old officers, and I have some queer events to detail." In short, we finished three bottles of Madeira, and parted as good friends as if we never had cause to be otherwise."

We have pointed out some of the shortcomings of this volume, but we willingly add that, notwithstanding these defects, the book is worth reading.

TWO VOLUMES OF ESSAYS.

Toilers and Spinners. By Miss Thackeray. (Smith, Elder & Co.)

Prose Idylls. By Rev. Charles Kingsley. (Macmillan & Co.)

WE do not know how far the title which Miss Thackeray has given to the first of her essays

is intended to apply to the whole of them. The greater number have reference to various charitable works, and those who conduct them, who may not inaptly be named the Toilers; while there are two or three about authoresses, who by a little stretch of courtesy may be regarded as the Spinners. At any rate, this will apply to Miss Austen, who is constantly before Miss Thackeray's mind as the standard whereby to measure others, and, indeed, seems to be to her what Fielding was to her father. The essay called 'Heroines and their Grandmothers,' for example, is a comparison *à propos* of Mrs. Riddell's stories, of the novel of modern times with that of seventy or eighty years ago; of "the analysis of emotion and the history of feeling" as against "the analysis of character and the history of events." We cannot go at any length into what Miss Thackeray says of these matters, but one remark of hers is so pertinent to a subject on which we have often taken up our parable, that we cannot refrain from quoting it:—

"Are such stories written to cheer one in dull hours, to soothe, to interest, and to distract from weary thoughts, from which it is at times a blessing to escape? or is it to make one and with sorrows which never happened, but which are told with so much truth and pathos, that they almost seem for a minute as if they were one's own? Is it to fill one's eyes with tears for griefs which might be, but which have not been, and for troubles that are not, except in a fancy? . . . Where would past happiness be, if there was some one always standing by, as in this book ('George Geith'), to point with a sigh to future troubles long before they come? . . . My father used to say," she adds, "that a bad ending to a book was a great mistake; that he never would make one of his own finish badly. What was the use of it? Nobody ever cared to read a book a second time when it ended unhappily."

These essays are worth reading, as the criticisms of artists on other professors of their own art usually are; but for practical interest, we must give the preference to those which deal with the more practical subjects. Most of our readers will remember the walk which Mr. Thackeray took in company with the curate, Frank Whitestock: his daughter has pushed the same line of exploration further, and gives us accounts of her visits to the Newport Market Refuge, the Putney Hospital for Incurables (when will medical science refuse to recognize this word, except as applying to all who are afflicted with "the malady of life"?), Jewish Schools in the City, and so on, all told with a cheery sympathy, and touches of genuine Thackerayan humour; as when she mentions the pictures from which the little Hebrews learn, "Abraham with his beard, and Isaac and the ram, hanging up against the wall; Moses, and the Egyptians, and Joseph, and the sack and the brethren, somewhat out of drawing"; or the kindness of the State, which "does not refuse the little paupers a cup of cold water—a tin cup, so that they shall not break it." The most remarkable account of all is, perhaps, that of the institution in Burton Crescent, for the purpose of teaching the dumb (*i.e.*, the congenitally deaf) to speak. The treatment would appear to be fairly successful. This place also is managed mainly, or entirely, by Jews, whose industry in educational matters is very remarkable. If it be true, as is reported, that they are gradually acquiring the fee-simple of Palestine, they evidently do not intend that

the Promised Land shall be re-occupied by an uneducated people. Miss Thackeray makes some general remarks about the management (or mismanagement) of charitable funds, which are much to the point at the present time, when there are signs that these things are to undergo a close scrutiny, and that those who have the charge of them will have to give an account of their management. Suffice it to say here, that her experience is strongly against the existing system. In calling attention to the charitable works which are going on among us, Miss Thackeray has, we think, done good service; and especially at such a time as this, when many persons, finding that faith is failing them, are being driven to take refuge in love and good works; for even if it be true that, as she says, "as a rule, we who ask are not the people who work and achieve," these may yet claim to have done something for a good cause, if the result of their inquiries is to point out to those who wish to work a direction for their labour.

From Miss Thackeray (who, however, has also her sympathies with the country, as witness 'A Country Sunday,' and 'An Easter Holiday') and her 'Toilers and Spinners,' we turn to Canon Kingsley's 'Prose Idylls' of holiday-makers and ramblers; leaving the courts of Soho and the lanes of the City for the moors and streams, where, as we all know, the Canon finds scope for that "energy of the soul according to virtue," in which Aristotle tells us that happiness consists. Of the six essays in the book, three are old friends, having been published, not only in *Fraser's Magazine*, from 1849 to 1858, but also in Canon Kingsley's 'Miscellanies,' beloved, and deservedly, of undergraduates, to wit, 'Chalk-Stream Studies,' 'My Winter Garden,' and 'North Devon.' One of the remaining three, 'A Charm of Birds,' has also appeared in *Fraser*, while 'The Fens,' and 'From Ocean to Sea' (an account of a journey from Biarritz to Cette), are printed, as far as we know, now for the first time. Whatever may be the Canon's shortcomings in Early English History, whatever his heterodoxy about Romans and Teutons, and the orthography of Dietrich and Smid, no one can deny that by a Berkshire trout-stream, or on board a Clovelly trawler in Bideford Bay, he is an instructive and amusing companion. It may be that even here specialists may, now and again, detect him in an inaccuracy; possibly, we cannot speak with confidence, he may give us the wrong Latin name for some strange fly, or the wrong date for the incursion of some Northern tribe; but these easily discovered slips are not likely to spoil our pleasure on a fine day, and, after all, he might plead that he has forgotten, for the moment, more than most of us ever knew. Only, instead of writing and republishing short essays, why does he not, in these days of analytical and emotional novels (to Miss Thackeray's just remarks whereon we have already referred), give us another stirring "history of events," the more imaginary the better? Are we never to hear the long-promised story of how Tom Thurnall came across Claude Mellot in the South Seas, before that enchanted region has become wholly the property of airy young sceptics or energetic missionaries? We feel sure that the Canon has the whole story in his head, and, being a man of his word, needs only

a reminder to make him remember his promise and give it to his expectant readers.

THE MISHMEE HILLS.

The Mishmee Hills: an Account of a Journey made in an Attempt to penetrate Thibet from Assam to open New Routes for Commerce. By T. T. Cooper. Illustrated. (H. S. King & Co.)

THIS is really a charming book of travels, accurate in its details, so far as we can judge; not too long; and, with the exception, perhaps, of Chapter II., which can be omitted without breaking the narrative, calculated to arouse a reader's interest at once, and retain it to the close. Mr. Cooper, as is pretty well known, has for some years been searching for a trade route between India and China *via* Thibet. Starting from Shanghai, he traversed the Flowery Land, and crossed the snowy and rugged mountain ranges on its western frontier, to be finally turned back at Bathang, owing to Chinese jealousy, and the intolerance of the Lamas of Thibet. Foiled in these designs, and convinced that his trade route as originally suggested was impracticable, he next attacked Thibet on the side of Assam. He failed again; and in the story now before us he describes his expedition, and tells us why it miscarried. Some may, perhaps, regard the question of an overland trade-route with western China as never likely to be settled, of no general interest or importance, and nothing at all; indeed, except a visionary scheme, the pet crutch of a few daring travellers. An erroneous conclusion. The chambers of commerce at the seats of our cotton and cloth trades are quite alive to the importance of the subject, and believe that there exists a most extensive and lucrative field for British piece-goods if a road can once be opened up to the densely-peopled provinces of Kwei-Chow and Tze-Chuen. France has been doing more than we have to possess herself of this tempting commercial prize. This was the real object which took her to Saigon; and no sooner did she discover the Mekong River to be hopelessly un navigable than she concluded a treaty with the Burmese Court, and organized the expedition which is now exploring the Song-Koi. As to the English, the Mohammedan outbreak in Yunnan laid that province desolate, and closed all its trade-routes for several years; but this rebellion has recently been crushed, and, by our latest advices, "the through-route between Burma and China has already been re-opened." There is, however, another obstacle in the way. Calcutta is jealous of Burma and would like to draw the traffic through Assam, and down the Brahmapootra to her own port, a project much less promising than either of the two others which have been proposed, and which would terminate respectively at Moulmein and Rangoon. Of these, the earliest is known as "Sprye's route." Captain Sprye proposes to run a railway from the Takaw ferry, on the Salween, to Kianghung, the first frontier town in China. By direction of the India Office, the survey of this line was partially carried out, and suspended a year or two back. The second of the two schemes referred to is that explored by Major Sladen. He would go by steam up the Irrawaddy, as far as Bhamo, and thence make a good road to Talyfoo, the capital of Yunnan. Mr. Cooper

has lately been officially stationed at Bhamo, and doubtless is inquiring into the condition of the Shan tribes, and of Yunnan, and as to the channels which the now reviving commerce of those districts seems inclined to adopt.

Such, in brief, are the position and prospects of the field in which Mr. Cooper has been labouring, but the particular purpose for which he undertook the journey he has described was to introduce Assam tea into Thibet. He tells us that—

"For many centuries China has supplied Thibet with six or eight million pounds of brick tea annually. This article being a necessary of life to the Thibetans, the Chinese Government, who hold the wholesale monopoly of the export tea trade, have granted the retail monopoly to the Lama priests, who by this means hold the lay population of Thibet at their mercy. Thus the Chinese protect their tea trade, and the Lama priests their religious and political influence over the Thibetans."

Again, "the whole aim in life of the Thibetans seems to be to procure a sufficiency of tea," a commodity which might be supplied much more cheaply from Assam, were the road open and trade unrestricted, than from Tze-Chuen, whence it has first to be carried on men's backs nearly 200 miles, and after that a distance of sixty days' travel on Yaks to Bathang, where it is finally sold for about 3s. a pound.

The country which divides our Assam frontier from Thibet is the mountainous and forest-clad valley through which the upper waters of the Brahmapootra flow, and is inhabited by two dominant tribes,—the Khamtees, who acknowledge the supremacy of the English Government, and whose chiefs for the most part are under our protection, and have certain privileges conceded to them during good behaviour; and the Mishmees, who are almost wholly under the influence of the Thibetan officials. Some years back, two French priests, Crick and Bourie, were murdered by a Mishmee tribe on the very confines of Thibet, a deed avenged by the British, who entrapped Kysa, the head of the offending tribe, and then hanged him. Hence there is to this day a blood-feud between that tribe and the English, a circumstance which made Mr. Cooper's life peculiarly unsafe all the while he was on Mishmee ground. So perilous, indeed, did the whole enterprise appear in the eyes of the British authorities that at the outset they informed him that they would not be responsible if he should come to a violent end. The explorer was not to be thus easily daunted; with much tact and trouble he secured the friendship of a Khamtee chieftain, who knew the road, and penetrating under his guidance into the heart of the Mishmee hills, got to within twenty miles of Roemah, the border town of Thibet. Here the whole party, whose steps had been secretly dogged from camp to camp by the avengers of blood, the men of Kysa's tribe, were finally stopped, and led back to the frontier of the Khamtee soil. There was, however, one result, besides our gain in geographical information, which followed Mr. Cooper's journey; he induced some leading and hitherto hostile Mishmee chiefs, the very ones who barred his road, to return with him to British territory, where he put them into communication with our resident officials.

The enterprising author had other difficulties to face besides the thiraty knives of unfriendly tribes and the political fears of the Thibetans: ground-leeches made his ankle fester, and compelled him to hobble on crutches along the rocky mountain tracks. No one would lance his sores, so he performed the operation himself, and fainted as he did it. Jungle fever, too, made him several times insensible and once delirious, while his spleen grew "so enlarged that he kept a tight bandage round his waist," fearing to rupture it in some of the falls caused by weakness. Add to this that the whole expedition were frequently on the verge of starvation, and we have reason to wonder, not that the traveller failed, but that he achieved so much.

The conclusion forced upon us by a perusal of this book is, that if we are in earnest in developing our commerce with western China, we shall achieve much by bringing population, trade, and civilization as near as possible to the Chinese borders. This may be done by reviving Assam, formerly populous, but now decayed and run to jungle, under circumstances which in this book are well described, and which must excite the wonder of all. As to independent Burma, we unsettled that country by seizing her sea-coast; her population is probably decreasing; and where there is no strong government the roads fall out of repair, custom-house officials drive trade away by their exactions, and robbers cannot be kept down.

But besides all this, as we follow Mr. Cooper in his journey we pick up suggestive information on many incidental points, which we commend to the notice of our readers. Thus let geographers tell us whether the Tsan-po, the great central river of Thibet, joins the Brahmapootra by the Dehong passage, as is hinted on p. 253.

We learn (on p. 146) that the Khamtees are divided into innumerable tribes, and each tribe is recognized by the pattern of their waist cloth, as the Scottish clans are by their plaids. If body tattooing was originally a device to distinguish tribe from tribe, the fact here noticed can be easily explained. Another passage in the book (p. 132) describes the policy of China in dealing with the barbarous frontier tribes, and bears significantly upon the so-called "Audience question" at the Court of Peking. The Mishmee tribes execute their prisoners as they slaughter their cattle, hewing off the lumps of flesh with their long knives amid a crowd of spectators, and it is with a strange and melancholy horror that we thus discover at last by what mode the unfortunate missionaries, Crick and Bourie, really perished.

It appears that one of the causes which has led to constantly unfriendly relations between the hill tribes of India and our own Government, is that slaves owned by the chieftains will, for the sake of gaining their freedom, run away into British territory. To a chief his slaves are a principal source of wealth; and besides, therefore, feeling aggrieved when his demands for their restoration are refused, which is unavoidable, he resents as a deep insult the circumstance that these runaways often get themselves introduced to the English authorities under the title of chiefs by our native political officers, who are perfectly aware of their real condition. The actual heads of the

tribe can bear the loss of their slaves, but not their elevation to the rank of chiefs. And thus in their offended pride they stand aloof from all friendly communications. We commend this remark to the attention of those whom it may concern.

DRUMMOND OF HAWTHORNDEN.

Drummond of Hawthornden: the Story of his Life and Writings. By David Masson, LL.D. (Macmillan & Co.)

To most persons, even those who are tolerably acquainted with literary history, William Drummond is only vaguely known as the author of numerous Petrarchian sonnets and of some courtly poems in honour of James the First, and as the chronicler of certain ill-natured criticisms upon contemporary writers, which were communicated to him by Ben Jonson during his celebrated visit to Scotland. Prof. Masson has done well in reviving the memory of a man so nearly forgotten, and in showing, almost for the first time, how and why he was memorable. Readers on this side of the Tweed will, perhaps, think that he has—we will not say, taken too much pains over his hero's biography, but made too much of him; and certainly a smaller volume would have been more acceptable, and less extravagant encomium would have had better chance of being generally endorsed. If Drummond, however, was a small man among the crowd of writers who, living in the early Stuart period, inherited a great deal of the Elizabethan temper and genius, he was the greatest writer whom the Scotland of that period produced, and he is specially worthy of grateful remembrance by an Edinburgh professor, seeing that he was one of the first patrons of the northern University; while he is also worth remembering, without much gratitude, as the leading thinker, though hardly an actor, among those "Malignants" who vainly tried to stem the tide of Presbyterianism by which Charles the First was overthrown. Therefore, Mr. Masson has fair justification for the task, or rather the labour of love, to which he has applied himself as a diversion from the study of Milton on which he is engaged. The book is all the more valuable, too, because the same method is followed in it as in the 'Life of John Milton.' In that method Mr. Masson excels. He knows how to group round a man's private history the public incidents with which he was connected; and thus, while making all that is known of the individual serve in illustration of the general progress of society, to render the social history useful in explaining the current of the individual biography. In Milton's case, the man and his age are equally attractive. In Drummond's case, the man is not worth much notice, save as a reflection of some characteristics of the age. And these he does reflect very notably. While a youth, he kept account not only of all the books he bought and read, but of the price he paid for them, and the number of times that he read them. In later life, having to do with a great many important persons, he preserved their letters and copies of his own replies. A modest, simple-hearted man, who thought these two lines of epitaph sufficient for him,—

Here Damon lies, whose songs did sometime grace
The murmuring Riek: may roses shade the place

—he did the surest thing to entitle him to posthumous fame; and that fame, after a lapse of more than two centuries, Mr. Masson has done his utmost to secure for him.

Drummond was born in 1585, just when James the Sixth of Scotland was beginning to assume, as best he could, the kingly functions that had long been nominally his, and seventeen years before he became James the First of England. The boy's father was a gentleman-usher to the king, and thus there was a flavour of courtly life about him from his infancy, which may have induced him to be afterwards so much of a courtier as he came to be. But he preferred scholarship until the turmoil of politics, in which his middle age was placed, turned him into something of a politician. After schooling at Edinburgh University, and law-studying in Bourges and Paris, diversified with such reading as Knox's 'History of the Reformation in Scotland,' and lighter entertainment of the sort afforded by Sidney's 'Arcadia,' 'The Faerie Queene,' and some of Shakespeare's plays, he became, by his father's death, Laird of Hawthornden, at the age of twenty-four, and settled down to the quiet enjoyment of his patrimony in one of the most romantic glens of Scotland, which his first biographer calls "a sweet and solitary seat, very fit and proper for the Muses." It was well for his own reputation and peace of mind that he did so. Most young Scotsmen of his time, possessed of any ability or enterprise, followed King Jamie to London, and, thus impoverishing Scotland of its genius, plagued England by their sycophantic and greedy courtiership. Drummond's friend, William Alexander, of Menstrie, was a melancholy instance of this mode of procedure. Showing good talents at Glasgow and in Edinburgh, he did only dirty work, in literary and other ways, for King James in London, and, although he rose to be Earl of Stirling, is chiefly to be remembered as the king's hack in the preparation of the Royal version of the Psalms of David, which, completed by Alexander, and forced into all the kirks by Charles the First, was one of the sparks that set light to the Presbyterian revolution. Drummond did better than that. From his retreat at Hawthornden he sent out such complimentary verse as 'Teares on the Death of Meliades,' having reference to the death of Prince Henry in 1612, and 'Forth Feasting,' in memory of King James's visit to Scotland in 1617; and, when the contemptible monarch died in 1625, he wrote a sonnet, ending with these lines:—

Religion, orphaned, waileth o'er thine urn;
Out Justice weeps her eyes, now truly blind;
In Niobe the remnant Virtues turn;
Fame, but to blaze thy glories, lives behind.
The world, which late was golden by thy breath,
Is iron turned and horrid by thy death.

But these were small offences, and Drummond by them did little injury to his powers as a writer of honest and refreshing verse. He was surely by no means so great a poet as Mr. Masson considers; yet his poems are worth reading. He was, perhaps, most at home in the sonnet, which he had evidently carefully studied in its Italian original, and in such exemplifications of it as came from Sidney, Spenser, Shakespeare, and others of that famous school. We leave Mr. Masson to decide how much autobiographical expression

of real feeling and how much imitation of Petrarch's fantastic devotion to Laura were in Drummond's sonnets in honour of the young lady whom he meant to marry, but who died too soon; but there cannot be any doubt that this affliction had considerable influence on his life as well as on his choice of a subject for his muse. Not only is the volume of 'Poems,' that was published in 1616, mainly written in honour of this lady, but the sombreness of his later writings in the 'Flowers of Sion,' issued in 1623, is evidently due to his enforced bachelorhood, and the meditative, if not altogether melancholy, humour that he thus acquired. That humour is, perhaps, most exactly condensed in a sonnet which we may quote as an average specimen of Drummond's poetic powers:—

Triumphant arches, statues crowned with bays,
Proud obelisks, tombs of the vastest frame,
Colossus, brazen Atlases of fame,
Fanes vainly builded to vain idols' praise,
States which unsatiate minds in blood do raise,
From the Cross Stars unto the Arctic Team;
Alas! and what we write to keep our name,
Like spiders' cauls, are made the sport of days.
All only constant is in constant change;
What done is undone; and, when undone,
Into some other figure doth it range.
Thus moves the restless world beneath the moon,
Wherefore, my mind, above time, motion, place,
These raise, and steps not reached by nature trace.

Along with the 'Flowers of Sion,' from which that sonnet is taken, was printed 'A Cypress Grove,' Drummond's first important essay in prose, which Mr. Masson describes as "one of the nearest approaches in our language to that definition of philosophy which Plato has given when he calls philosophy in its simplest form a meditation on death." We cannot share all Mr. Masson's admiration for this treatise, but it is written musically, quaintly, and with graceful rhetoric, that often reminds us of Sir Thomas Browne and Jeremy Taylor, and it certainly, with the poems that preceded it, justifies Mr. Masson in saying that, "at all events there was no other such soft, cultured, contemplative, and musical soul in rugged, dogged, and kirk-vexed Scotland in the last year of King James the Sixth." It was not an unfit prelude, too, to the more important and very different, yet harmonious, prose works that followed. Drummond had exhausted nearly all his vein of poetry when he had sung all he had to sing about the living virtues and the deathless merits of his first love. That theme exhausted, and he having at length found a wife and begun to have a troop of children, he abandoned poetry and took to prose. His longest and least important work was a 'History of the Five Jameses,' in which he displayed his superabundant loyalty to the House of Stuart. His most notable prose work was, 'Irene; or, a Remonstrance for Concord, Amity and Love, amongst His Majesty's Subjects,' published in 1638, shortly after the Jenny Geddes Riot and the promulgation of the Scottish Covenant. That and the 'Skiamachia,' which appeared in 1643, are two remarkable treatises well worth studying in connexion with the history of the time, and explaining very clearly the apparently illogical position that Drummond considered himself forced to take up when he found Presbyterianism rampant and the Stuart monarchy every day becoming more and more imperilled. Of course, their arguments are shallow, and their conclusions

are faulty. Drummond, while gently reproving the King and the Royalists for their intolerance, condemns in unmeasured terms the same vice in the Presbyterians. While feebly recommending liberty, he boldly advocates passive obedience. But his attitude is intelligible, and to some extent excusable. Mr. Masson, who exaggerates his merits as a literary man, hardly does justice to him as a politician. Mr. Masson's great hero found, to his grief, that "new presbyter is but old priest writ large." Drummond made the same discovery, yet earlier, and, all his predilections being for quiet, he thought that there was more chance of quietude in allowing Priests and Cavaliers to have their way than in adopting the bigoted tenets of Presbyterians and Roundheads. Therefore, he entered into an alliance with Montrose and the "Malignants," wrote eloquent tracts against Presbyterianism, penned squibs and lampoons without number, and so committed himself to the Royalist cause that, though there is no ground at all for the tradition that he died of a broken heart in consequence of Charles the First's execution, he found very little to live for after that event and its issue in the triumph of Republicanism, and died in the same year, 1649, at the age of sixty-four.

So little is generally known of Drummond's life and works that we have thought it well to recapitulate some of the most notable facts therein from Prof. Masson's comprehensive memoir. Not much need be added to what we have already said in criticism of the book. Mr. Masson's merits as a biographer and an historian far exceed his faults, and those faults are pretty well known. He is apt to be too enthusiastic both in praise and in blame, and, perhaps, his rhetorical flourishes exaggerate the meaning that he intends to convey. With all his learned accuracy on most points, moreover, he occasionally makes queer slips. For instance, Drummond's couplet on the failure of the Duke of Buckingham's expedition to the Isle of Rhé in 1627,—

Charles I would ye quail your foes, have better luck,
Send forth some *Drakes*, and keep at home the *Duck*.

is provided with what Mr. Masson himself calls an "elaborate explanation," to the effect that by Scotsmen *duke* was pronounced like *duck*, and that *drake* was the name of a small cannon; but he quite ignores what was surely the main point of the joke, a reference to Sir Francis Drake, who, as a fighting seaman, had proved himself so superior to the Duke of Buckingham.

We have said nothing about Drummond's record of Ben Jonson's famous tittle-tattle during his stay at Hawthornden in 1618. From this Mr. Masson makes copious extracts, but he hardly excuses his hero as well as he might have done for preserving the recollection of so much ill-natured gossip from an old and disappointed courtier, poet, and playwright, and he fails to point out, as he should have done, how faulty and mischievous some of that gossip was. Mr. Masson over-estimates the importance of the notes; and, seeing how unjustly Spenser, Sidney, and Raleigh were treated by Ben Jonson, we certainly do not echo Mr. Masson's wish, that Drummond, instead of contenting himself with the scanty mention he has made concerning Shakespeare, had "tapped this particular fountain of gossip in his guest, and kept it flowing for several

hours." "What a world of trouble Shakespeare's future biographers," he adds, "might have been saved by one such hour!" We think it very possible that Drummond did tap the fountain, and drew from it gossip too muddy to be worth preserving, and, if so, we may be grateful to him for his good taste. As it is, Shakespeare has suffered enough from the unkind statements of his rivals and detractors.

THE VAUDOIS AND THE HUGUENOTS.

The Huguenots in France after the Revocation of the Edict of Nantes; with a Visit to the Country of the Vaudois. By Samuel Smiles. (Strahan & Co.)

'SELF-HELP' is the most widely known of Mr. Smiles's writings. It is the book which has made his reputation, and in which he has given us the best of his thoughts and feelings. Indeed, his other volumes are but further illustrations of the same text. The idea which inspires them is the same. Whether he is describing the fortunes of the Huguenots, flying from the despotism of Louis the Fourteenth, spreading over Europe and founding colonies in England and Ireland, full of energy and faith, or, as in the work before us, is tracing their history in France itself, in the midst of persecutions and sufferings, triumphing by the power of endurance over the fury of their foes, Mr. Smiles is ever celebrating the victories of "Self-Help," of an inflexible conscience, and indefatigable perseverance. His books then are in reality the instruments of a propaganda, and the vehicles of moral teaching; and it would be unjust to ask, in the case of the work before us, for the minute accuracy and the wealth of documents and proofs which we expect to find in learned works. Mr. Smiles makes no attempt to demonstrate and prove: he seeks to carry us with him by the contagion of his enthusiasm and his own strong convictions, of the generous sympathy which animates his whole narrative, and imparts to it life and colour. We may demur to this or that statement, point out some mistakes; we may see that the book lacks depth, that it shows an insufficient acquaintance with original sources, and that it is almost wholly compiled from second-hand authorities: still the volume is an excellent one for popular perusal. Nobody can read it without interest, without loving and admiring those whose struggles and hardships the author paints so well, or without feeling a wish to resemble them. The general public will derive from it clear, sound, and agreeable instruction; and if those who are already familiar with the subject find little that is new, they will derive from the narrative a moral stimulus that may be not without advantage. These are no ordinary merits.

Mr. Smiles's volume is in reality composed of two works different in subject and form, but animated by the same inspiration, and both tending to teach the same lessons. The first portion is a continuous history of the French Protestants from 1685 to 1789. The second is an account of a tour in the upper valleys of Dauphiné and Piedmont, where the Vaudois preserved intact, from the beginning of the Middle Ages to the present day, and in defiance of the incessant persecutions of the Kings of France and the Dukes of Savoy, a simple and pure faith. In this

second part of his work, Mr. Smiles does not relate historical events in their chronological order, but travels in a given route; and at each valley he visits, each village he passes through, he recalls the most important events of which it has been the scene. This portion of the volume appears to us the less successful. The scenery of Dauphiné is sublime, but gloomy and monotonous. Mr. Smiles, who, to his credit be it said, endeavours always to be simple, does not aim at sublimity, and his descriptions recall only too faithfully the monotonous impression which the mountains he has traversed produce. Besides the historical details are, with the exception of the touching story of the "glorious return" of the Vaudois exiles to their valleys in 1689-90, too fragmentary and incomplete to be very interesting. The author gives an exact account of the laudable efforts of Dr. Gilly, General Beckwith, and Mr. Milsom to improve the lot of the Vaudois; but what he tells of their history is insufficient. Confining himself to the valleys he has himself visited, he omits to mention that, by their industry, the Vaudois had between the fourteenth and sixteenth centuries spread themselves in Provence along the basin of the Durance as far as Vaucluse, and he does not even allude to the most tragic episode in their history, the great massacre of 1545, when, by order of Francis the First, President d'Oppède exterminated four thousand of them. Nor does he tell us enough about the character of the population. He celebrates their courage and faith; but we wish that, instead of dilating on the uncomfortable character of the inns in Dauphiné, and on the means of making them fit for English tourists, he had, since he has seen them close at hand, described in a more vivid fashion the qualities of this brave and simple, yet, as their songs and legends show, poetical race, who resemble those mountain plants which the eye at first hardly distinguishes from a common herb, but which are found to exhale the sweetest and most powerful perfume.

Were we to descend to details, we should have more than one cause of quarrel with Mr. Smiles. We do not believe, as he does, that the Vaudois have preserved, without interruption, since the first days of Christianity, the tradition of an evangelical faith. Their doctrines are in all probability derived from that current of ideas which, coming from the Slavo-Greek countries, pervaded between the ninth and twelfth centuries the whole of the south of France, and threatened to withdraw it from Catholicism.

These ideas were a mixture of very different elements, and Mr. Smiles is quite mistaken when he sees in the Albigenes "simple and sincere believers in the Divine Providence." Their doctrines were far from being so simple. In them Oriental Manichæism was mingled with a mysticism sometimes austere, sometimes voluptuous. The sole trait common to all the sects was hatred of the hierarchy and of ecclesiastical authority. This trait is found in the Vaudois, whose doctrines are much more evangelical than those of the Albigenes properly so called. Pierre Valdo, so named because he was a Vaudois (Waldensis), as Mr. Smiles rightly remarks, contributed, no doubt, much to fixing the principal characteristics of their belief. Isolation and

persecution, as well as the persistence characteristic of Highlanders, maintained these doctrines for centuries in their primitive purity. Indeed, all the generalizations which Mr. Smiles unfolds at the beginning of his work on the Vaudois seem to us superficial or erroneous. Thus, is it just or historically correct to represent the great and important development of the Catholic Church in the Middle Ages as a simple corruption of Christianity and a return to Ancient Paganism?

The first part of Mr. Smiles's volume is, as we have already remarked, much the better. It is a picturesque and sympathetic narrative of the vicissitudes experienced by the French Huguenots from the time when Louis the Fourteenth ordered, under the most severe penalties, their return to Catholicism, down to the time at which liberty of conscience was again allowed them and they were admitted to the enjoyment of all civil and political rights. It is a sad but heroic story. First the persecution, the dragonnades, the punishment of all the pastors who were sufficiently courageous to continue their ministry, the massacres of the faithful who dared to be present at religious assemblies, the long martyrdom of those who were crowded together in the king's galleys; then the revolt of the peasants of the Cevennes, the Camisards, and their desperate defiance during four years of all the efforts of the generals of Louis the Fourteenth. Mr. Smiles next relates by what miraculous perseverance and courage Antoine Court succeeded in reconstituting the Protestant congregations, shattered by persecution, and in organizing not only regular preaching in the Desert, but even periodical synods, and a complete administration of the Church. We need not follow the history of the struggle further. Suffice it to say, that Mr. Smiles has told the tale with real ability and an enthusiasm which will prove contagious. The best chapters in the book are, we think, that on Claude Brousson, the hero of the apostolate of the Desert, and that on the Camisards. His knowledge of the country which was the scene of the events he recounts has enabled our author to give to his narrative a strong air of reality, and he never indulges in declamation or exaggeration. If he says somewhere that Louis the Fourteenth employed 500,000 men in the dragonnades, it is, doubtless, a slip of the pen. Besides, Mr. Smiles has followed excellent guides: Élie Benoit and Jean Cavalier among contemporary authorities; MM. Charles and Athanasie Coquerel, Peyrat and E. Hughes among recent writers. He has been the first to give a full picture of the whole of this period of the history of French Protestantism, and his picture is living and true. It is scarcely necessary to touch upon errors in matters of detail, such as "Vivernais" (passim) for *Vivarois*, "Daniel de Cosmac" (pp. 37 and 39) for *Cosnac*, "Oberon" (p. 70) for *Oloron*, "Mendense" (p. 125) for *Merdanson*, "Léaur" (p. 245) for *Lavaur*. These are, probably, printer's blunders. But it is incorrect to say that Fénelon was a Jansenist, for he was a Quietist, or that the town of Aigues Mortes was founded in the thirteenth century by Philippe le Hardi, for the town existed before the days of St. Louis, who embarked there for Africa. But these are trifles. We are more disposed to blame Mr. Smiles for the superficial and silly remarks on the eighteenth century, which fill his thirteenth chapter. It

would seem that while he has studied with care the special subject on which he writes he has but an indifferent acquaintance with the French history as a whole. For instance, he calls the reign of Louis the Fifteenth the epoch of Voltaire, Rousseau and Condorcet, although Condorcet was only born in 1743, and was just over thirty years of age when Louis the Fifteenth died. Further, he tells us that Alsace was united with France only in 1715 (p. 325). Even allowing that Mr. Smiles is here making an allusion to the treaty of Rastadt, he ought to have said 1714 and not 1715. The massacre of Toulouse, in 1562, did not take place on St. Bartholomew's Day, the 24th of August, but in the spring. The Dukes of Savoy were never styled Grand Dukes, although Mr. Smiles gives them the title (p. 380).

No doubt our author attaches little importance to these minutiae. His main wish has been to enforce a lesson of heroism and virtue, and we have no doubt of the success of his efforts. Still we cannot agree with him when he represents French Protestantism as emerging victorious from its struggle against its oppressors. Mr. Smiles thinks it evident that Faith vanquishes all obstacles, that persecutors are mistaken in the work they undertake, that the blood of the Martyrs is the seed of the Church. The history of the Huguenots appears to us to teach the contrary. It shows, no doubt, that Faith can work miracles, and that the persecuted in part disappointed the hopes of their butcher. But let us remember that the Protestants in France, in the sixteenth century, could boast of five or six millions of adherents; that at the time of the revocation of the Edict of Nantes, after twenty years of oppression, they counted not more than three or four millions: that to-day, they do not exceed a million and a half. Let us remember that the heresy of the Albigenses and the Vaudois once pervaded the whole of the South of France; that in the sixteenth century, it still reached to the junction of the Rhone and the Durance; and that to-day, it is confined to a small corner of the Alps. It is then historically false that persecutions are useless, and turn to the profit of the persecuted. This is, to be sure, no reason for despair or feebleness. On the contrary, there is even a higher virtue in a sacrifice for a belief or an idea, when one can imagine that the sacrifice may remain fruitless and ineffectual.

RECENT VERSE.

The Disciples. By Harriet E. H. King. (H. S. King & Co.)

Rome or Death! By Alfred Austin. (Blackwood & Son.)

On Viol and Flute. By Edmund W. Gosse. (H. S. King & Co.)

HERE are three volumes of poetry, all good in their various degrees and ways, and illustrating very fairly the different objects with which people appear to set themselves to write verse. Mrs. King may be said practically to adopt the narrative style, and that only, seeing that out of the 315 pages of her book 267 are devoted to what is, in fact, a life of Ugo Bassi, Garibaldi's clerical aide-de-camp and warlike chaplain and one of Mazzini's most devoted "disciples." We are somewhat disposed to regret that Mrs. King has not given us a *bonâ fide* memoir of

Bassi, one of the most remarkable persons and noblest characters of this or perhaps any age, and one of whom far too little is known. A story in verse, though it may take hold of the memory more than prose, is always open to the suspicion that the facts may have been a little modified to suit the exigencies of poetry; prose, too, gives greater facilities for reference to authorities. Nor, in truth, is Mrs. King's versification her strong point. More than once in reading her book we have been reminded of a remark we once heard touching a poem of Mr. Browning's. The subject was started "whether 'Bishop Blougram's Apology' ought to have been written in verse"—a question which one of the party present answered in the negative, adding "that it was very well as it was." We will not be so rude as to apply a similar remark to 'The Disciples' as a whole; but when we meet scores of passages such as this,—

General Gorbowski was

Certainly not beloved in any part
Of the Romagna, over which he ruled;
Least of all in Bologna, which had long
Held out against him, and in which his name
Was spoken but with curses. Yet he was,
Though far from handsome, a distinguished man,

—we are inclined to think that the same criticism would not be wholly out of place. It is a dangerous experiment to try to put special correspondent's reports, interesting as they may be, and full of valuable information, into verse. Can it be that Mrs. King prepared herself for her task by a study of 'The Ring and the Book'? There is a ring about Cardinal Oppizzoni's allocution to the Bolognese, which is, to say the least, suspicious:—

Such men as that are very few, thank God!
But all the more audacious in their acts
Of evil,—only too conspicuous by
Ecclesiastical habiliments.

Exciting general disparagement
Of all dominion, and, as says Saint Jude,
Blaspheming every majesty (the text,—
"Despise dominion, and speak evil of
Dignities").

The Scriptural quotation is unmistakable. It is a pity that Mrs. King has adopted this style, which is rather repellent at second-hand. She can write good verses, too, when she likes. The description of the capture of the Croats at Mestre is extremely spirited: there is a pretty picture of the road to Rome from the Abruzzi, and another of Palermo; but these would have done as well by themselves, and a good account of Ugo Bassi and the work which he helped to do might have been written at no greater cost of time and trouble than Mrs. King must have spent on the poem.

We are surprised to find that she has read Italian poetry, if at all, with so little appreciation of the metre that she thinks the *i* in such words as Giuseppe, Orvieto, Cialdole, or the *u* in Duomo, is a separate syllable; but of small faults we have no other to find.

Mr. Austin's subject is closely akin to Mrs. King's, for it is a subsequent episode in the progress of the cause for which Mazzini and his "disciples" strove, and for which some, like Bassi, laid down their lives. But there is this great difference: that whereas with Mrs. King the verse is merely the vehicle (and, as we have said, sometimes a halting vehicle) for what she has to tell, out of the fullness of her heart, about personages who all really lived, and some of whom live still, Mr. Austin, on the other hand, gives us an

impression (possibly unjust) that with him the main object was to write a poem, in neatly-turned "Whistlecraft" stanzas, and that his Italian sympathies and knowledge of the country suggested to him the campaign of Mentana as a good setting for his imaginary characters, and its events as a good foil to the love-story of the poem. There happens to be between the two books a small point of contact which serves well enough to show the essential difference in the spirit with which the authors have respectively approached the subject. Both represent their characters as taking a text from the vine; but with Mrs. King, or rather with Ugo Bassi, the vine is the type of the self-sacrifice which "measures its life by loss instead of gain," while to Mr. Austin's hero, Godfrid (whom our readers may remember in 'Madonna's Child'), it only suggests how "softly swelling vows, Love's crowning gift, fed by its life-blood, peep through each green rift." Mr. Austin's verse, no doubt, flows more smoothly than Mrs. King's, and he, too, has his fine passages; but the metre which he has chosen is not suited for the description of deep passion and deeds of arms; that unlucky rhyme at the end of the stanza always has a kind of burlesque suggestion about it, which not even the genius of an Ariosto or a Byron can thoroughly get rid of.

We must, however, in fairness, defer any detailed criticism of Mr. Austin until the work, of which he has chosen to publish detached fragments, is complete.

Mr. Gosse takes us into a very different world. "Non hæc jocosæ conveniunt lyræ," and instead of the stern realities of the struggle for Italian unity, we have poems inspired by the spirit of the Italian *renaissance*, as interpreted by its latest prophets in this country. We are careful to add the last clause, for we doubt how far the sturdy pagans of that epoch would recognize, would appreciate, the "fruitless blossoms epicene," and other sweetmeats (as the old sign has it) upon which their modern disciples love to muse. However, Mr. Gosse's verses are extremely pretty, though he should not write about "citoles" and "bizarre desires," or head poems with "Illicet," unless, indeed, the last word be Norwegian, in which case we apologize; but it has a suspicious resemblance to the title of one of Mr. Swinburne's poems. Mr. Swinburne, however, spells it rightly. Mr. Gosse is known to be a lover of Norway, and one of his best poems is that called 'Sunshine before Sunrise'; though even in the robust air of the north, he cannot get rid of "clinging hands." The poem immediately before this, ending "I wooed her with a marigold," rather suggests the Marchese Gumpelino and his tulip.

The Early History of Woodstock Manor and its Environs, in Bladon, Hensington, New Woodstock, Blenheim. With later Notices.
By Edward Marshall, M.A. (Parker.)

MANY, and almost all glorious, are the memories which cluster around sunny Woodstock. Centuries before the old Manor-House existed, the Roman villa which previously occupied the site was, no doubt, a centre of active life. Saxon kings held council there. The curfew, still rung, sounds like the echo of the voices of the Normans. The King, who loved

the deer better than the people, took delight in the forest, and the park was the first in England which was surrounded by a stone wall. Probably the first Zoological Gardens in England were established by the royal Norman at Woodstock, although there was no admission for the common people, nor anything like the cheap Mondays at the "Zoo." It was in this park that Bloet, Bishop of Lincoln, riding with King Henry (1123), fell from his horse, as the Bishop of Winchester did the other day, and straightway died of the accident. Then sweep by Queen Eleanor and that "fair Rosamond" about whom legend has been so busy.

Memories of a sterner kind belong to Woodstock. It was there that Henry and Becket had their first quarrel, when the priest told the King, "for land of mine, no payment shall be made of the Church's right, not one penny!" It was from the door of the chace at Woodstock that Becket was turned away when he subsequently sought an interview with the King. One of the gayest of seasons there was in 1256, when Alexander the Third of Scotland brought his wife, Margaret, to visit her father, Henry the Third. The royal visitors had something more in view than dancing and banquetting. They came, it was said, to consider the manners and customs of the English, their churches, castles, and cities, rivers and meadows, woods and fields, "which among the delights of the kingdom are most to be admired." There is no such record of the sojourn of this King and Queen at Woodstock as there is of Queen Philippa's residence, which is still notified in "the Queen's Pool." But queens residing, and little princes and princesses being born at Woodstock, are of less interest than other facts,—such as that Thomas Chaucer, in 1411, had a grant of the farm of the Manor of Woodstock; but as to its being "very commonly supposed" that Chaucer was "by most probability born at Woodstock," we protest against such an hypothesis on behalf of London. Mr. Marshall might have spared himself the trouble of going through the evidence, as Chaucer himself has said that London was dear to him, "as every kindly creature hath full appetite to that place of his kindly engendrure and to wilne rest and peace in that stede to abyde."

There was a way of converting Jews in the olden time which, happily, does not now prevail. It is illustrated by the case of a father and two sons, who, coming over to Christianity, took the names of Henry, Martin, and Peter Woodstock. The King (Henry the Fourth) took them all for his adopted sons or godsons, and allotted them three halfpence a day each, "to be received at the Hospital of the Converts." A decent income to be acquired by conversion does not, however, seem to have influenced the Jews in England generally.

Woodstock had fallen from its old state when Elizabeth was detained there. She had only "fewer chambers, hanged with the queen's stuff and hir grace's own"; and there were only three doors that could be locked and barred, "to the greates disquiet and trouble off mynde off the persons commanded to attende upon hir grace in so large an house and unacquaynted countraye." It was here that Elizabeth, hearing a milkmaid gaily singing, wished herself to be a milkmaid,

saying that "hir case was better and life more merrier than was hirs in that state as she was." Queen Elizabeth's Island, in the lake, is a fanciful memorial of that lady's residence here. "It is, in fact, part of the ancient causeway leading to the Manor House." This house can never have been a healthy place of residence: it was damp, from being built over springs; and when James the First and his Queen were there, Cecil angrily described the place as "unsavoury, for there is no savour but of cows and pigs." It was "un-pleasant" too, for only the royal comfort was cared for. One of the incidents of the royal residence was the acting of the comedy of 'Technogamia,' by the wits of Oxford, before the Court, one Sunday in August. James had had more than enough of it at the end of the second act. It was too grave for him, it was too learned for the auditory; and the gravity and learning were not improved by the actors having, "as some have said . . . taken too much wine before they began."

Woodstock ceased to be a royal manor when it was conferred on the Duke of Marlborough. In 1715 the new palace, named after Blenheim, was completed; and eight years later the old Manor-House was pulled down, and the site levelled. The secret history of the building of Blenheim is as good as a play, of which the most comical scene is that of Vanbrugh's arrival at Woodstock, "when he was expressly prevented from entering Blenheim by order of the Duchess of Marlborough, and remained for two nights at the inn." Mr. Marshall chronicles the principal events which have occurred at Blenheim from the above period down to the present time, from royal visits to duly-licensed cock-fighting, not omitting the polished steel and the gloves for which Woodstock was once distinguished, nor the coaches between that place and London. There was not a better bit of road, nor better built coaches, nor more thorough-bred horses, nor more accomplished whips, in any part of the kingdom. The portrait of "Charles Holmes, driver of the Blenheim," engraved and framed, used to be looked at by aspiring stable-boys with a sigh of apprehension that, do what they might, such greatness would never be their lot! Mr. Marshall has not failed to record the visit of Louis the Eighteenth (with a group of French noblemen) to Blenheim in 1809. "The Duke of Marlborough appears to have been absent, and the guide to have behaved with so little courtesy to the exiled King as to have been rebuked by a casual visitor." This reminds us of another visit which Mr. Marshall has not recorded, and which shows that the Blenheim "guides" had high example for their lack of courtesy. The incident will serve Mr. Marshall for his second edition. After Nelson had been made a D.C.L. at Oxford, he, with the Hamiltons and a party of relatives, visited Blenheim. The Duke was at home, but, not having been ever introduced to the hero, he declined to receive him and his party, but he sent them out something to eat! Nelson touched no food and paid no fee; but he turned away with calm contempt from the only house in England where he could be treated in a churlish spirit.

We have said enough, perhaps, to show that the history of Woodstock is full of interest. It only remains for us to add that it is told in

an interesting way by Mr. Marshall. His book is a composite book, but it is well put together. His materials have been gathered from sources wide apart, and he has so arranged them as to make an attractive story of Woodstock Manor and its Environs.

NOVELS OF THE WEEK.

Phineas Redux. By Anthony Trollope. 2 vols. (Chapman & Hall.)

The Gilded Age. By Mark Twain and Charles Warner. 3 vols. (Routledge & Sons.)

Lord Harry Bellair. By the Author of 'Mary Powell.' 2 vols. (Bentley & Sons.)

Lady Moretown's Daughter. By Mrs. Eiloart. 3 vols. (H. S. King & Co.)

It is not easy to say anything new of Mr. Anthony Trollope. He has been so long before the world, his success in his degree is so thoroughly acknowledged, his list of characters so thoroughly well known, that when we have said '*Phineas Redux*' is a good specimen of his manner, all novel-readers will know what they have to expect. If there is little to stimulate the imagination, or suggest topics for reflection in the book, there is abundance of the light kind of intellectual gratification which may be drawn from seeing life-like portraits of common-place people. All accurate work is satisfactory to some extent, and this kind of ingenuity commands appreciation, which is totally distinct from sympathy with the objects illustrated. *Phineas Finn*, for instance, if we judge him by these volumes alone, is eminently natural, and singularly unlike a hero. He has a certain amount of good feeling about him, and enough principle to keep him from anything obviously base, but not enough to prevent political vacillation, or to hinder him from shilly-shallying with the affections of the wretched *Laura Kennedy*. Apart from the fictitious halo thrown around him by being unjustly suspected of murder, and such interest as may attach to him as a poor man striving to live by his politics, there is nothing whatever to prepossess any one in his favour, or to account for the adoration with which he is regarded by the soft-hearted, though rough-spoken, coterie of fine ladies which surrounds him. Nor are these friendly dames more ideal in their proportions. *Lady Glencora*, now Duchess of Omnium, is a hearty, bustling woman, who had she not been a social magnate, would have made an admirable innkeeper; of *Madame Max* we see really but little, though the little we see is to her credit. The only woman capable of passion is the ill-requited *Lady Laura*, whose double wrong inflicted on her husband is punished almost too severely by the man she loves. The absence of romance is less fatal to a man than to a woman, and, as usual, we are better pleased with the men in Mr. Trollope's tale. *Lord Chiltern*, as a M.F.H., is distinctly good; and his impatience of *Gerard Maule*, and enthusiastic support of *Phineas* in his time of trouble, are traits of uncivilized manliness which are highly refreshing. Our old friend *Chaffanbrass*, too, who, in the murder case before adverted to, has ample play for the exercise of his well-known powers, shows in his old age that behind the stains and callosities of his professional panoply there are concealed springs of human kindness which we did not hitherto suspect. The rest of the *troupe*, pe-

dants, dandies, and statesmen, are as life-like and as depressing as usual. *Lord Fawn*, who is put through the mill by Mr. Chaffanbrass at the trial, receives an amount of buffeting and humiliation which we should think would at last prove fatal, in spite of the known vitality of political men. Mr. Kennedy, the insane laird of "Lough" Linter, as our author persists in spelling it, is a more tragic conception than Mr. Trollope generally affects. He has hit in the character the dull persistency of the madman; and by those who can see nothing in Scotch nature but a compound of pride and meanness, it will be probably regarded as a national type. Perhaps the strongest part of the book is the political satire which describes Mr. Daubeny as announcing the disestablishment of the Church of England, and the confusion which the measured utterance produces among friends and foes. All this is extremely amusing; and though Mr. Trollope, to our thinking, exaggerates the appetite of our public men for place, he hardly caricatures the limp fatalism of most party politicians, or the degree to which in political matters persistent assertion takes the place of argument.

In spite of the authors' assurance that they "do not expect that the critic will read the book before writing a review of it," we beg to inform them that we have read '*The Gilded Age*' through with a fair amount of attention. Nor do we see any reason for their further remark, that they "do not expect the reviewer of the book will say that he has not read it." For we are by no means sure that such an avowal would in any way detract from the value of the criticism, or that a friend of ours is not right, who says that, looking to the advantages in criticism of a perfectly unbiassed mind, he has long ago given up the practice of reading a book before reviewing it, as detrimental to that impartiality which he wishes to preserve. So it is not without a sense of being weak-minded that we confess to having read '*The Gilded Age*.' The first point which strikes us with regard to it is that the authors have made the mistake of introducing far too many characters. From the opening scene, where all the male population of Obedstown, East Tennessee, meet and discuss things in general, and spit at a dead bumble-bee, to the third volume, with its "lobbying," and speculation, and trial for murder, we seem to be always in a crowd of shifting figures, out of which we can with difficulty extricate the chief personages of the story. There are, in fact, materials in this one book for several novels. It may be that the intention of the authors was to give us some idea of the breathless bustle of "the Gilded Age," but they have done it in a somewhat inartistic way. Nor do we quite like the spirit which brings to light all the "lunge sale" of American speculation for the benefit of foreign readers. It is true that the book appears to have been already published in America; but it might as well have been left to find its way to England, if its literary merits were sufficient to bear it across the Atlantic. As might be expected in a book in which "Mark Twain" had a share, there are plenty of funny things in '*The Gilded Age*,' though, as might, perhaps, also be expected, the fun is now and again a little overdone. The negro's prayer at the sight of a steamboat verges on

the profane, and the spitting joke is made rather too much of. What, too, is the meaning of the extraordinary fancy of heading the chapters with mottoes drawn from almost every language under the sun? Unless the authors are very Mezzofanti, they must have taken most of them on trust, which is more than we, judging from the wildness with which Greek, on the few occasions when it occurs, is accentuated, should be inclined for our part to do. Indeed, we cannot consider them thorough masters of their own language as long as they continue to use such words as "illy" for "ill," or "something was transpiring at his feet." There are one or two odd little points of American etiquette mentioned in the course of the story, as, for example, that it is considered the mark of a *parvenue* and a sign of low-breeding for a lady to say that she is "not at home"; also that P.P.C. is understood to stand for "Pay Parting Call." The illustrations are very poor, and the artist does not even attend to the text. Else why, in p. 212 of vol. i., do we read, "He grasped the handle with his right hand," and see a picture of a bearded ruffian drinking out of a jug which he holds in his left? We think it just possible that the authors, one or both, may have it in them to produce a story which we may read without fatigue, and without constant jars to our taste, while it shall have no lack of humour; but we cannot say that in '*The Gilded Age*' they have reached this desirable consummation.

"More matter, with less art," would be the suggestion we should make to the author of '*Lord Harry Bellair*.' It purports to be a tale of the last century, and something of the manner of speaking and writing at that time has been successfully caught; but there is so little incident, and the characters are so simple, that one wonders what was the motive of its production. *Lord Harry Bellair* is an aged fine gentleman, who solaces his last days by indulging in a sentimental intimacy with two young ladies, who reside with their father in the solitary old bachelor's neighbourhood, and find their principal amusement in his hospitality and conversation. The latter, we are informed, is extremely witty and refined; and the former is dispensed with the ceremonious courtesy of the day. The only check this innocent attachment meets with arises from the fact that when the two young ladies go abroad, the elder of them falls in love with one Col. Dalmaine, who soon proposes for her hand. On their return to England this gentleman objects to Mary's intimacy with her old friend Bellair, who falls at this time into his last sickness. She conceives that she is bound in common gratitude to visit him. Dalmaine takes umbrage, and embarks on foreign service. It seems at one time doubtful whether he will renew his suit; but on his return his aged rival is no more, and the gentle creatures are happily united. Two other love stories, little more exciting, are included in the tale. One records the marriage of an excellent clergyman with a lady of rank, another the disappointment of a merchant of high character, who finds a successful rival in a gentleman of none. Also an old lady, Miss Flambeau, is described, whose occupation is tapping with her thimble on the window-pane, to remind truant errand-boys of their

duty; and one of Lord Harry's footmen, a lad from the country, comes to harm through gambling, and commits suicide. All these little characters and events are entirely independent of each other, the point of the book being the imitation of the style of the last century, in which we think the author has been approximately successful. It need not be said that the morality of the story is excellent.

Mrs. Eiloart's is a carefully-written book, and though the topic she has selected is a rather sombre and painful one, she has done what thoroughness of treatment can do to render it palatable. The heroine, Phemie Burton, is no exception to the general run of such young ladies in being too entirely the sport of circumstances to enable us to say whether she has any character of her own. Perhaps her circumstances are too strong for her; at any rate, she is plunged very early into the difficulties of life. Her father, Mr. Burton, is a man of science, a profound dabbler in second causes, cynical and distrustful, disappointed and unforgiving. He, at any rate, has a character, and at some distant period may have had affections; but the latter have been blasted by the unfaithfulness of his wife, Phemie's mother, now Lady Moretoun, who deserted him for the society of one of his intimate friends, whose life he had been professionally concerned in saving. This ungenial parent removes Phemie "from boarding-school," as Mrs. Eiloart puts it, at the age of thirteen, and thenceforth employs her as an amanuensis and literary drudge, but takes no further care of her education. We find Phemie, therefore, when she attains a marriageable age, a mere pretty piece of girlishness, innocent enough, but with her mind running principally on such romances as have been suggested to her by the promiscuous reading of the old-world novelists and poets contained in her father's library. Young as she is, she already has two lovers: one a sterling, industrious, rather too prosy young doctor; the other a fellow-pupil of his, the very acme of a shiftless ne'er-do-weel. Maurice, of course, to poor Phemie, is more the hero of romance. His very shallowness gives him the advantage over the man of deeper feeling. Phemie cannot gauge the comparative values of reticence and fluency, but soon gives her heart to the more frivolous wooer, though he is incapable of any effort to maintain her, totally unable to value affection, selfish to the core, and not even possessing the outer bearing of a gentleman. In the very unpleasant sketch of this young man's character,—a compound of meanness, pride, helplessness, and swagger, with a profound unconsciousness that he is other than a rather generous, dashing sort of fellow,—Mrs. Eiloart has graphically described a typical snob, too common in all ranks of society. Fortunately for himself, this young man is befriended, within certain discreet bounds, which shock his opinion of human nature, by a strong-minded and warm-hearted old lady, who, wishing well to both Phemie and her lover, sends him out to seek his fortune in India. We will not detail the tragic sequel of their separation. Suffice to say that, for strong reasons, it is Stephen, not Maurice, whom Phemie marries; that she is tempted by the latter on his return; that she leaves her husband, and is just saved from the decisive last step by the

intervention of her mother, who reveals herself and her dark story in order to preserve her child; that Maurice finds himself abominably used; and that Stephen on his death-bed becomes reconciled to his erring wife. The narrative is well sustained; some very vulgar people are well described; Miss Beaville is a good study of a higher kind; Stephen and Maurice are successfully contrasted. Mrs. Eiloart is a little too fond of the sordid in her realism; we could have spared the description of an untidy house and dirty maid-servant; there is something too much of Betty Smart, the cook; and we do not think highly either of Lady Moretoun or her daughter. But the balance of the scales is in favour of the author, and, in comparison with the majority, her novel takes a fair position.

OUR LIBRARY TABLE.

MR. ALEXANDER MAIN has certainly immortalized himself, for his wondrous attempt to "re-write" the most perfect biography in the language will very probably be alluded to often enough by our great-grandchildren as a signal example of folly and bad taste. To Mr. G. H. Lewes belongs the honour of conceiving the ingenious project carried out by Mr. Main, and we cannot understand how a man of his experience came to make such a mistake. The fates are cruel, and we suspect that Mr. Main, who has tumbled into the ditch, will be remembered, while it will soon be forgotten who led him there. Messrs. Chapman & Hall are the publishers of Mr. Main's volume, which is called *Life and Conversations of Dr. Samuel Johnson*.

THERE is little that is new, there is much that is sensible, in Prof. Blackie's volume *On Self-Culture*, published by Messrs. Edmonston & Douglas. It will be useful to young people.

REE'S *Improved Diary and Almanack* for 1874, published by Messrs. Longmans, has reached its forty-third year—a fact that shows it suits its public. Two most excellent local almanacs have been sent to us: *The Jersey Express General Almanac and Directory for 1874* ('Jersey Express' Office), and *Lothian's Annual Register for the County of Clackmannan* (Alloa, Lothian). The former is remarkably cheap.—*The Civil Service Year-Book and Official Calendar for 1874* ('Civilian' Office) does not, as we should have expected, give a list of the members of the Civil Service. Its contents seem fairly well put together, and everything is, as was to be expected, viewed from a professional standpoint. The result is sometimes funny. "Robert Burns, poet and C. S.," is not a description that would usually be given of the author of 'Tam O'Shanter.' We are sorry to see the compiler is but ill acquainted with the history of the *Athenæum*.

We have received the Reports of the Free Library and Museum at Nottingham, and also of that at Salford. The latter seems exceedingly prosperous. From Nottingham there are complaints of lack of space. The place where the Lending Library is kept has to serve also as a News-Room and Reading-Room.

We have on our table *Simple Practical Methods of Calculating Strains on Girders, Arches, and Trusses*, by E. W. Young (Macmillan).—*Progress Reports and Final Report of the Exploration Committee of the Royal Society of Victoria, 1872* (Melbourne, Royal Society).—*The Revival of Priestly Life in the Seventeenth Century in France*, by the Author of 'A Dominican Artist' (Rivingtons).—*The Life of the Most Rev. M. J. Spalding, D.D., Archbishop of Baltimore*, by J. I. Spalding (Burns & Oates).—*The Life of St. Vincent De Paul*, by C. A. Jones (Hayes).—*The Life of St. Elizabeth of Hungary*, by C. A. Jones (Hayes).—*Half-Hours with the Best French Authors*, translated into English (Seeley).—*The Boy's Book of Trades, and the Tools used in Them* (Routledge).—*The Story of Don Quixote*, by M. Jones (Routledge).—

Athol, by M. R. H. (New York, Pott & Young).—*The Reef, and other Parables*, by E. H. Bickersteth (Low).—*Stories of Enterprise and Adventure* (Seeley).—*The Markhams of Ollerton*, by E. Glaister (Ward).—*What to Wear?* by E. S. Phelps (Low).—*The Chief of the School*, by the Rev. H. C. Adams, M.A. (Routledge).—*The School Friends*, by W. H. G. Kingston (Routledge).—*Knights and Enchanters*, by the Author of 'Old Friends from Fairyland' (Simpkin).—*Marian Ellis*, by a Clergyman's Wife (Routledge).—*The Babes in the Basket* (Routledge).—*Dream-Children, and other Poems*, by S. Clarke (Marlborough).—*Thoughts in Verse* (King).—*Old-Time Pictures and Shavings of Rhyme*, by B. F. Taylor (Trübner).—*The Dawn of Love*, by C. Rae-Brown (Nisbet).—*Bianca Cappello*, a Tragedy, by E. C. Kinney (New York, Hurd & Houghton).—*Papers from my Desk*, by W. Emerson (Longmans).—*The Telegraphic Journal and Electrical Review*, Vol. I. (Gillman).—*The Day of Rest*, Vol. 1873 (King).—*Chatterbox*, Vol. 1873 (Gardner).—*St. Mark's Gospel*, with Notes by G. Bowker (Low).—*Daily Help for Daily Need*, edited by M. E. Shipley (Seeley).—*Present-Day Papers*, by the late F. Myers, M.A., 'The Church of Christ and the Church of England' (Isbister).—and *The Holy Child-Life* (Book Society). Among New Editions we have *History of English Literature*, by H. A. Taine, D.C.L., translated by H. Van Laun, Vol. II. (Edinburgh, Edmonston & Douglas).—*The Biographical Guide to the Divina Commedia*, by F. Locock (Provost).—*British Heroes in Foreign Wars*, by J. Grant (Routledge).—and *The Rose and the Ring*, by W. M. Thackeray (Smith & Elder). Also the following Pamphlets: *Gun Cotton*, by F. A. Abel (Pitman).—*The Ashantee War*, by R. Congreve (Truelove).—*A Plea for Secular Education*, by T. Bennett (Trübner).—*Pew and Pulpit Photographs*, by Roger Rubric, Nos. 1 to 5 (Longmans).—*My Mission Papers*, by J. D. Sandland (Liverpool, 'Albion' Office).—*High Church* (Cardiff, Jones).—*Report of the Congress of Constance*, by the Rev. J. E. B. Mayor, M.A. (Rivingtons).—*Studies in Modern Problems*, No. I., 'Sacramental Confession,' by A. H. Ward, B.A. (King).—and *Religion: a Grand Mistake*, by a Clergyman (Longmans).

LIST OF NEW BOOKS.

- Theology.**
 Bagster's Polyglot Bible, Part 1. Re-issue, fol. 10 s. swd.
 Bible History, for Use of Catholic Schools in United States, 2nd edit. 12mo. 2 s. bds.
 Davies's (J. S.) St. John's Gospel, with Notes, 12mo. 2 s. 6 d.
 Family Worship Book, Part 1, 4to. 2 s. swd.
 Hare's (A. W.) Altar Sermons, cr. 8vo. 10 s. 6 d.
 Kemp's Imitation of Christ, by Rev. R. Chaloner, new edit. 3 s.
 Koran (The), by G. Sale, new edit. 8vo. 3 s. 6 d.
 Milman's (Rev. R.) Love of the Atonement, 3rd edit. 12mo. 3 s.
 Rogers's (T.) Psalter, 18mo. 1 s. swd.
 Sacred Anthology, edited by M. D. Conway, 8vo. 12 s. cl.
 Titcomb's (Rev. J. H.) Cautions for Doubters, fcap. 2 s. cl.
 Wilkinson's (J.) Analysis of Butler's Analogy, 3rd edit. 8vo. 2 s. 6 d.
Law.
 Byler's (Sir J. R.) Treatise of the Law of Bills of Exchange, 11th edit. 8vo. 2 s. cl.
Fine Art.
 Catalogue of Prints and Drawings in British Museum, Vol. 2, 30.
 Kerr's (R.) Small Country House, cr. 8vo. 3 s. cl. swd.
Poetry.
 Bowring's (Sir J.) Memorial Volume of Sacred Poetry, 12mo. 3 s.
 Ford's (C. L.) Lyra Christi, cr. 8vo. 5 s. cl.
 Hymns of Praise and Prayer, coll. and ed. by J. Martineau, 4 s.
 Latin Year, Part 4, cr. 8vo. 5 s. cl.; complete, 1 vol. cr. 8vo. 21 s.
 Lays of Modern Oxford, by a Don, imp. 16mo. 6 s. cl.
 Union School-Song Garland, complete, roy. 16mo. 2 s. cl.
History.
 Barton's History of Scotland, Vol. 8, and Index, 2 vols. 10 s. 6 d.
 Elliot's (Sir H. M.) History of India, Vol. 5, 8vo. 21 s. cl.
 Johnson's (S.) Life and Conversation of, by Main, 8vo. 10 s. 6 d.
 Jones (A. E.) Sketch of the Character and Life of, by J. Coombe, 32mo. 1 s. cl.
 Markham's (C. R.) General Sketch of the History of Persia, 21.
 Records of the Past, being English Translations of the Assyrian and Egyptian Monuments, Vol. 1, cr. 8vo. 3 s. 6 d.
 Rowland (Rev. J.) Memorials of, by his Three Daughters, 3 s.
 Somerville's (Mrs.) Personal Recollections, new edit. 8vo. 12 s. cl.
 Thomas's (E.) Numismatic, &c. Illustrations of the Rule of the Sassanians in Persia, 8vo. 7 s. 6 d. cl.
Geography.
 Johnston's Edinburgh Educational Atlas of Modern Geography, 4to. 10 s. cl.
 M'Leod's Atlas of Scripture Geography, new edit. 4to. 1 s. swd.
 M'Leod's People's Atlas of Modern Geography, new edit. 1 s. swd.
Philology.
 Axel and Valborg, a Tragedy, Translated from Danish by P. Butler, 12mo. 5 s. cl.
 Corneille's Horace, Tragédie en Cinq Actes, with Notes by Brette, cr. 8vo. 1 s. cl. swd.

Island's (C. G.) English Gipsies and their Language, 2nd edit. 7s.
Molière's Le Tartuffe, Comédie, with Notes by Huzé, cr. 8vo. 1s.
Rice's (W.) Scholars' Word-Book, 12mo. 1s. cl. swd.

Science.

Bow's (R. H.) Economics of Construction, 8vo. 5s. cl.
Faraday (M.) On the Various Forces of Nature, new edit. 4s. cl.
Floral World, Volume 1873, 8vo. 7s. cl.
Jordan's (W. L.) The Ocean, its Tides, &c., 8vo. 2s. cl.
Michael Corfield and Wanklyn's Manual of Public Health, 12s.
Fisher's Exhibition Poultry, 3rd edit. cr. 8vo. 4s. cl.
Bry's (J. J.) Hydraulics of Great Rivers, fol. 4s. cl.
Science Manuals: Acoustics, Light and Heat, by A. Gardiner,
Part 1, 12mo. 1s.; Animal Physiology, complete, 12mo. 2s. 6d.
Theorie's (J. P.) Naval Architecture, Vol. 1, Text, 12mo. 2s. 6d.
Transactions of the Society of Engineers for 1871, bro. 10s. 6d. cl.
Woodward's (C. J.) Questions in Chemistry, cr. 8vo. 1s. cl. swd.

General Literature.

Parfoot's (Rev. J.) Diamond in the Rough, 12mo. 1s. 6d. cl.
Boase and Courtney's Bibliotheca Cornubiensis, Vol. 1, imp. 8vo. 2s. cl.
Boyle's Court Guide, 1874, 12mo. 5s. cl.
British Imperial Calendar, 1874, 12mo. 5s. bds.; with Index, 7s.
Cartley's Works, People's Edition, 'Wilhelm Meister, Vol. 1,' 2s.
Crockford's Clerical Directory, 1874, royal 8vo. 15s. cl.
Cruikshank's Pheonological Illustrations, folio, 6s. swd.
Diss. Panis, by E. H., 12mo. 1s. 6d. 1p.
Dublin Examination Papers, 1874, post 8vo. 4s. cl.
Dublin University Calendar, 1874, cr. 8vo. 4s. cl.
Ensemble, by Wat Bradwood, 12mo. 2s. bds. (Select Library of Fiction)
Good, Bad, and Indifferent, edited by Percival Keane, 1s. bds.
Gray's (A.) Lady Willacy's Protection, cr. 8vo. 5s. cl.
Kington's Little Peter, the Ship-boy, 12mo. 1s. cl.
Marryat's (Capt.) Valeria, new edit. cr. 8vo. 2s. 6d.
Mill's (J. S.) Essays on some Unsettled Questions of Political Economy, 3rd edit. 8vo. 6s.
Nautical Magazine, Vol. 1873, 8vo. 1s. bds.
Old Maid's Secret, by E. Marliu, new edit. 12mo. 2s. bds. (Select Library of Fiction)
Post-Office Directory, 1874, abridged edition, royal, 15s. cl.
Royal Calendar, 1874, 12mo. 5s. bds.
St. Paul's Annual for 1873, 2 vols. 8vo. 15s. cl.
Shack's Practical Guide to the Hall-Room, 12mo. 1s. cl. swd.
Violet Russell, or the Orphan's Troubles, cr. 8vo. 1s. 6d. cl.
Vogel on Beer, a Statistical Sketch, 12mo. 2s. cl. swd.
Weaver of Naumberg, fcap. 1s. 6d. cl.
Webster's Royal Red Book, 1874, 12mo. 5s. cl.
Whitcomb's (H. P.) Bygone Days in Devonshire and Cornwall, cr. 8vo. 7s. 6d. cl.
Wynter's Peeps into the Human Hive, 2 vols. cr. 8vo. 18s. cl.

A CONCERT.

O TOUCH that rosebud! it will bloom—
My lady fair!
A passionate red in dim green gloom,
A joy, a splendour, a perfume
That sleeps in air.

You touched my heart: it gave a thrill
Just like a rose
That opens at a lady's will:
Its bloom is always yours, until
You bid it close.

MORTIMER COLLINS.

THE FOOD JOURNAL.

I wish to bring before your notice a singular journalistic arrangement. A few days ago I ordered the *Food Journal* from its commencement to the present date, and, preparatory to more careful perusal, I skimmed over the titles of the contents of each month's issue.

Being very much struck with the similarity of titles and subjects, I was induced to compare notes a little more closely, and the result of my examination was that I found, in July, August, September, October, and November of the present year, the articles which I have tabulated, and which appeared, word for word, in previous months:—

Number for July, 1873. 'Plattar versus Tander.'	Number for April, 1870. 'Plattar v. Tander.' T. W. N.
July, 1873. 'Misme of Meat.'	Mar., 1870. 'Misme of Meat.' E. Carton Booth.
Aug., 1873. 'Vegetables Better than Nothing.' A. D. S.	May, 1870. 'Vegetables Better than Nothing.' Adolphe Smith.
Sept., 1873. 'Food Supplies and Irrigation.' F. C. D.	Nov., 1871. 'Irrigation and Food Supplies.' F. C. Danvers.
Sept., 1873. 'How to Eat and Digest.' E. A. S.	July, 1870. 'How to Eat and Digest.' E. A. Shultham.
Aug., 1873. 'Ice.' E. W.	July, 1870. 'Ice.' E. Wade.
Oct., 1873. 'Household Economy.' H. C.	Mar., 1872. 'Schooling in its Bearing on Household Work.' Hyde Clarke.
Oct., 1873. 'Farinaceous Food.' J. M.	June, 1870. 'Our Farinaceous Food Supplies.' J. Montgomery.
Oct., 1873. 'Hints respecting Diet.' K. Y. N.	Jan., 1872. 'Some Errors respecting Diet.' K. Y. Naylor.
Nov., 1873. 'Useful Properties of Sunflowers.' G. P. P.	Dec., 1871. 'A Word for Sunflowers.' G. P. P.
Nov., 1873. 'Citron Fruits.' J. R. J.	April, 1872. 'Oranges and Lemons.' J. R. Jackson.
Nov., 1873. 'How Fish is Wasted.' W. M.	May, 1870. 'Waste of Fish Food.' Wm. Moore.

Now here are twelve articles, for all of which I, as a reader, have been obliged to pay twice. I very much question whether the writers of the articles have been paid in the same ratio; but I do protest, particularly in the name of those who are seeking information on special subjects, against being served up with stale *rechauffés*. So many people are strongly interested in getting the latest and most precise information on the food question, that a journal which professes to supply this and does not is a public nuisance instead of a benefit.

G. P. B.

PARLIAMENTARY CUSTOMS.

In the last number of the *Athenæum*, there is a review of Walpole's 'Life of Spencer Perceval.' The reviewer, in his remarks upon Whitbread's vote of censure upon Lord Melville, has made a slight mistake, which I shall be glad if you will allow me to correct. Mr. Walpole, too, I see has blundered in his criticism of the Speaker's conduct, and ought to be set right. Let me shortly tell the story of the vote of censure. On the 5th of April, 1805, Mr. Whitbread, in a long preamble, charged Lord Melville with malversation when he was Treasurer of the Navy, and then formally moved a severe vote of censure. Mr. Pitt met his motion with the previous question, i.e., he moved that the question be not put. "We have not information enough," &c. On this question, put in this form by the Speaker, "That the question be now put," there was a tie; whereupon Mr. Speaker gave his casting vote against Mr. Pitt, i.e., he voted that the motion proposed by Mr. Whitbread be now put, and, after the manner of Speakers in such cases, gave a reason for his vote. "I think," he said, after some little preambling, "the original question is now fit to be submitted to the judgment of the House." Mr. Pitt alleged that the question was not fit, &c. Mr. Speaker thought it was, and voted accordingly.

Now for Mr. Walpole's criticism. "No historian," he says, "as far as I am aware, has ever criticized this vote of the Speaker; but it seems clear that it was wrong. It is the Speaker's duty, in case of a tie, to give a vote which shall allow the question to be raised again. The Speaker, therefore, on this ground, should have voted for the previous question," i.e., should have voted that the question be not put. But if he had done this, how could the question have been raised again? If Pitt's motion had been carried there would have been an end of the whole business.

Now for your reviewer. He says that Mr. Speaker gave his casting vote against the Government and for Mr. Whitbread's motion. Mr. Speaker did not do this. He voted that Mr. Whitbread's motion be now put. On the main question, to wit, Mr. Whitbread's vote of censure, there was no voting. It was carried without a division. I am not surprised that your reviewer made the mistake. In two biographical dictionaries which I have consulted there is the same error; and more curious than this, Manning, in his 'Lives of the Speakers,' blunders in the same way. Again, your reviewer says, in reply to Walpole's criticism, "The Speaker's duty can be only described by saying that he should give the vote which he thinks right"; and further, "we know not where Mr. Walpole has found authority for his exposition of the Speaker's duty." To this I answer, there is no order of the House upon the subject, but there is custom strong as law. But on this question, hear what May says, in his 'Practice of Parliament,' page 343, sixth edition: "In the performance of his duty (giving a casting vote) he (Mr. Speaker) is at liberty to vote according to his conscience, like any other Member, without assigning a reason; but in order to avoid the least imputation on his impartiality, it is usual" [it is the invariable practice, I should say] "for him, when practicable, to vote in such a manner as not to make the decision of the House final." Here is a case in point. On the third reading of 'The Test Abolition (Oxford) Bill,' 1st of July, 1864, the numbers were equal. Mr. Speaker gave his casting vote for the Bill, on the ground that the House, on

the final question that "the Bill do pass," "would have another opportunity of deciding upon the merits of the Bill." After some debating upon the last stage, the question was put and negatived by a majority of two.

W. W.

MR. MORIER EVANS.

MR. DAVID MORIER EVANS, whose death took place on the 1st of January, at the age of fifty-four, was the son of Joshua Lloyd Evans, formerly of Hanlton, Montgomeryshire, and born in London in 1819. Mr. Evans became connected with the London press at sixteen years of age, and served under Mr. Alagar, City editor of the *Times*, for some years. At his death, Mr. Evans became assistant City editor to Mr. Sampson, of the *Times*, and in that capacity acquired a reputation in the best financial circles accorded to few men. In 1857 Mr. Evans associated himself with the present proprietor of the *Standard*, as manager and City editor; and his ability and industry, as well as his high character in the City, contributed greatly to the success of that journal. In 1872 he withdrew from the *Standard*, and last year founded the *Hour* newspaper. Unhappily, a malady from which he had long been suffering rapidly developed itself under the responsibilities of his new enterprise, and mind and body alike gave way under the trial. Mr. Evans was followed to the grave by a large number of friends and associates, and his loss has been severely felt. For many years in a position of authority on the Press, he had always a kind heart and an open purse for all comers. Mr. Evans was the author of several works of interest—'The Commercial Crisis of 1847-1848,' 'City Men and City Manners,' 'Facts, Failures, and Frauds,' &c. He was also the editor and part proprietor of the *Bankers' Magazine*, the *Bankers' Almanac*, and the *Bullionist*.

COPYRIGHT IN TITLES.

6, Old Jewry, London.

THE letter of "A Novelist," in your impression of the 20th ult., suggests (incidentally) a matter upon which considerable misunderstanding exists, and perhaps an explanation on the point may be useful to some of your readers.

I refer to that part of your Correspondent's letter in which he speaks of going to Stationers' Hall "to register the title of a new novel."

There appears to be a very general impression that by so registering a title protection is afforded against its use by other persons.

This is not so. The title would be as usefully registered at the Bill of Sale Office, or at the Patent Office, or at Doctors' Commons, and the registration has absolutely no effect whatever. Why the authorities at Stationers' Hall allow it might be a matter of surprise, if it were not remembered that a fee has to be paid for the privilege of making the entry.

Reference to the Copyright Act will at once show why registering the title before publication of the book itself can be of no effect, for the Act deals exclusively with the registration of books at or after publication. The registration form contains a column for the date of first publication, which must be filled up so exactly that the Courts have held that the omission of the day of the month (where the month and year are stated) renders the registration invalid.

But it may be asked, on what principle then have the many cases been decided in which the use of an existing title has been prohibited?

Not on that of copyright at all, but of "trade mark," on the same principle as that on which the Court of Chancery proceeds when it forbids the use of, say, a "Bull's head" on mustard not made by the persons who originated and used that mark to distinguish their own productions, that principle being that no one shall be allowed to mark his goods with marks similar to those already in use by other producers, and by which their productions are known, so that purchasers are misled into buying goods of one make when they intended to buy those of another.

It is essential that the article to which the mark is applied should have attained acceptance and reputation in the market. It is not necessary that there should have been such antecedent use of the mark as to acquire for the article on which it is stamped a general notoriety and reputation—the right attaches as soon as the article is actually in the market, but it cannot be acquired before that time.

It is necessary, therefore, that a book should be first published before its proprietor can be entitled to prevent the publication of another book under a similar title.

The matter does not rest on any dicta of mine, for it has been distinctly held by the Appellate branch of the Court of Chancery, that notwithstanding a person may have registered the title of an intended work, and have spent large sums of money in advertising it, and heralding its approaching issue, &c., there is no law to prevent another person, either before or at the time of the publication of the first work, issuing a second book with a title precisely identical. FRANK CRISP.

THE DAY OF REST.

12, Paternoster Row, Jan. 6, 1874.

I THINK it is a pity that "Paterfamilias," whose letter you published in your last issue, did not make himself a little more familiar with the contents of the *Day of Rest* before writing to you. In particular, it is to be regretted that he did not read the editorial note which is appended to a poem of Miss Greenwell's on page 306. Here it is in full, to speak for itself:—"This poem appeared in a volume printed in 1850, of which only a few copies were circulated. We are glad to have the author's hearty acquiescence in now bringing it before our wide circle of readers. Other poems from the same unknown volume will be given in the *Day of Rest* from time to time."

I may add, that these poems have been paid for in the same way as other contributions.

THE EDITOR OF THE 'DAY OF REST.'

* * If we understand "Paterfamilias" aright, he did not complain of Miss Greenwell's poem being reproduced from an "unknown volume," but of its being reprinted from a well-known magazine.

Literary Gossip.

WE are authorized to state that the Letters and Journals of Lord Macaulay are in the hands of Lady Holland and Mr. Trevelyan, with a view to publication.

A NEW novel may be shortly expected from the pen of Mrs. Lynn Linton, the author of 'Joshua Davidson.'

MESSRS. MACMILLAN will publish early in May, under the title of 'The Russian Power,' a work from the pen of Mr. Ashton Wentworth Dilke, who has spent between two and three years in Russian Central Asia, the Caucasus, Siberia, and European Russia. The work, which will be illustrated by maps, and by ethnological and other plates, will be in part a book of travels, and in part a survey of the political position of Russia, especially in regard to the relations between the Russian and subject races.

MR. WILLIAM ROSETTI is editing for the press a new edition of 'The Poems of William Blake.' This collection of poems will be the first complete one. It will comprise some hitherto unpublished compositions.

A NEW work is being prepared by Capt. J. H. Lawrence-Archer, entitled 'Monumental Inscriptions of the West Indies, from the Earliest Date, with Genealogical and Historical Annotations from Original, Local, and other Sources.' Capt. Lawrence-Archer has resided for some time in the West Indies, and

during his residence there has collected materials for his book, which, we believe, will be ready shortly.

PROF. GEIKIE is making rapid progress with the Life of Sir Roderick Murchison, and the work will, in all probability, be issued in the spring.

WE announced in our last that Reports on the Utrecht Psalter, by some of the officers of the British Museum and others, were in the course of publication. Our readers are requested by Sir Thomas Hardy to suspend their judgment until his answer to those Reports shall likewise have appeared.

LADY BARKER, the writer of 'Station Life in New Zealand,' and several children's books, who has been made Lady Superintendent of the "Permanent School of Cooking" at South Kensington, is writing a little 'First Principles of Cooking' for Messrs. Macmillan, of the size and scope of the same publishers' 'First Lessons on Health.'

SOME incidents in the life of Prof. Gellert, of Leipzig, the poet and fabulist, we understand, will shortly be given to the public, mainly written by Mr. J. Russell Endean, of the firm of Kerby & Endean. The same firm has in the press a volume of 'Daily Prayers for Family and Private Use,' by the Rev. Daniel Moore, of Holy Trinity Vicarage, Paddington, specially prepared for reading in correspondence with the new Lectionary arrangement of the Scriptures.

A NEW serial story, by Mr. Charles Gibbon, author of 'Robin Gray,' 'For Lack of Gold,' &c., will be commenced shortly in *Cassell's Magazine*. The Rev. Gordon Calthrop, M.A., Vicar of St. Augustine's, Highbury, and Chaplain to the Right Hon. the Lord Mayor, is now engaged in writing a series of short readings for the sick-room, which will appear in the *Quiver*, under the title of 'Comfortable Words.'

MR. JAMES BURGESS, editor of the *Indian Antiquary*, and author of several works on the antiquities of Western India, has been appointed by Government to take charge of the Archaeological Survey of the Bombay Presidency. Mr. Burgess will return to India immediately. His appointment evinces an intention to hasten the work hitherto under the direction of General Cunningham.

THE death is announced of Mr. Henry Melville, the author of a work on Australasia.

'BROKEN BONDS' is the title of a new novel of a somewhat sensational description, which will shortly be given to the world by Capt. Hawley Smart, author of 'Breezy Langton.' Its scene is the coast of Dorsetshire, which the author has spent some time in exploring.

IN the Report to the Chaucer Society, which will be sent to the Members next week, it is stated that in 1873 three years' work has been printed and paid for; the verse part of the Canterbury Tales has been finished; and the comparison of the 'Troilus and Cryseyde' with Boccaccio's 'Filostrato,' its source, begun. The Report thanks the Duke of Manchester and the other donors for the extra subscription of 270*l.* to the Society; the Master of the Rolls, Sir T. Duffus Hardy, and Mr. Selby, for the official search, now in progress, for Chaucer Records; and the workers at the Chaucer 'Concordance,' several of whom, we

are pleased to hear, were secured by the aid of the *Athenæum*. The publications promised for this year are:—1, Part II. of the 'Originals and Analogues of Chaucer's Canterbury Tales'; 2, Part IV. of Mr. A. J. Ellis's 'Early English Pronunciation with Special Reference to Chaucer and Shakspeare'; 3, a 'Ryme-Index to the Ellesmere MS. of the Canterbury Tales'; 4, 'Francis Thynne's Animadversions on Speght's "Chaucer's Workes, 1598,"' a re-edition, from Lord Ellesmere's unique MS. of 1599. The Report asks for fresh subscriptions to print the Six Texts of the 'Parson's Tale,' and thus complete the Canterbury Tales; and it shows, by extracts from popular magazines, the ignorance that is prevalent about the most certain facts of Chaucer's life.

MR. T. SYMES PRIDEAUX claims Lord Lytton as a believer in astrology, which, after all, is, compared with table-turning, a most respectable superstition.—

"In the review of Lord Lytton's 'Parisians,' in your number for Dec. 27, I find the passage 'on the one hand, he loved to be talked about at any cost, and courted a cheap reputation by the *fanfaronade* of vices to which he had no real claim, and by a feigned dabbling in occult sciences in which he had no real belief.' From my point of view, the last clause in the sentence does injustice to the breadth and many-sidedness of his lordship's mind; at any rate, I venture to say the statement is incorrect, and will be recognized to be so by all those who knew him intimately; in proof of which I may mention that I possess a letter from him in which he unequivocally avows his belief in Genethliacal astrology."

GENERAL BELKNAP, Secretary of State for War, United States, has entrusted Mr. J. Parton, the historian, with classing for publication MSS. of General Washington, recently acquired by the War Department, and among which is the book of orders of the General, when commanding the army during the war.

It appears, from Mr. Skeat's Report, which will shortly be distributed among the members of the Dialect Society, that he has received from several persons lists of local words.

M. PAUL MEYER has just issued the first Part of the text-book on which he has been long engaged, for the students attending his lectures in Paris on Provençal and Old French—his 'Recueil d'Anciens Textes Bas-Latins, Provençaux et Français, accompagnées de deux Glossaires, 1^{re} Partie, Bas-Latin Provençal.' Part II. will contain the Old French specimens, the Glossaries, Indexes, and Introduction. The first Part fully sustains M. P. Meyer's high reputation. The specimens rightly begin with the Low Latin, from which the Provençal developed itself, and contain twenty-three examples of it. The Provençal has sixty-three extracts, many of considerable length, ranging from the earliest forms to an Ordinance of the Syndics and Councillors of La Cadiere in the year 1538. The subjects are very varied, and many have great interest, as the Girart de Roussillon, the 'Vies des Troubadours,' the 'Chanson de la Croisade d'Albigens,' in its two versions, verse and prose, Guillem de la Barra, the 'Leys d'Amors,' the Charters, 'Contumes de Saint-Brunet et de Saint-Vallier,' 'Règlements pour les Courtiers et les Portefaix de Tarascon, A.D. 1454, &c.' We hope the book may find its way into the library of every student of Old-French in England.

M. A. VITU is preparing a reprint of the 'Chronique Scandaleuse de Louis XI,' printed for the first time in 1483, and ascribed by turns to Jehan de Troyes, then to the Benedictine friar, Jean Castel; but the author of which really appears to be Denis Hesselin, successively "Pannetier et Maître d'Hôtel" of Louis the Eleventh, then "Prévost des Marchands" of the city of Paris.

IN Paris the number of fashion journals is 23, and the number of Roman Catholic religious journals, 7. There are also two young ladies' papers. The number of reviews and journals for *belles-lettres* is only 20, so that fashion and the *belles* carry off the day, as they ought to do in Paris. On the other hand, Germany has only 5 fashion journals, devoting its numbers to duller sciences.

FATHER AUGUSTIN DE BACKER, author of the 'Bibliographie de la Compagnie de Jésus,' two volumes of which have already been published, and the third is under the press, died on the 1st of December last at Liège. It is announced that the death of Father de Backer will not interrupt the continuation of his work.

M. JOHN LEMOINNE writes in the *Débats*, in reference to the death of M. J. A. Galignani:—

"Ce fut une idée des plus heureuses que trouva la le père des deux Galignani vers la fin du premier empire. Les communications entre l'Angleterre et le continent n'étaient pas ce qu'elles sont devenues aujourd'hui; la poste prenait plusieurs jours, et les journaux anglais coûtaient des prix exorbitants. M. Galignani, le père de ces deux frères qui ont porté si haut la fortune du journal et de la maison, comprit que les Anglais, après le blocus continental, allaient se répandre dans toute l'Europe, et il fonda ce journal composé d'extraits des journaux de Londres. Ses deux fils, par leur plus grande activité et leur plus grande industrie, complétèrent cette œuvre, y ajoutèrent une maison de librairie que tout le monde connaît, et y trouvèrent une magnifique fortune. Nous voyons encore cette maison de la rue Vivienne, au fond d'une cour, une de ces maisons, rares au centre de Paris, avec un jardin et de grands arbres, où passaient tous les Anglais, et qui était comme un cercle dans le temps où il y avait peu de cercles à Paris. Le *Journal des Débats* était toujours en très bons termes avec le Galignani; ils se retrouvaient ensemble dans tous les pays du monde sans se faire concurrence; et, comme l'industrie privée devance toujours le zèle des gouvernements, nous nous rappelons un temps où les deux journaux faisaient venir par courrier les discours de la reine d'Angleterre, et où nous avions le plaisir de les communiquer au gouvernement, qui n'était pas si pressé de se donner du mal. Aujourd'hui, la vapeur et l'électricité ont simplifié et supprimé les distances."

THE "Commission de la Topographie des Gaules" is preparing a map of Gaul at the Merovingian period, as late as the treaty of Verdun (A.D. 843). By collecting topographical names from coins, diplomas, charters, and monuments, the Commission has already found 1,500 names of places, which, as far as possible, will be inscribed next to the modern name of the locality. The map of the ancient diocesan circumscriptions is nearly finished.

IN Portugal, as well as elsewhere, the study of the Science of Language and of Sanskrit begins to take root. The 'Bibliographia Critica,' published by F. Adolpho Coelho, which has reached its tenth *fasciculus*, contains some excellent articles on Comparative Philology; and in the first *fasciculus* of his 'Litteratura da India,' Candido de Figueiredo has just pub-

lished a very successful translation of the 'Death of Yajnadatta,' an episode of the Rāmāyana.

M. L. COURAJOD has just published (Paris, Aubry) 'Livre Journal de Lazare Davaux, marchand-bijoutier ordinaire du Roi, de 1748 à 1758, précédé d'une Étude sur le Goût et le Commerce des Objets d'Art au milieu du dix-huitième siècle,' two vols. 8vo.

OUR Naples Correspondent writes:—"The only literary intelligence that presents itself is, that the second volume of documents contained in the archives of the Benedictine monastery of Cava is now in the press. The first volume, published last year, appeared under the title of 'Codex Diplomaticus Cavensis.' The continuation of the work is assured under the auspices of a well-established publisher."

THE *Polybiblion*, in its last number, considers as apocryphal the *mot*, until now imputed to Choiseul, who, announcing to Louis the Fifteenth the loss of Canada, said, "Votre Majesté a perdu quelques pieds de neige au Canada." The reviewer thinks that the saying really belongs to Voltaire, who, at the beginning of the war, thought it was ridiculous to fight "pour quelques pieds de neige."

WE have received a letter of M. Wolf, of the Imperial Royal Library of Vienna, telling us of the discovery in the library under his charge of a work by William Roy, an assistant of Tyndale's in his translation of the New Testament, but best known by a lampoon on Cardinal Wolsey, which Mr. Arber has reprinted. Roy translated for English readers the Latin version of a tractate originally composed in German by an anonymous writer, which is usually styled 'Dialogus inter Patrem Christianum et Filium contumacem.' No copy of Roy's translation has been hitherto forthcoming, although it was known to have been printed at Strasbourg in 1527. Indeed, the main proofs of its existence were a reference to it in Sir Thomas More's 'Supplication of Soulys,' and the mention of it in the list of books forbidden by Warham, Archbishop of Canterbury. M. Wolf has at length found a complete copy bound up with the satire on Wolsey, and intends to issue a reprint of it.

SCIENCE

THREE BOOKS ABOUT BIRDS.

The Illustrated Book of Poultry. By Lewis Wright. (Cassell, Petter & Galpin.)

Pheasants for Coverts and Aviaries. By W. B. Tegetmeier. (Cox.)

The Smaller British Birds. By H. G. and H. B. Adams. (Bell & Sons.)

THE Christmas season has been this year peculiarly rich in illustrated works on natural history, which both in their drawings and their letter-press are decidedly superior to the average of such productions. Of the three books of which the titles are given above, the first and second will form indispensable additions to the libraries of all poultry fanciers, and of most who take any interest whatever in peculiarities that are always to be observed, and are so seldom understood even by those who have had ample opportunities for recognizing the different varieties and breeds of that large

family of birds, the *Gallinae*. Slight, and at first sight unrecognizable, features enable an observant resident in the country continually to surprise his town friends, by naming one after the other the different races of poultry, as if they were separated by unsurpassable chasms. By one who wishes to obtain from books that information which want of opportunity or deficient perception prevents him from otherwise acquiring, Mr. Lewis Wright's large and carefully-compiled work will be found of great value; not only because of its illustrations, which, although somewhat diagrammatical and over-coloured, are, in point of fact, often the more likely on that account to assist the student to an easy recognition of the individuals described; but also because of the evident care and conscientiousness with which the points discussed are weighed and arranged before any decided opinion is pronounced, and the histories are sifted in order that as little mystery as possible may be left to overshadow the somewhat occult art of breeding and rearing the many abnormal and grotesque freaks of nature which are found amongst the fowls almost as frequently as amongst the pigeons.

Mr. Wright exhibits an amount of discretion for which he deserves much commendation. His special fancy is the Braham fowl, on which, in a former little book, he has entered fully into details, most of them incorporated in the work before us; but instead of being satisfied with giving the results of his less perfect acquaintance with the other breeds, he, at the cost of considerable trouble, has supplemented his knowledge by availing himself of the help of well-known specialists. Most prominent amongst these are Mr. Martin on the Dorkings, Mr. Entwistle on the Game Bantams, Mr. Hewitt on the Polish fowls, and Mr. Beldon on the Hamboroughs. By their aid a mass of information has been accumulated which has never previously been collected in a single work, much of it not having appeared in print before; and the various authors have all co-operated to make the book as complete as possible. At the end of the chapter on each breed is a schedule for judging the worth of specimens, as well as tables for estimating the comparative values of defects and perfections, to be deducted or added in judging. Of the most characteristic of the feathers of each breed, numerous and carefully executed drawings are also added, which, as permanent standards of comparison, will be found invaluable. Besides the true fowls, the guinea-fowl, turkey, and pea-fowl are described; and the work ends with other additions to the poultry-yard, such as the ducks, geese, and swans. A coloured illustration is given of a wild American turkey cock, which was sent over by Mr. Simpson, of New York, specially for portraiture, in order to show wherein it differs from its smaller domesticated descendant. This and Mr. Ludlow's other truthful drawings will form excellent standards of comparison, as they are almost all taken from the birds which have been most successful in competitions at the more important shows throughout the country.

Mr. Tegetmeier has a different range of subjects. Taking those species of pheasants which it has been found possible to keep and rear, he describes each shortly, giving an account of its native haunts and habits, to-

gether with the difficulties which have to be encountered in attempting to rear it. Nothing can be more interesting than the descriptions of such superb birds as the Amherst and golden pheasants, except, perhaps, that of the still more beautiful hybrid between the two, which so happily comes up to all that could possibly be predicted as the result of the blending of the distinctive peculiarities of each; the combination being one of the finest mixtures of colour that is exhibited in nature. The former half of the work treats of general subjects relating to the hatching, rearing, and treatment of pheasants, and it is replete with important details. The illustrations, which are of large size, are by Mr. T. W. Wood, who has been successful in catching the attitudes and other characteristics of his originals; but, from not having colours at his disposal, he has had many difficulties to overcome, which are almost insurmountable.

The work of the Messrs. Adams is less ambitious than the two former. It is meant chiefly for the young, and consists of short descriptions of the habits of the smaller British birds, arranged in an order which it is difficult to explain, at all events at the present day, when more trouble is being taken than formerly to arrive at the true affinities of birds. The illustrations are not of high merit, the positions in which some of the species are figured being frequently very unnatural. We should have thought that fresh works of this kind were hardly needed, as there are so many which possess the same degree of excellence.

SOCIETIES.

ANTHROPOLOGICAL INSTITUTE.—Dec. 30.—Prof. Busk, President, in the chair.—Mr. I. Abrahams was elected a Member.—The following paper was read: 'Ethnological Data from the Annals of the Elder Han,' Part I, translated by Mr. A. Wylie, of Shanghai, with an Introduction by Mr. H. H. Howorth. The Imperial Chinese annals of the various dynasties, which are as yet almost untouched, are distinguished by the extreme accuracy of their details, and in them is to be found a minute account of the intercourse of China with its neighbours reaching back in contemporary annals to at least the second century B.C. The series of Chinese annals begins properly with those of the Han dynasty, which reigned from about 202 B.C. to about 220 A.D. That was the golden prime of Chinese history, when the empire reached its furthest limits, when Buddhism was introduced, and when a great literature flourished. During the dynasty of Cheou, the old Imperial unity had been invaded by the creation of various feudatories, who became almost independent. It was the aim of the immediate predecessors of the Han dynasty to destroy those feudatories, and to restore the unity of the Empire; and to effect that purpose, all the ancient books and histories were ordered to be burnt. The annals in the present communication contain an account of the numerous conquests from the date of the Elder Han, and embrace the history and migrations of a large portion of the peoples of central and eastern Asia.—Mr. H. H. Howorth communicated the twelfth and concluding paper 'On the Westerly Drifting of Nomades: The Hunn.'

MEETINGS FOR THE ENSUING WEEK.

- Mon.** London Institution, 4.—Holiday Course, No. V., Prof. Armstrong.
—British Architects, 8.
—Geographical, 5.—Lecture from Mr. T. D. Forsyth on the Progress of the Yarkand Mission; 'Geography and Resources of Paraguay,' Prof. Louis Lévy.
Tues. Royal Institution, 8.—'Napoleon,' Prof. Rutherford.
—Anthropological Institute, 8.—'Nagao and Nishibayashi Tsubo,' Mr. A. R. Peck; 'Mammals of the Khul Hita,' Mr. C. B. Clark; 'Remède Malt,' Prof. G. Bock; 'Phila found in a Burial-Ground near Tilla,' Commander Telfer, B.M.
—Civil Engineers, 8.—President's Inaugural Address.

- Wed.** Society of Arts, 8.—'Museum of the Industrial Arts and their Utilization for Instruction in Technical Knowledge, and the Appropriation of the Surplus Funds derived from the Fees taken from Inventors on the Issue of Letters Patents,' Mr. T. Wallace.
—British Archaeological Association, 8.—'Rheffield Tradesmen's Tokens,' Mr. L. Jewitt.
Thurs. Royal Institution, 1.—'Paleontology, with reference to Extinct Animals and the Physical Geography of their Time,' Prof. Huxley.
—London Institution, 4.—Holiday Course, No. VI., Prof. Armstrong.
—Royal Academy, 8.—'Painting,' Mr. C. W. Cope.
—Linnæan, 8.—'Japanese Marine Reels and Fishes, which Inhabit also the North Atlantic,' Mr. J. G. Jeffreys; 'New Japanese Branches,' Mr. T. Davidson.
—Chemical, 8.—'Action of the Copper-Zinc Couple on Organic Bodies, No. 4 on Ethyl Bromide,' Dr. Gladstone and Mr. A. Tyrie; 'Action of Trichloroethyl Chloride on Aniline, No. 1, Action upon Aniline,' Dr. M. D. Tennant and Mr. K. Meldrum.
—Antiquaries, 8.—'Historical Value of Domes of St. Quentin, circa 1450-1500,' Mr. H. H. Howorth.
Fri. Philosophical, 8.—'Physical Theory of Amplitude,' Mr. A. J. Ellis.
—Royal Institution, 8.—'Acoustic Transparency and Opacity of the Atmosphere,' Prof. Tyndall.
Sat. Royal Institution, 8.—'On Kant,' Prof. Robertson.

Scientific Gossip.

Messrs. L. Reeve & Co. have in the press a volume on St. Helena, comprising a Physical, Historical, and Topographical Description of the Island, with its Geology, Fauna, Flora, and Meteorology. The author is Mr. J. C. Melliss, C.E., late Commissioner of Crown Lands, Surveyor and Engineer of the colony.

For some years past meteorological observations have been regularly made at many places throughout the length and breadth of India, chiefly by native observers, under the direction of the local European authority, usually the surgeon, and these observations have been published, and distributed to many parts of the world. Meteorologists have made use of them in their discussions about the climate of India, and in their general theories of the weather. What will they say when they hear that the observations are worthless? Yet such is the fact: a recent discovery having demonstrated that in Bengal (and in an adjoining Presidency) the native observers, loving ease better than easy duty, had for years been in the practice of sending in false returns. In some instances the figures of one year were deliberately re-copied and handed in as the register for succeeding years. Consequently the long series of observations will have to be carefully expurgated before they can be turned to profit in meteorological science.

Prof. Challis communicates to the *Philosophical Magazine*, for January, a paper 'On a Theory of the Source of Terrestrial Magnetism.' This places in a clear light the Professor's hydrodynamical theory of magnetism, and explains his view of the modes of generation of those steady streams of the ether, by the agency of which the principal facts of the proper magnetism of the earth may admit of explanation.

Prof. C. Piazzesi Smyth, the Astronomer-Royal of Scotland, communicated a paper to the Manchester Literary and Philosophical Society, at their last meeting, the point of which was to show "that water is a far more powerful exploder than gunpowder if you can get it (the water) to explode at all." After showing that great heat will, under certain conditions, cause water to explode, he leaves the further development of the subject in the hands of men of science.

The *Journal* of the Franklin Institute informs us that Mr. Frederick Ransome read, on the 10th of November last, a paper before the Institute 'On Some Recent Improvements in the Manufacture of Artificial Stone,' and especially of a new and improved variety of it, to which the name of Apenite has been given.

Signor D. Mariano Barceña, Secretary of the Sociedad Mexicana de Historia Natural, has recently published in *La Naturaleza* an account of opals from a new locality. Specimens have been sent to this country, and they are of great beauty. They are found in the state of Queretaro, ten leagues north-west of San Juan del Rio, in the Hacienda de Esperanza. These opals are of the first quality, and of all varieties; the milk opals, the fire opals, girasols or 'harlequins,' with various kinds of richest precious or Hungarian opals.

No fewer than five papers on physiological subjects, relating chiefly to the nervous system, are contributed by Prof. Cyon, to the last number of Pflüger's *Archiv für die gesammte Physiologie*. This journal also contains an account of some experiments, by Herr B. Luchsinger, 'On the Formation of Glycogen in the Liver.' The experiments were conducted in the Physiological Laboratory of the University of Zurich, and supplement those of Weiss on the production of glycogen when glycerine is injected into the system.

SOME valuable contributions to the chemistry of bone, by Messrs. Maly and Donath, have been laid before the Academy of Sciences of Vienna, and are reproduced in the last number of the *Journal für praktische Chemie*. The authors conclude that the phosphate of lime exists merely in a state of intimate mechanical association with the organic matter, and not in the form of a chemical combination.

A PAPER on the duration of discharge of the Leyden battery, by Herr P. Reiss, is published in Poggendorff's *Annalen*. The author maintains that the time occupied by the discharge is, in general, not the same as the duration of the spark. The same journal contains a description of a plate electrical machine, on Holtz's principle,—but apparently of much simpler construction,—recently devised by Herr Leyer.

Prof. Helmholtz, of Berlin, has communicated to the Royal Prussian Academy of Sciences a valuable paper, descriptive of his researches on the polarization of platinum electrodes employed in electrolysis. This paper appears in a recent number of the Academy's *Monatsbericht*.

The Franklin Institute of Philadelphia, considering the want of certainty and accuracy existing in the science of dynamics, have appointed a Committee "for the purpose of establishing precision to the meaning of dynamical terms, and to select and approve such terms as may be found proper, and reject those which they consider unnecessary."

At the Séance of the Académie des Sciences on Monday the 16th of December, M. J. Jamin made a communication of much interest, 'Sur les Lois de l'Alimentation de l'Acier par les Courants,' which went to modify the opinion generally received of the loss of magnetism by heat; and M. Berthelot, 'Nouvelles Remarques sur la Nature des Éléments Chimique.'

The Report of the Director of the New York Meteorological Observatory is before us. The points considered in this Report, are: 1. Has the summer temperature of the Atlantic States undergone any modification?—The general conclusions are, that there has been no change. 2. What is the direction in which atmospheric fluctuations cross the United States?—The general conclusions are, that atmospheric disturbances cross the United States in a direction towards the east, the cold wave from about W.N.W. to E.S.E., and the warm wave from W.S.W. to E.N.E. 3. Is it possible to trace the passage of American storms across the Atlantic and predict the time of their arrival on the European coast?—The answer is, Yes; out of eighty-six atmospheric disturbances expected to cross the Atlantic, only three seem to have failed. These results are of considerable interest and importance.

FINE ARTS.

ROYAL ACADEMY OF ARTS, Burlington House.—The EXHIBITION OF WORKS of the late Sir EDWIN LANDSEER, B.A., is NOW OPEN.—Admission (from Nine till One), One Shilling Catalogue, Sixpence. Season Tickets, 5s.

Will shortly Close.

The SEVENTH EXHIBITION of the SOCIETY of FRENCH ARTISTS, 10, New Bond Street.—From Half-past 9 till 6.—Admission, 1s.; Catalogue, 6d.

A SOCIETY of PAINTERS in WATER COLOURS.—The TWELFTH WINTER EXHIBITION of SKETCHES and STUDIES by the MEMBERS is NOW OPEN, at their Gallery, 6, Pall Mall East. Ten till Five.—Admission, 1s.
ALFRED D. FRIPP, Secretary.

'THE SHADOW OF DEATH.' Painted by Mr. HOLMAN HUNT.—NOW ON VIEW. From 10 till 5—See, Old Bond Street.—Admission, 1s.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE EIGHTH WINTER EXHIBITION, IS NOW OPEN from 10 till 6.—Admission, 1s.—See on Park Day.—Gallery, at, Pall Mall.

DORIS GREAT PICTURE OF 'CHRIST LEAVING THE TOMB,' with 'Night of the Crucifixion,' 'Christian Martyrs,' 'Francisco de Rimini,' 'Noophya,' 'Andromeda,' &c., at the DORIS GALLERY, 24, New Bond Street. Ten to Six.—Admission, 1s.

A Dictionary of Artists of the English School. By S. Redgrave. (Longmans & Co.)

NOT many seasons ago we reviewed a book with a title similar to the above, and our readers were doubtless more amused than instructed by the revelations which accompanied and followed our notice,—revelations of countless blunders, a chaos of mis-statements, errors and slips of the pen beyond calculation,—the whole ending in a sharp quarrel between the compiler and his publisher, who united in ruining the reputation of the book in which they were both interested. Mr. Samuel Redgrave has gallantly stepped forward to supply a want very seriously felt by many who desired a continuation of 'Stanley's Bryan' to the present time, with additions, so far as concerns the artists of England. We want a revised and extended 'Stanley's Bryan,' bringing the matter to our own days, and including biographical, if not critical, notices of living artists, such a work as Mr. Ottley's unlucky book professed to be, and might be in a new edition, by the aid of thorough correction, unmerciful revision, and abundant additions. The new 'Kunstler-Lexicon,' when we get it, will contain much that will be serviceable; but the current edition is a muddle of laborious compilation, full of blunders, which are in themselves marvels. Mr. Ottley's book contained a large proportion of notices of foreign artists; would that there had been ten times as many, with tenfold correctness. "Nagler" is, as we have said, a crude compilation, but it is at least comprehensive; and many a time have we found on the blurred pages of the last edition names of English artists which no English work of the kind contains—names which, notwithstanding that Mr. Samuel Redgrave restricts his book to English subjects, and omits living men from his rolls of fame, are not to be found in the 'Dictionary of Artists of the English School' now before us.

We are bound to speak with respect of Mr. Redgrave's industry and tact in compiling this well filled and extremely useful volume. He has shown his zeal for an apparently interminable task in a manner which is the more meritorious, as we understand on the best authority that a former publication on English art, in which he has a joint concern, has been anything but remunerative, although it was in most respects an excellent and handy book. It is a pity that zeal such as our author's should be its own reward, and it is worthy of remark to the author's credit, that single-handed he has ventured on a new and not less onerous task.

Mr. S. Redgrave tells us that he was induced to produce this book "upon an experience of the little information readily obtainable respecting the artists of the English school." We agree that it is very difficult indeed to obtain trustworthy information about the lives and works of noteworthy artists of this category; and Mr. Redgrave has

done a good deal to supply the want which he, in common with many others, has experienced. For the first time, we observe the names of several ancient English artists not known to the older compilers of dictionaries, *e. g.*, William Torel, who modelled the recumbent figures on the three tombs of Queen Eleanor of Castile and that on the tomb of Henry the Third. It is worthy of remark, that few as are the remaining facts of this noble artist's biography, Mr. Redgrave has omitted to tell us that he was a citizen and goldsmith of London; also, that he was occupied in making a statue for the tomb of another royal lady. We do not know on what authority it is here stated that Torel was "descended from an English family named in the records from the days of Edward the Confessor." We were aware that an English family of this name existed, but not that our sculptor's descent therefrom had been proved. Anthony Toto appears here, and for the first time; also, William Austen, who contracted for the founding of the noble tomb of Richard Beauchamp, not "De Beauchamp," in St. Mary's, Warwick; but the date of the effigy was probably not later than 1454, not 1464; the contract was made in 1451. It was Flaxman, not "Fuseli," who stated that this statue equalled the work of any sculptor in Italy of that time. Mr. Redgrave has not given us the names of William of Hibernia, nor of him of Abingdon, sculptors employed on the Eleanor Crosses. We are glad to find the name of Peter of Colechurch, who rebuilt London Bridge, not, however, "of timber," but of stone. Mr. Redgrave does right in mentioning the burial-places of many of his artists, but he might as well have said that Peter of Colechurch was buried in the chapel formed in the structure he erected.

We are heartily glad to get this book, and trust soon to hear that the author is about to issue a new and revised edition; as contributions to which we have noted a few desirable additions and corrections of that which is before us, and hope Mr. Redgrave may accept them in the spirit in which they are offered. Turning to "Robertson, George," we see that various authorities, probably originally in error, have misled our compiler, so that he gives the history of this artist twice over; compare the above entry with that of "Roberts, George,"—the former name is, of course, correct. The respective criticisms on the supposed two painters are not so nearly alike as one could wish. Under "Burnet, John," it is stated that this able artist "engraved, after Atkinson, 'The Battle of Waterloo,' and the same subject, after Davis." This is true; nevertheless, he engraved but one picture, for that was due to these painters working together. "Vandyke," throughout the book, should be "Van Dyck." It should be noticed that "Farington" sometimes spelt his name with two "F's." Emes's first name was John, not James,—see the publication line of his print of a meeting of the Society of British Archers, published in 1794. Gaywood's first name was Richard, not Robert: his name appears in full on the portraits of "King Charles II. and his Queen, with their hands joined." We notice among the omissions William Platt, the engraver; Augustin Aglio, painter; P. P. Gibbs, the fruit-painter; T. S. Good, the *genre* painter;

Thomas Heaphy the younger. To the biography of De Louthembourg it might be convenient to many inquirers to add that a capital description of his *Eidophusicon* is to be found in 'Wine and Walnuts.' E. Kirkhall, the engraver, ought to have been connected with the fact that he is mentioned in 'The Dunciad' with reference to his portrait of Mrs. Eliza Heywood:—

Fair as before her works she stands confess'd,
In flowers and pearls by bounteous Kirkhall dress'd.

Besides, the facts that this E. Kirkhall produced a pirated edition of Hogarth's 'A Harlot's Progress,' and that this trick led to the passing of the law called "Hogarth's Act," so important in the history of modern English engraving, might well merit a place here. Mr. Redgrave says that Abraham Van Linge painted the window of Lincoln's Inn Chapel, but is it certainly known that this is the case? This book would lead the reader to imagine that Sir Edwin Landseer was not a visitor to the Highlands before 1833, whereas Lealie and he went there in 1824. Our author says that Sir Edwin "modelled the four noble lions" in Trafalgar Square: does he mean that these are four distinct and original statues? Among Holbein's works are enumerated portraits of Egidius and Erasmus, *i. e.*, Lord Radnor's pictures at the Academy last winter; but it is absolutely certain that these were not by the same hand, and it is more than questionable if Holbein ever saw the latter. Of Hollar it is stated that "he was, from his connexions, obnoxious to the Parliamentarians,"—which is incredible, because we know that he had, at the period in question, the breaking out of the Civil War, produced portraits of many leaders and eminent persons of the Puritan party, including Prynne, Peter Smart, Dr. Leighton, Burton, and Bastwick; and that subsequently he engraved the frontispiece to that terrible indictment, 'Canterburie's Doom,' 1646.

We are glad to receive from Mr. J. Clark, Stroud, Gloucestershire, a copy of the first part of Mr. B. Bucknall's translation of M. Viollet-le-Duc's *Lectures on Architecture*. This part contains the first lecture complete. The lecture is well known as a masterpiece of æsthetic analysis and criticism, and as such we commend it to the English reader. The translation, which has been undertaken with the sanction of the author, is good, clear, and bright. The plates appear to be the same as those which accompanied the original publication. The book is well printed. When the translation is complete, we may return to the subject.

Note sur les Faïences de Talavera la Reyna et Coup-d'Œil sur les Musées de Madrid. Par M. C. Casati. (Paris, Librairie Archéologique de Didron).—Such is the rather lengthy title of a very short essay, with two plates printed in colours, and representing specimens of the ware in question, evidently, as the author states, of the seventeenth century. As M. Jacquemart in his 'Histoire de la Céramique' is by no means diffuse on this pottery, and former writers were still less attentive to the subject, we commend this carefully-written little brochure to the student.

THE ROYAL ACADEMY.—EXHIBITION OF THE WORKS OF SIR EDWIN LANDSEER.

(First Notice.)

THE Royal Academicians are endeavouring to do honour to the memory of their famous brother, whose place in their ranks they appear to have found it difficult to fill, by gathering more than

five hundred of his works, and putting them together on the walls of their exhibition rooms. In intention, this act is in all respects graceful, but in its execution too grave mistakes have been committed. The collection before us has been made with more liberality than judgment, and the pictures are not arranged chronologically. They have been, as usual, disposed rather as furniture for the galleries than as illustrations of the progress and decline of Landseer's genius and skill. To such an extent does this unfortunate defect prevail, that *The Fighting Dogs* is No. 423, although it is neither more nor less than the picture which, exhibited in 1818, in the Gallery of the Society of Painters in Oil and Water Colours, Spring Gardens, as '*Fighting Dogs getting Wind*,' won for Landseer, then only sixteen years of age, the applause which is not yet forgotten. It belongs to Sir George Beaumont, whose ancestor, by buying it, set the seal of his approbation, then a matter of inconceivable importance, upon the picture, and magnified the painter in the eyes of countless obsequious dilettanti.

Here are, however, earlier works than this,—see *French Boar* (No. 421), painted in 1814, when the artist was twelve years of age; this was engraved, and is well known in that shape; also engraved, is *English Boar* (448). The former is known as "*A French Hog*, the property of Mr. Bacon, of the Black Boy Inn, near Chelmsford." It is a most uncouth, long-legged, gaunt-looking, sharp-nosed, flat-sided, hollow-bellied animal, covered with bristles that recall porcupine's quills, which are gathered in lines on his flanks, and project from his limbs like ragged old thatch on a ruined cottage roof. The English boar looks like a mere round barrel of lard mounted on two pairs of wonderfully short legs, with a sort of head stuck on one of its ends, and a sort of tail attached to the upper part of the other extremity. The first picture here is an unfortunate one, being *Charles Sheridan, with Mrs. B. Sheridan and Child* (147): the gentleman has the detestable expression of a pining dandy of forty years ago; the lady and child are more vigorously designed, and more wholesome. It is an unfinished work, like some dozens more here, the property of Sir Edwin's executors, and probably to be sold with the rest of the debris of the painter's studio, consisting of pictures most of which ought never to have been here, whatever may be their fate at "Christie's." It appears that it was painted when the artist had seen about three decades of years; and *The Breakfast Party* (460), the last but one in the collection, was produced at nearly the same time. It would have been much better to have placed the works in strict chronological order, than to dispose them in the present fashion, which is that which an upholsterer would adopt. In exhibitions of pictures by many artists, chronological order is, as the demands of colour are imperative, not always desirable, but colour being out of the question here, there is no conceivable reason for the arrangement adopted. Nor does the Catalogue give enough help to the student of Landseer's career, for it rarely mentions dates, and is altogether a slovenly affair.

The greater part of Sir Edwin's pictures are to be seen here, and a considerable number of works which, being unfinished, are new to the public. There is a tolerable number of sketches which have a personal interest, but not nearly so many as might, one would think, have been obtained. We observe few of those etchings which are among the choicest of his studies, yet a selection from these would have been worth exhibiting. The numerous studies and sketches which Landseer left behind him are hardly so well represented as we should have desired, although there are some intensely vigorous examples, e.g., *Head of a Monkey* (294), *The Cat's Paw* (281), and *Heads of Sheep and Cattle* (337). Here, at least, the artist appears with his fullest power, and to painters, at his best.

We miss several of Landseer's most interesting pictures, including '*Chevy Chase*,' which, appear-

ing in 1826, may be said to have decided the R.A.s in electing the painter an A.R.A. in the autumn of that year. So popular was this picture, that the Directors of the British Institution were glad to have it, at second hand, for their gathering of the next year, 1827. This work ought, if attainable, to have been here, for its production marked the turn in the artist's fortunes. With that event he moved into the then little house in the St. John's Wood Road, and set up for himself, independent of the control of much loved but somewhat exacting John Landseer, whose portrait, by the way, is here (241); it was at the Academy in 1848. Besides the above, we miss '*Braemar*,' the large picture of a stag standing in mist, now the property of Mr. Bolckow, M.P., and which we described while commenting on this gentleman's collection at Middlesbrough-on-Tees (*Athen.*, No. 2404). Of course, a large proportion of Landseer's best works are at South Kensington, included in the Sheepshanks, Bell, and Vernon Gifts: they number not fewer than twenty-nine paintings, and would form a gallery by themselves. With '*Peace*,' '*War*,' '*A Dialogue at Waterloo*,' '*Dignity and Impudence*,' '*Shooting*,' '*Alexander and Diogenes*,' '*A Highland Breakfast*,' '*The Two Dogs*,' '*The Old Shepherd's Chief Mourner*,' '*A Jack in Office*,' and '*Suspense*,' not present in such a gathering as this, the artist, to whom we owe so much delight, cannot be said to be represented fairly, for not a few of his masterpieces are, however unavoidably, absent; and, what is worse, a considerable number of his unfortunate productions are but too prominently present. What can the lover of Landseer's art say for *Windsor Castle in Modern Time*, 1843 (173), *H.M. the Queen as Queen Philippa* (211), *H.M. the Queen in a Fancy Dress* (226), *Lady Godiva's Prayer* (231), *The Queen Landing at Loch Muick* (293), and *The Baptismal Font* (348)? Landseer's portraits of the Queen and her family and entourage seem to have been, with two exceptions, unfortunate, for nothing can be worse than the above, which, strange to say, were painted at different times, and apparently under different circumstances. The student will notice that, so far as art goes, the result of Landseer's trials was generally unlucky: sometimes he fairly daubed on a big canvas, as '*The Queen Landing*,' &c.; sometimes he toiled to make all smooth and "sweet," as in the masquerade subject (311). With what tact and brilliancy did he depict the *cliquanerie* on the cloak of Prince Albert, how patiently did he labour to give to H.R.H. the tint and expression of a hair-dresser's "dummy"; and yet he left the Queen's nose so much out of drawing that it is "all on one side." The fact that Landseer produced many capital portraits makes this the more remarkable. The two exceptions are marked by care, soundness, and brilliancy of painting, and although there is a little hardness, they are specimens of fine workmanship: they are *The Princess Royal* and "*Eos*" (169), and the charming little *Princess Alice when Nine Days Old* (261), a baby in a cradle, which recalls Leslie, as the former of the two affects, with a difference, Maclise.

It has often been remarked that Sir Edwin owed a large portion of his fortune to engraving, especially to the powerful and sympathetic skill of his brother, Mr. T. Landseer, who has translated into black and white so many pictures, and thereby greatly enhanced their merits while he did so. The remark is true in every sense, for not only did Sir Edwin gain by far the larger part of his fortune from engravings and copyrights, but this gathering would enable one to demonstrate that three-fourths of the charms of several of our painter's best-known pictures are due to the engravings which everybody knows. Some students, seeing *The Last Run of the Season* (268) for the first time, will hardly believe their eyes, which are accustomed to admire the print. The suggested contrast is even more strongly marked between *The Sanctuary* (278), the deer landing after swimming for life, and the fine print from it by Mr. T. Landseer. Those who now for the first time see *Laying Down the Law* (205), *Bol-*

ton Abbey (214), and *The Sutherland Children* (249), will be as much startled as disappointed. The designs of the first and last of these four paintings are the only points in them which justify their reputation. The humour of '*Laying Down the Law*' exists in full force, and we must not complain if, like all the pathetic designs of Landseer's middle and later life, it exhibits animal character humanized. The more popular phase of Landseer's art has always appeared to us opposed in this respect to the nobler, because truer, animal painting of Snyder, Fyt, Weenix, James Ward, and other robust masters, as it was likewise opposed to the martial spirit of Rubens, the gravity and elegance of Velasquez, a very prince of beast-painters, and the gentlemanliness of Van Dyck. It would be better, perhaps, to write of Landseer as one who, at the period in question, painted the pambons, or rather the gentler emotions, of men in animal forms.

Reverting to the advantages Sir Edwin enjoyed in the skill of engravers, we may remark that while his pictures owe most to the design and composition, those are just the elements with which his translators have been best able to deal; and it is probable that to the teaching and example of John Landseer, himself an excellent engraver, his son owed not a little of that "turn" in his practice of art which suited engraving so completely. Few of Landseer's pictures are examples of painting *per se*; what chiaroscuro appears in the engravings is not his, but, sometimes at least, is due to Mr. John Pye's unrivalled skill in that respect, and more frequently to Mr. Thomas Landseer and other engravers. Colour is still rarer in Landseer's works than chiaroscuro. It is consistent with this that his sculptures are so effective,—witness *The Stag at Bay* (366), the dogs' heads in the jambs of the doorways here, and the lions in Trafalgar Square.

If the Academicians had arranged the pictures now here in chronological order, we might have seen at once the results of Landseer's early studies, the progress of the change which good fortune seems to have caused, and the general decline in severe and solid execution which characterizes the pictures painted after his visit to Scotland and election as Associate of the Royal Academy, &c., in 1827. We have not '*The Hunting of Chevy Chase*,' exhibited in 1826, but *The Widow* (301), painted in 1824, and exhibited in the following year; and we have '*Highlanders Returning from Deer Stalking*,' the picture of 1827, and here described as *The Return from the Deer Forest* (276); and the spectator is irresistibly led to the conclusion that some great change had taken place in Landseer in the brief interval between these pictures. '*The Widow*' is solid, clear, silvery, soundly modelled, and beautifully drawn, yet it may be that the background and accessories would not suit the demands of the present day, for this generation has stricter demands than the last made, and of it might be said:—

Last age that aqueduct was counted work,
And now they tire the artificer upon
Blank alabaster, black obeliskion.
— Careful Jove's face be fulgent,
And mother Venus' kiss-crowned nipples pant
Back into pristine pulpliness, ere fixed
Above the baths.

Nevertheless, there is extremely fine and solid workmanship in the picture, which does not appear in the '*Highlanders Returning*,' for that is thin and hot where the other is solid and silvery, and is the true outcome of the studies which produced *The Fighting Dogs getting Wind* (422), about eight years before. The composition of '*Highlanders Returning*' is as grand as it is sculptural; and here appears, we think, for the first time, a strong manifestation of Landseer's peculiar power in that way,—power which very often gave a charm to pictures which could not afford to do without it, e.g., *Bolton Abbey* (214), painted in 1833, at the Royal Academy, in 1834. We take *The Travelled Monkey* (369), which was exhibited in 1827, to have been painted before '*Chevy Chase*,' which, like the rest of the Woburn Abbey pictures, is not at Burlington House. The latter exhibits

fine academical composition; it is represented by two studies (166). The bare enumeration in chronological order of the earlier pictures here, will not only serve to illustrate what we have said about the change in Landseer's mode of painting, but will to some extent supply a defect of the Academy Catalogue, and bring the pictures before the student in their proper order. It is unquestionable that some of the dateless pictures here have appeared at exhibitions under different names, for Landseer was notoriously inconstant in that respect, e.g., *Horses at the Fountain* (321) was exhibited in 1840 as 'Horses taken in to Bait.' *The Last Run of the Season* (268) was engraved as 'The Best Run of the Season,' *The Cat Disturbed* (265) was engraved as 'The Intruder.' A few of the small earlier pictures here have not been seen before. The oldest pictures, with trustworthy dates, are 'French Boar' (421) and 'English Boar' (448), which have been already mentioned; wonderful works for a boy of twelve. We have failed to identify Landseer's first exhibited picture, styled 'Portrait of a Mule,' and its fellow, 'Heads of a Pointer Bitch and Puppy,' both of which were at the Academy in 1816, the painter being then thirteen years of age: they were sold in 1848 for huge prices. The 'Portrait of Brutus,' which he exhibited in 1817, is not that belonging to Mr. Hogarth, and called *Old "Brutus"* and a *Retriever* (374), but a portrait of the same dog: there were two Brutuses, represented in No. 253, 'Old Brutus'; the former was that engraved by Mr. T. Landseer, showing a bell below the dog's chin, and bearing the name of 'Brutus.' 'The Portrait of Brutus' (1817), belonging to Sir G. Swinburne, shows a white dog, chained, lying near a red dish; it was sold in 1861 for seventy guineas. We have, nevertheless, a picture of the year 1817, being *Greyhound and Dead Hare* (454). Landseer painted this at about the time he was admitted a student in the Royal Academy, Fuseli being the Keeper of that day. Dating from 1818, is *White Horse in a Stable* (322),—a picture which, like most of those produced at that date, can hardly be said to have a subject. Subject was an element of his practice which Sir Edwin developed afterwards, and often made too much of. The picture is a remarkable one, for it proves how carefully the artist studied light and shade in those days, how rich and intense were his shadows, how clear and luminous were the lights of his pictures. *The Braggart* (453) was painted in 1819; but *The Cat Disturbed* (265), which was at the Academy in 1819, is most acceptable as a fine piece of painting, to say nothing of its great merits as a specimen of power in dealing with character: its lighting is capital, as its workmanship is solid. It shows a cat frightened by a white dog, the latter being Brutus II. A *White Bull Terrier* (270) appears to be the same dog in another character; it is admirably painted. *Why does a Donkey like Thistles?* (393) was at the Academy in 1820, as 'The Thistle,' &c., "from *Æsop's Fables*." This fine, spirited, and solid work shows the artist studying the effect of open daylight in a careful way, and with so much truth and brilliancy that he never surpassed the result in after-life, except, probably, in Mr. Heathcote's extraordinary picture, *The Cover Hack* (253), produced in 1846—a beautifully-painted white horse, standing at a stable-door, with accessories in perfect keeping. As an important specimen of his powers in painting *per se*, it seems to us that this example is the best of Landseer's productions: there is nothing left to be desired in it. The pictures of 1821, as collected here, are comparatively numerous, being *The Intrusive Puppies* (204), which is known by its original title, 'Impertinent Puppies dismissed by a Monkey,' and shows how the latter animal has routed two young dogs who have intruded on his bounds. He has seized one of them by the stump of his tail with such vigour that the dog is as much astonished as he is hurt. The painting is bright and solid, and the expressions are characteristically full of humour. *The Rat-catchers* (301) is a work of the same order and

period, and should be carefully studied by all who wish to see how finely the artist, a youth of nineteen, could paint at this period; its exhibition greatly enhanced Landseer's already considerable reputation. With the above appeared the masculine and large picture here styled *Boar-Hunt* (381), but exhibited at the British Institution in 1821 as 'Seizure of a Boar,' the design of which would not discredit Snyders himself. 'Pointers To Ho' was at the British Institution in 1821, and is doubtless the picture here styled *To Ho!* (380). It is another example of rare skill in painting direct from nature, without any of those fascinating but sometimes less satisfactory charms of dexterous handling such as delight lay-critics. This work has become well known through Mr. T. Landseer's admirable engraving. It represents two highly-bred dogs in a field, in the fullest and most characteristic action, as suggested by the title. The picture, being one of the best and most complete of Sir Edwin's earlier productions, deserves a better place than that which it occupies here. It was, of course long after 1821, sold for 2,016*l*.

Fine-Art Gossip.

MR. WOOLNER is far advanced with the model in clay for the heroic statue of Sir Cowasjee Jehangier Readimoney, the distinguished Parsee of Bombay. It represents the subject standing erect, with his hands interlocked before him; the fingers, so to say, hooked together, the arms extended downwards. The attitude is distinctly upright, without effort or the self-assertion which is the vice of modern sculptural design when it is not utterly tame and trivial. The feet are planted well on the ground, and, in a graceful way, a little apart; the head is held erect, and the eyes look straight forwards, and, if at all otherwise, a little downwards, just as tall men are apt to look. The figure wears full robes and the Parsee hat. The face is said to be a capital likeness, and is certainly remarkable for fine modelling, and a genial vivacity of expression. The draperies have been most carefully studied, and are beautifully composed. The whole looks like what it is, a simply designed, but noble and graceful work of high art, the complete execution of which is in keeping with the spontaneity of its conception. The same sculptor is far advanced with the task of reproducing, on a larger scale than that of the original work, the standing statue of Lord Palmerston, prepared for a place in front of the Houses of Parliament. Our readers will remember that the scale, a little larger than life, which Mr. Woolner was formerly directed to employ in executing this commission, was, when the figure appeared at Westminster, found too small for the surroundings of the site. The heroic size has, therefore, been adopted for the reproduction, which, like the original, is to be completed in bronze.

VISITORS to the current exhibition of the works of Sir E. Landseer will do well to cross Piccadilly to the Burlington Gallery, opposite Sackville Street, and study there the large collection of etchings and prints by the deceased artist, which Mr. Evans, jun., has formed principally for the purpose of illustrating Sir Edwin's skill in autographic art. The etchings alone comprise all, or nearly all, Landseer's original productions. Some of these are of extreme rarity, and, especially, owing to the varieties of states of the plates, the gathering has great intrinsic value apart from that which belongs to the examples from artistic points of view.

A SHORT time since we mentioned that the Burlington Club had, by the liberality of Mr. John Henderson, been enabled to display a fine collection of the works of D. Cox and De Wint. The club-rooms now contain some masterpieces by the former artist, one of the ablest and most richly gifted of landscape painters in England or elsewhere, and many beautiful productions of the latter, a less wealthy and somewhat mannered master. There are fifty Coxes, twenty-six De Wints. The former number comprises 'Water-

mill, near Bettws-y-Coed,' 'Bolton Abbey,' 'In the Meadows, near Kenilworth,' 'Lancaster,' &c. The collection is doubly interesting on account of the fact that the painters are fairly and completely represented by specimens of their art in nearly all stages, from, as to Cox, the early 'Windmill, Herefordshire,' to examples of the broadest, most dashing kind. De Wint's works here comprise 'Cornfield, Ivinghoe,' 'Bray,' 'Lincoln Cathedral,' and others of great beauty.

THE Fine-Art Exhibition in Dundee, which was opened a few weeks ago, has been so far a financial success, and the Free Library Committee have given authority for the expenditure of 300*l*. towards the formation of a permanent Gallery of Art in Dundee.

THE Holbein Society send us 'The Triumphs of the Emperor Maximilian the First,' by Hans Burgkmair, edited by Mr. A. Aspland, Part I., a "fac simile" reproduction of sixty-eight plates of the famous work in question, which comprises 135 designs. This noble subject is infinitely superior in character to several former works by the Holbein Society, and the result is of far greater value. We are bound to congratulate all concerned on this. Copies of the original "Triumphs" are extremely rare, and are beyond the means of most of us; hence even tolerable memoranda of the designs are sure to be highly acceptable. The copies of the respective plates before us are of unequal value as fac-similes, but this is probably due to the nature of the process in transcribing. We have probably a copy which is at least of average quality in regard to the merits of the respective transcripts. A collection of picked impressions would doubtless leave little to be desired, and it is undeniable that, on the whole, he who has such a copy as we have received possesses a treasure of art which, even when several of the plates are inferior impressions, gives a fine idea of the design, and, above all, of the peculiar character of the originals. Even complete original impressions of the wood-blocks are not of uniform merit throughout, and we are bound to remember this while regretting that some specimens of the new imprint are not satisfactory. With few exceptions the *spirit*, and this is the great thing in the case of such works as the "Triumphs," is fairly given throughout: e.g., the horse in No. 33; the men in No. 28; the camels in Nos. 23 and 21; the entire designs of the knights in Nos. 55 and 56. On the other hand, some of the works before us are not desirable, except as memoranda; e.g., the banner-bearers in No. 66, the like in No. 65, &c. We presume Mr. Aspland will furnish an expository and historical essay with the concluding part of this publication.

MUSIO

BRITISH ORCHESTRAL SOCIETY.—Patron, His Royal Highness the DUKE of EDINBURGH, K.H. Conductor, Mr. George Mount.—THE SECOND SERIES of CONCERTS at St. James's Hall, on Thursday Evening, viz. January 22; February 5, 19; March 12, 26; and Wednesday Evening April 2, to commence at Eight o'clock Vocalists—Madame Lemmens-Sherrington, Miss Rose Holmes, Miss Edith Wynne, Miss Julia Elton, Miss Augusta Roche, and Madame Pater; Mr. E. Lloyd, Mr. Sims Reeves, and Mr. Bartley. Pianoforte, Madame Kate Roberts and Miss Linda Mosley. Franklin Taylor, Mr. Walter Roche, and Mr. Walter Macfarren. Violin, Mr. Carrodus Viola, Mr. C. W. Doyle Violoncello, Mr. Edward Howell. Orchestra of Twenty-Five Performers. Mr. Carrodus, Principal First Violin. Accompanied, Mr. J. Serbelli—Soprano, Tenor and One Oboe; Single Tickets, 10s 6*d*, 5*s*, 3*s*, 2*s*, and 1*s*—Stanley Lucas, Weber & Co. 14, New Bond Street; Gramer, 21, Regent Street; Lamborn & Co.; Mitchell's Library; Chappell, Oldham; Keith, Prosser & Co., A. Hays; and at Austin's Ticket-Office, St. James's Hall, W. Picochilly.

COMPOSITION IN 1873.

THE condition of the operatic world in Italy was referred to in last week's *Athenæum*. The hopes of the Italians, it seems, are now centered on Signor Gobatti, a young composer, who has but lately left the Bologna Conservatorium, and who has been commissioned, since his success with 'I Götter,' to produce another work. Except at Florence, classical chamber music makes little way in Italy, and in sacred music there is not even a new mass to cite as worthy of consideration. Opera, so far as new works are concerned, does not flourish in Germany: there have been novelties, but not of such a nature as to win any lasting fame. This is curious,

considering the patronage and protection extended to the operatic establishments by the respective Governments. In orchestral, chamber, and vocal composition, the activity is prodigious; and if new symphonies and overtures are comparatively rare, the influx of trios, quartets, and quintets is great. If not of a specially striking character, the productions of modern Germany are, at all events, the works of sound scholars. The Bayreuth undertaking will, no doubt, have an important influence on the future tendencies of the lyric drama in Germany, for if Herr Wagner's proposed three-night opera takes with the musical public, he will soon have imitators. The most remarkable musical event in France is the great success achieved by the performance, for the first time in Paris, of Handel's 'Messiah.' This will lead to the introduction of oratorio on a permanent basis. Nor must the manner in which Mendelssohn's music to Racine's 'Athalie' has been received by the Parisian audiences at the Odéon be overlooked as a sign of the times in France. As to the lyric drama, there has been quantity, without much quality. The Grand Opéra has found no successor as yet to Meyerbeer; but M. Gounod's triumph at the Gaité, with his incidental music to 'Jeanne d'Arc,' will, it is to be hoped, induce him to bring out his 'Polyeucte' on the stage which has imported his 'Faust' from the Lyrique. The Opéra Comique also found it expedient to use M. Carvalho's memorable *répertoire* and produce 'Roméo et Juliette.' Except the 'Roi l'a dit' of M. Léo Delibes, in three acts, and a one-act operetta, 'Les Trois Souhais,' by M. F. Poise, the Salle Favart has shown no signs of vitality in the direction of what is really the National Opera of France. The old works have sufficed, for Grétry's 'Richard Cœur de Lion,' Hérold's 'Pré aux Clercs,' Boieldieu's 'Dame Blanche,' and Anber's 'Ambassadrice,' have been the main attractions of 1873. The Athénée was devoted to the works of young composers, more than a dozen operas having been brought out in 1873. Their value may be estimated by the fact that the Director is bankrupt, and the theatre is closed. But French musicians have every chance of getting their works performed, for they have free access to the orchestral concerts of the Conservatoire and of M. Pasdeloup, besides the new National Concerts. At the Folies-Dramatiques, M. Lecocq's comic opera, 'La Fille de Madame Angot,' is approaching the 400th representation. M. Offenbach's burlesque operas flourish at the Renaissance, and the same kind of entertainment prevails at his old theatre, the Bouffes-Parisiens, where M. Charles Gribart's 'Quenouille de Verre' is in the ascendant. At the Variétés, M. Offenbach's 'Braconniers' and M. Hervé's 'Veuve de Malabar' have had their run. The rising men in classic composition are M. Saint-Saëns, M. Franck (the composer of 'Ruth' and the 'Redemption,' two cantatas), M. Massenet ('Marie Magdeleine'), M. Émile Guimet ('Le Feu du Ciel' symphony), &c. The principal production of note in Belgium has been the "War" symphony, orchestral and choral, of M. Benoit.

Our English retrospect of the past year is promising, so far as our native composers are concerned. At the Crystal Palace and at the provincial festivals, they have had ample opportunities of making a name or of maintaining a reputation already gained. Of the 'Raising of Lazarus,' by Mr. J. F. Barnett, of the 'Light of the World,' by Mr. Sullivan, of 'Hagar,' by Sir F. Gore Osseley, of 'St. John the Baptist,' by Mr. G. A. Macfarren, and of 'Jacob,' by Mr. Henry Smart, as samples of the sacred school, the *Athenæum* has written recently, so that we need not say anything further at present. We are, however, free to confess, that of these five works, the only one which can be classed as a masterpiece, as one likely to take a firm hold on the public ear, is 'St. John the Baptist.' An opportunity of deciding this point will be afforded by the Sacred Harmonic Society, which has selected Mr. Macfarren's oratorio as best calculated to be added to its repertory. In secular cantatas we have had the 'Lord of Burleigh,' by Mr. Schira; the 'Fridolin,'

by Mr. Randegger; the 'Legend of the Lys,' by Mr. Meyer Lutz (three naturalized Englishmen); and the 'Evangeline,' by Virginia Gabriel (Mrs. March); all works reflecting more or less credit on the composers, but of which that by Mr. Randegger is most likely to live. The new symphony by Sir Julius Benedict, and the admirable scherzo, 'The Funeral March of the Marionettes,' are the best orchestral works of 1873. The 'Joan of Arc' sonata, by Sir W. S. Bennett, has also found favour, owing to its execution by Dr. Von Bülow. English opera, as there is no national theatre for its interpretation, has had no chance; but in March next Herr Carl Rosa is to make an attempt at resuscitation. The chief items of his programme will be the English adaptation of Herr Wagner's 'Lohengrin,' and a revival of Balfe's 'Bohemian Girl,' with the additions thereto of the Paris version. If the London musical season of 1873 is to be accurately characterized, it should be termed the Wagner-Liszt-Von Bülow epoch, for never was there a more decided manifestation of the *vox populi* in musical matters than in the reaction in favour of what is called the "Music of the Future," and its exponents. And this result has been brought about by a very few earnest and enthusiastic young musicians, who have come in contact with the three leading lights of Germany—two who excel in composition, and one who is eminent from his executive skill. It is possible that the triumphs of Wagner and of his disciples may be, in some degree, ascribed to the resentment felt both by artists and amateurs at the means resorted to in order to prejudice public opinion. The indignant complaints made in the musical circles of the leading continental cities regarding the treatment here of Herr Wagner, of Herr Rubinstein, and other distinguished artists, have gradually reached this metropolis; and therefore it was, that when a renewal of the same tactics was attempted in the case of Dr. Von Bülow, the indignation, which had before been confined to the few who were acquainted with the machinery which had been set to work, extended to the many. We never recollect a year in which the popular verdict was pronounced so rapidly, and mendacity and abuse proved so powerless. The success of the Wagnerian orchestral works is now an accomplished fact, despite all opposition. This has been one musical result here in 1873; and the other important one is, that professors and connoisseurs will not endorse the dictatorial dictum that pianoforte playing is the monopoly of a single artist, who has the advantage of the blowing of brazen trumpets and the beating of many gongs. Art has triumphed because truth has prevailed.

LONDON BALLAD CONCERTS.

UNDER the direction of Mr. John Boosey, these popular entertainments were resumed in St. James's Hall last Saturday afternoon. The attachment of the general public to the British ballad has not been affected by time or fashion. Melody will always delight the ear; and even the partisans of the ugliest of compositions are seen to wag their heads at the slightest semblance of a tune. When the ballad appeals at the same time to feelings of nationality or patriotism, or to the domestic affections, its influence is irresistible. The system pursued by the Director of reviving ancient airs and producing modern songs has proved a great success; for even if trashy or flimsy ballads are now and then, and perhaps too often, given, there is always in the programme a ditty of bygone days to awaken the enthusiasm of the auditory. It has been objected to Mr. John Boosey that, being a music publisher, his tendency is to keep to one groove as regards novelty. It is, of course, quite natural that he should prefer publicity for the works he purchases; but it cannot be his policy, as the giver of a concert who is anxious to secure the presence of the largest possible number of visitors, to restrict his *répertoire*. The singers, too, are a guarantee against any attempt at monopoly, for they will generally be anxious to sing the piece which they deem best calculated to

display their powers. As for the purists who affect such a noble disdain for the ballad, we have never found them insensible to its charm when it is heard at what they please to designate a classical scheme. Mr. Arthur Chappell, of the Monday Popular Concerts, and Mr. Grove, of the Crystal Palace Saturday Concerts, could tell us how paramount is the necessity of engaging popular vocalists at even their "severe" selections. No matter whether the ballad is called the "Chanson," the "Lied," the "Romance," or the operatic "Aria," audiences must have a melody, as a relief to the more ponderous pieces, orchestral or choral. An undertaking, therefore, exclusively devoted to the preservation of England's genuine speciality, the ballad, and to continuing it by encouraging the composition of ballads by the modern musician, is of real value, and is fully entitled to the success it has met with. Last Saturday's programme comprised but a very moderate proportion of songs by dead composers, but of ballads by living ones there were specimens by Sir Julius Benedict, Herr Reichardt, Miss E. Philp, and Henriette, Messrs. Hutton, A. S. Gatty, Molloy, A. S. Sullivan, J. P. Knight, H. Smart, &c., sung by Miss Edith Wynne, Miss Enriquez, Miss Antoinette Sterling, Miss Ferrari, Mr. Vernon Rigby, Mr. G. Perren (*vice* Mr. Sims Reeves, who is still ill, we regret to learn), and Mr. Pyatt, with the help of Mr. Walker's "London Vocal Union" in glees and part-songs. Certainly the old compositions were the most keenly appreciated; but the new ones, by Herr Reichardt, "Tis not the tear of grief"; "The gallants of England," by Mr. A. S. Gatty; "Pull 'e, haul 'e," by Mr. Molloy,—had their admirers, although no very distinctive individuality was indicated in any one of them. It is curious, however, that the artists who take such special pains in the delivery of their words in a concert-room do not exercise similar care and caution when they sing in oratorio, especially in the recitatives, and on the operatic stage.

Musical Society.

NEXT Monday the Classical Popular Concerts will be re-commenced, under Mr. A. Chappell's direction. Dr. Von Bülow will appear, returning from Germany for another series of pianoforte performances. The Saturday Afternoon Popular Concerts will be resumed on the 17th inst. The Crystal Palace Saturday Afternoon Concerts will be again begun on the same day.

THE second "morning programme" of the London Ballad Concerts is fixed for this evening (the 10th inst.).

HAYDN'S 'Creation' was the oratorio performed by the Royal Albert Hall Choral Society on Thursday evening, under the direction of Mr. Barnby. The singers announced were Madame Lemmens, Mr. Cummings, Mr. Raynham, and Signor Giulio Perkin (Mr. William Perkins), the American basso, who was to make his first appearance in London, of whom we shall only be enabled to write in our next week's issue.

THE misunderstanding between M. Gounod and the Registrar at Stationers' Hall, respecting the registration of the first representation of 'Jeanne d'Arc' in Paris, has been terminated by an apology from the official, Mr. J. Greenhall, who denies he intended any discourtesy, but admits that he had committed a "blunder." It seems that the Master and Wardens of the Stationers' Company intervened to bring about a settlement of the dispute.

THE Penzance Choral Society, which may claim to be the foster-parent of Oratorio in the west, has added another to its successes by the performance of Sir M. Costa's 'Eli,' on Tuesday night last. For thirteen years, in spite of great difficulties, this Society has been rendering various works of the oratorio composers, and now gives its performances in St. John's Hall, which is capable of containing an audience of 1,000 persons and possesses a fine organ. Mr. Nunn, the con-

dactor, undertook a difficult task in attempting to give the complex eight-part choruses of 'Eli' with a choir of about a hundred, but his success was such as to inspire both pleasure and respect. The leader of the band was Mr. W. C. Hemmings. Mr. R. White, jun., was at the organ. The vocalists were Miss Katherine Poyntz (Hannah); Mrs. Nunn (Samuel); Mr. W. H. Cummings (Elkanah); Mr. Winn (Eli). The parts of Hophni and Phinehas, of the man of God, &c., were taken by members of the choir.

THERE seems to be no end to the changes in the proposed management of the provisional and permanent Grand Opéra in Paris. Now it is given out that the Minister of Fine Arts has prayed M. Halanzier, the late Director, to withdraw his resignation, and that the latter has complied with the request. It is stated that on the 16th he will open, at the Salle Ventadour, and play on the off-nights of the Italian Opera, that is, on Mondays, Wednesdays, and Fridays, with Sundays for the extra representations. The financial grants have yet to be passed by the Chamber of Deputies; but the report of M. Bordoux, in the name of the Budget Commission, is anticipated, will be confirmed. The sums to be voted are the same as those already mentioned in the *Athenæum*, only M. Halanzier's liabilities begin with the payments for the month of December to the company, and he is to guarantee the meeting of the outlay until the opening of the new theatre. His lease will be for the period of his former one, of which six years were unexpired at the time of the fire.

THE pianoforte (or rather harpsichord) on which Rouget de l'Isle's 'Marseillaise' was first heard, as also Chénier's 'Chant du Départ,' and other patriotic songs, has been placed in the library of the Paris Conservatoire. During the German war, the Prussians broke open the instrument, under the impression that it concealed treasure, but the injuries have been repaired, and the heir of Chénier has made it a present to the nation.

THE reports current in Paris of the serious illness of Madame Nilsson have been authoritatively contradicted, the lady having recovered from the indisposition which retarded her appearance in Philadelphia. After singing on the 26th ult. in New York, the lady left for Cincinnati. The *Minstrel* announces that Madame Adelina Patti has signified to the Brothers Max and Maurice Strakosch that she will not undertake the tour in America for 1874, as had been arranged. Madame Lucca and Mdlle. Murka are about to leave the United States. We regard this failure of the Italian Opera "stars" in their Transatlantic trips as a great boon for art.

THE friends and admirers of Madame Pauline Viardot-Garcia will be pleased to learn that her daughter, Mdlle. Claude, is betrothed to M. George Chamerot. M. Louis Viardot, the husband of Madame Pauline Garcia, still devotes his attention to art. One of his recent papers is an interesting statement of the reasons which induce him to believe that the marble group of the dead child borne on the back of a dolphin, in the museum in St. Petersburg, was the work of Raphael, who, he contends, was sculptor and architect as well as painter.

THE new prima donna, Signora Brambilla, niece of the contralto who formerly delighted the Haymarket Opera frequenters, has displayed signs of promise at her debut, as Leonora, in Verdi's 'Trovatore,' a part which she never played in Italy, and has studied in a fortnight. She is decidedly dramatic, but is too demonstrative at present. The new tenor, M. Devillier (the ex-cooper of Boulogne), roused the furores of the Parisian amateurs as Maurice, by delivering two *vers de poitrine* in succession, in the fiery air, "Di quella pira." This is sharp of the young artist will make his fortune; but it is right to add, that he charmed his hearers also in the "Miserere" of the last act. M. Gênévoix, another new tenor, was to have made his debut on Thursday as Edgardo, in 'Lucia.'

THE number of musical works published in Paris during 1873 amounted to 3,403. How many of them will survive?

M. GÉVAERT, the active and intelligent Principal of the Brussels Conservatoire, has commenced the winter series of concerts with a programme selected from the works of Gluck, of Grétry, of Spontini, of Lully, and of Berlioz; but it is rather amusing to find that the local critics claim this scheme as one appertaining to French composers, inasmuch as the Italians, the Germans, and the Belgians, who wrote for the Parisian Opera-houses lost their nationality, and became French. We ought, therefore, to pronounce Handel to be an Englishman.

THE Scala, at Milan, was re-opened on the 26th ult., with Signor Verdi's 'Aida,' sung by Meadames Singer and Frisci-Biraldi, Signor Bolis and Pandolfini. The Fenice, at Venice, was re-opened with a fine performance of Meyerbeer's 'Africana,' with Madame Miller as Selika; Mdlle. Sonrieri, Ines; and Signor Moriani, Nelusko. The Teatro Nazionale, at Genoa, was re-opened with Signor Marchetti's 'Romeo e Giulietta.'

HERR RUBINSTEIN'S tour in Italy has been a signal success. After visiting Milan and Venice, he has gone to Naples. It is gratifying to find that this truly eminent pianist has not carried out his intention of abandoning his public performances, to devote himself exclusively to composition.

MDLLE. GROSSI, the contralto (not the Berlin soprano of the same name, who sang last season in 'Mignon,' at Drury Lane), has been accidentally poisoned by her cook in Naples. She sang some seasons since in Paris.

DRAMA

THEATRE ROYAL DRURY LANE.—Last Seven Weeks.—Sole Lessee and Manager, F. B. Chatterton.—JACK in the BOX; or, Harlequin Little Tom Tucker, Grand Christmas Comic Pantomime, will be performed every Evening, preceded by the Farce of 'HIDE and SEEK.' Doors open at Half past 4, commencing at 7. Prices, from 2s. to 5s. 6d. Morning Performances every Monday, Wednesday, and Saturday. Children and Noddy at reduced prices to First Circle. Dress Circle and Stalls. Doors open at Half past 1, commencing at 2. Due notice will be given of the revival of 'Amy Robson.' Box-Office open from 10 till 5 daily.

THE WEEK.

HAYMARKET.—'Charity,' a Play in Four Acts. By W. S. Gilbert.

CHARING CROSS.—'Forget and Forgive,' a "Comedy Drama," in Three Acts. By John Daly Beaumont.

MR. GILBERT'S new play, 'Charity,' is scarcely entitled to rank among his happiest efforts. Its four acts contain some effective writing and some admirable situations. The plot, however, is nebulous, the action is needlessly complicated, and its progress is embarrassed by the necessity under which the author has placed himself of enforcing a moral. As a consequence, the whole not only fails to enlist sympathy to the extent of Mr. Gilbert's previous works, but becomes in single scenes over-elaborate, and even tedious. The favourable verdict of a first night's audience must be regarded as a tribute to the ability of the workmanship rather than to the interest of the story; the enthusiasm begotten at certain points contrasting strongly with the coldness with which other portions were received. Neither in conception nor in execution is 'Charity' commonplace. It is the work of a man who has, apparently, strained his intellect in the search after that fugitive and uncertain quality called originality, and has aimed at subordinating both plot and character to his moral. There is idea in the whole, though it is not seldom inadequately conveyed. A vein of clever, but rather cruel, cynicism pervades the dialogue, and extends to the characters, who, however, are, one and all, singularly fresh and unstaged. In consideration of these merits most defects may well be pardoned by an audience. Want of sym-

pathetic interest is, however, the one unpardonable fault in a dramatic composition. This Mr. Gilbert has not entirely escaped. He has reduced the love interest of the story to the smallest dimensions, and he has divided his action among a number of personages, no one of whom succeeds during the four acts in inspiring us with any feeling of personal regard. In some moment of supreme inspiration an author may sometimes triumph by such a course. 'Vanity Fair' or 'La Cousine Bette' interests us in spite of the heartlessness of the principal characters, and the weakness, in the English novel at least, of the subordinate. A drama, however, differs from a novel in offering less scope for the prolonged analysis of character which, in the best works of the realistic school, does duty for interest. That the scarcest as well as the highest of virtues is Charity, is the idea on which Mr. Gilbert's latest production rests. This truth is illustrated by a story, on which it is difficult to pronounce any decided verdict, except that it is not very easily comprehensible. Mrs. Van Brugh, his heroine, is rich, popular, and respected; Eve, her daughter, is sought in marriage by two suitors, Fred Smailey, the son of a country gentleman, and Ted Athelney, son of Dr. Athelney, a bishop-elect. The former is plausible, mean-spirited, and cowardly; the latter, honest, stupid, and good-hearted. Mr. Gilbert's opinion of women appears to be that of Milton. He holds that they have

judgment scant,
Capacity not raised to apprehend
Or value what is best
In choice, but oft to affect the wrong.

The wrong is, at any rate, affected in this instance, and a marriage between Fred Smailey and Eve is arranged. Before it comes off, the elder Smailey discovers that there is something wrong about the birth of Eve, and commences to inquire into the validity of her mother's marriage. Once challenged upon this point, Mrs. Van Brugh avows all. She has never been married. No pretence of a marriage ceremony has ever passed between her and the father of Eve. Smailey is, it seems, next-of-kin to the dead man, and the property Mrs. Van Brugh has so long enjoyed belongs, accordingly, to him. The distracted woman offers to yield her estates without a struggle, if only her secret may be kept from the knowledge of her daughter. This miserable consolation is refused her by Smailey, who spares his victim no form of exposure or torture. When sorrow is at its full tide, a strange discovery is made. Smailey, the pharisee, the persecutor, is himself an impostor. Not only do women "lay their scath" to him, he has added forgery to other offences. That the object of his crimes is not very apparent, does not detract from their atrocity. The consciousness of guilt has thus, it appears, worked differently upon the different minds. While it has debased the man, making him a persecutor who seeks to atone for his own offence by punishing relentlessly the sins of others, it has exalted the woman, and led her to spend the greater part of her income in the effort to reclaim those whose fault has been kindred to her own. The principal agents in the detection of Smailey, have been Ruth Tredgett, an outcast, whom Mrs. Van Brugh has reclaimed, and Fitz Partington, a sentimental detective,

who is ashamed of his office. Smailey is, of course, led off to jail, and Eve, who has been cast off by young Smailey, with her mother, is invited by Dr. Athelney to go out with him to the remote colony in which his bishopric is placed, and re-commence life under new and happier conditions.

So far as this close differs from commonplace terminations, in which poetical justice is dealt out by ladles-full, we approve it. It is decidedly wrong, however, in its vagueness. No one at the end knows how anything is arranged. That Eve will, after years or months have rolled over, give Ted Athelney a blessing he covets and merits, is assumable. Why Mrs. Van Brugh should lose her estates, however, why Smailey should get them, and for what purpose that worthy commits forgery, are matters very imperfectly explained. Mr. Gilbert has, indeed, committed the mistake common among dramatists, but none the less condemnable, of keeping his public in the dark as to a portion of his business, instead of supplying them with the clues to the entire action. How erroneous is such a proceeding is shown by the fact that the scenes in which the audience were fully enlightened as to the motives of the characters went excellently, and that the interest commenced to flag just when the signification of affairs became doubtful. The first two acts are clever, if over-didactic. The third act opens with a comedy scene between the two Smaileys, in which each having in view the same despicable object, beats about the bush in his fear of commencing explanations. In the end, when the wretched heroine, at bay before her enemies, declares the whole truth concerning herself, a fine and powerful scene, which told immensely with the audience, was reached. From this point the play declined; had it been otherwise, the success would have been assured. Many passages of remarkable merit occur in its course, and some of the characters are drawn with great breadth of design and boldness of touch. Smailey himself is far from a commonplace villain. His son is a companion picture. An attempt to redeem him slightly in the last act, and so prove there is some "soul of goodness in things evil," was an ingenious idea, indifferently carried out. The bishop, with his pugilistic instincts, reminding his son that he has not taken upon himself the clerical vows, and so may resent despicable conduct in a manner that is forbidden to the clergy, is capital. On the whole, the acting was good. Miss Robertson obtained, at the end of the third act, a triumph more spontaneous and overwhelming than has often been accorded an artist. The audience literally rose to greet her. Delight in finding deeper qualities in an actress known principally for her comic personations must be accepted as the reason for this. In fact, the acting was not equal to the reception. Miss Robertson's pathos was studied. The actions were good, but not affecting until the very close of the situation. Momentarily she then reached inspiration, producing upon the audience the marvellous effect we have described. Mr. Howe gave an excellent picture of Smailey, a part wholly outside the line in which he is accustomed to appear. His performance was capital. Not less good was the Dr. Athelney of Mr. Chippendale, one of the few ripe actors we possess. Mr. Buckstone as

Fitz Partington, the "private detective," Mr. Kendal as Fred Smailey, Mr. Teesdale as Ted Athelney, Mr. Clarke as a butler, Miss Amy Roselle as Eve, and Miss Woolgar as Ruth Tredgett, formed parts of a cast far stronger than is ordinarily assigned a piece of this description. The scenery was excellent. A favourable reception was awarded the performance, but the favourable verdict of the majority did not pass undisputed.

'Forget and Forgive' is an old-fashioned drama, of the kind that Charles Kean was accustomed to produce during his management of the Princess's. If it has the faults of pieces of its class it has the merits also. Its plot, if weak, is natural and "unsensational"; its dialogue is fairly dramatic, its characters are distinct, and the whole, but for the circumstances attendant on its production, might have had a chance of continuous success. Circumstances, however, were against it. No care had been bestowed upon scenery and dresses; the cast, as a whole, was weak; and the performance took place in presence of a cold, thin, and unsympathetic audience,—a matter more apt than is generally imagined to influence the fortunes of a play. Tyrrel, a merchant prince, about to marry Mabel, the daughter of Lord Self, a prodigal and scape-grace nobleman, meets in a stranger a son, the sole fruit of an early amour. To compensate for a past neglect he adopts the youth, who is ignorant of the relation between them, heaps upon him all sorts of attentions, and in the end surrenders to him the woman he intended to marry. So complete atonement wins pardon for offence, and our merchant feels the happier for having given up all he looked upon as indispensable to happiness. This frail plot is extended, we can scarcely say strengthened, by some unimportant episodes. The interest is, as has been said, healthy, and the story, though clumsy in construction, proves fairly stimulating to the audience. Some of the language is happy—the happier, perhaps, for being free from the strain after epigram which belongs to modern comedy dialogue. Mr. Creswick played Tyrrel with ease and feeling, looking admirably the character. As Lord Self, Mr. Lin Rayne was seen to greater advantage than in any part in which we recall him. The affectations in his style, which are usually so damaging, they mar whatever merit he possesses, seem now in character, and the interpretation was, accordingly, highly commendable. Mr. A. Wood, a useful actor, gave a very distinct physiognomy to the character of Enoch Hornbeam, the villain; and Miss Carlyle played with pathos as Mabel. Some of the other characters were wretchedly supported. Mr. Charles E. Creswick showed no more genuine inspiration, and no more apparent feeling, than the boards he trod upon. His cold, unfeeling delivery marred the best scenes in the play. He was foolish enough also to play a seventeenth-century part in a short whisker, like the beginning of the famous "mutton chop" of a subsequent generation. Mr. Holman also was quite unsuited to the part he was called upon to present.

THÉÂTRE FRANÇAIS.

AFTER many postponements, well calculated to stimulate curiosity, 'Jean de Thommeray,' the five-act comedy extracted by M. Émile Augier from a novel of M. Jules Sandeau, has at length been

given by the Comédie Française. Its success, though considerable, scarcely reaches the anticipations that were formed concerning it. There is nothing very dramatic in the conception, and nothing very noble in the lesson. A young Breton nobleman, who has dragged a noble name through the mud in Paris, is won to repentance and manliness by the sight of his relatives, who arrive to take part in the defence of the capital at the moment when he is about to quit it. The lesson may be instructive, but the early career of Jean de Thommeray places him outside our sympathies. He loves first, in a half-hearted way, a young Breton girl he is about to espouse. Under the influence of alight temptation, he yields to the charms of a married woman, whom he subsequently deserts for a *cocotte*. This is the first time a character of this description has been introduced on the boards of the Théâtre Français. Her presence there is scarcely encouraging. M. Mounet Sully gave a not very successful representation of the hero, a part written originally for M. Delaunay. MM. Got and Coquelin, and Madame Favart, had parts unworthy of them. The triumph of the representation was for Mdlle. Croizette, in the unpleasant character to which reference is made above. M. Maubant, Madame Guyon, and Mdlle. Reichemberg, were also included in the cast.

Dramaticossip.

WE understand there is a probability of M. Got appearing in London during the coming season. The engagement of this admirable artist will reflect credit upon MM. Valnay and Pitron.

A BURLESQUE, by Mr. Robert Reece, entitled 'Ruy Blas Righted,' has been added to the programme at the Vaudeville.

'TRICOCHE ET CACOLET,' thanks to the talent of MM. Didier and Schey, has been the most successful of the revivals yet attempted by the French company at the Holborn Theatre. 'Un Corneille qui abat des Noix,' a comedy of MM. Barrière and Lambert-Thiboust, first given at the Palais Royal for the *début* of M. Geoffrey, is announced for Monday next.

THE revival, at the Porte Saint-Martin, of 'Henri III. et sa Cour' is a complete success. This drama, produced in 1829, was one of the first triumphs of the romantic school. Its production anticipated by a few months that of 'Hernani.' It was also the first work of Dumas in what subsequently became his best vein. The revival, the first for seventeen years, excited much attention. M. Dumaine was excellent as the Saint Mégrin, and Mdlle. Dica-Petit clever, though a little exaggerated, as the Duchesse de Guise. The story of the play deals with an intrigue between the Duchess and Saint Mégrin, whom her husband compels her to lure into her chamber, where he is assassinated.

FATE is dealing hardly with the cleverest and most attractive French actresses. There is no chance, we regret to think, of the return of Mdlle. Desclée to the stage, and Madame Chasumont, though she still acts with her old verve, has lost what little voice she once possessed. We hear of a tribute to Mdlle. Desclée, which has been got up in England by a few artists, her admirers.

'CANAILLE ET COMPAGNIE,' by MM. Siraudin, Clairville, and Koning, at the Ambigu-Comique, is a piece of the 'Ticket-of-Leave' type, abounding in robberies and murders. It owes its title to the various types of rogues, beggars, and impostors it introduces.

'LE CANDIDAT,' a drama of M. Gustave Flaubert, the well-known author of 'Salambo,' is in rehearsal at the Vaudeville. M. Delannoy will play the principal rôle.

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Oh Wilkes! must I repeat this name,
And leave the great, the glorious theme
Unsung. No, Muse, the lay begin,
Inspire me with his native gin.

Why it might as well have been remembered in Wilkes's favour, that he did all he could to get rid of the fortune that his father had left him, and with great success, as it has been remembered against him that his father in much earlier years had made money by distilling spirits from grain.

Lord Stanhope, Lord Brougham, Lord Russell, and most of the writers of the present century, have followed the example that Dr. Johnson set in heaping abuse upon the memory of Wilkes. When, a few years ago, a critic attempted in our columns to clear his memory from some of the most scandalous of the charges that had been made against him, it was said that he had "written as an advocate rather than as a judge"; but when grave historians, whose position should have placed them above prejudice, wrote as party pamphleteers against the most popular man of the latter half of the last century, it was difficult to arrive at or even to approach the truth, except by contending against the exaggerations and falsehoods which interest and passion have raised and perpetuated against Wilkes. Junius, who was no blind admirer of Wilkes, put the matter in the right light when he said, "the question to the public is, where shall we find a man who with purer principles will go the lengths and run the hazards that he has done! The season calls for such a man, and he ought to be supported."

As for the immorality of Wilkes's private life, can we go further than Wilkes went himself when he wrote these words?—"I do not mean, sir, to be impertinent enough to the public, whom I respect, to descend to those particulars of private life; the frailties of which I have repented, I will not justify." As for the charge of having written the 'Essay upon Women,' that charge, at all events, has now been given up. It is as clear as is any fact in history, that whoever wrote the Essay, Wilkes, at all events, did not. Wilkes himself stated at the time "that the most vile blasphemies were forged and published" as quotations from the work, and it is these vile blasphemies that are in existence now. Lord Stanhope, who attacked Wilkes as being for certain the author of the Essay, had not only never seen it, but he based his condemnation upon the examination of an essay of a different kind—not even the Essay upon which the

prosecution of Wilkes took place. All the statements on the trial go to show that the Essay was printed in red letter and with a frontispiece and an engraved title. There are many copies in existence now, some of them having lines the same as others, but none that are printed in red letter, and decorated with a frontispiece or engraved title. The copy upon which Lord Stanhope wrote was printed nine years after the trial took place. But setting aside all question as to the present existence of a copy of the Essay, we repeat that it is now virtually admitted that the Essay was not written by Wilkes at all; and the collapse of this, the gravest of the charges, ought to warn historians against crediting without examination those charges that are less serious. Not only was Wilkes not the author of the Essay, but, as he himself pointed out in his letter to George Grenville, he was not, even upon the false evidence given on the trial, convicted as having been the author of the Essay; but he was convicted for having published that which, except upon the occasion of the trial itself, was never published at all.

The facts relating to the trial ought to have been, and we think, at the time were, far more damaging to the Government than to Wilkes. The real prosecutor was the King himself, for the prosecution took place contrary to the advice of the responsible minister. The wish was to damage in the eyes of the public the writer of the *North Briton*.

The evidence produced in support of the case for the prosecution was partly evidence illegally obtained under a general warrant, and partly the evidence of a man bribed to confess himself a thief. On the other hand, we owe to Wilkes and his friends the abolition, or rather the declaration of the illegality of those general warrants.

We referred just now to the private character of Wilkes as having nothing to do with the political controversies that raged round his name; but even here it is worth remark, that while he lived unhappily with his wife, it is clear that he was one of the best of fathers; that his statement in a letter to Junius in 1771, when he was only forty-four years of age, "I live very much at home, happy in the elegant society of a sensible daughter," was literally true; and his daughter herself, a woman of high conduct, seems to have found her mother as unamiable, a person as even her father did, and in her will gave directions that she should be buried, not by her, but by his side.

These remarks have been suggested to us by the publication of an admirable defence of Wilkes and of the other leaders of the opposition under George the Third, by Mr. Rae, the clever author of 'Westward by Rail.' His three biographies are written in a style which is both brilliant and pleasant, and will interest the general reader, while they do not add much that is really new to the knowledge of the student. In his Wilkes essay, Mr. Rae touches on the Junius controversy, but avoids it; although he speaks of the notion of the day, that Wilkes was the author, as "mistaken," and indicates an opinion favourable to Lord Temple's claims, by saying that not enough attention has been given to them. Surely, however, Mr. William James Smith gave attention enough to Lord Temple's claims in editing the Grenville Papers.

Wilkes was generally supposed to be Junius up to December, 1769. There are many incidental facts which favour this supposition. The collected edition of the 'North Briton,' published in 1763, is dedicated "to the English nation by Englishmen." The collected edition of Junius, in 1773, is dedicated "to the English nation," and the letters are said to be "written by one of yourselves." There is a certain similarity of style between Wilkes and Junius, but we agree with Mr. Rae that Wilkes was probably not Junius. On the other hand, we distinctly differ from him when he indicates a leaning to Lord Temple's claims. Every fact, incident, conjecture, and speculation that could possibly be adduced to strengthen the opinion that Lord Temple was Junius has been dealt with by Mr. Smith in the essay prefixed to the Grenville Papers. The only bit of real proof that Mr. Smith attempted was that which rested upon the letters marked "Anonymous" by George Grenville being letters of Junius—this fact being made out from a similarity of handwriting and the signature "C." But it has been shown that there were dozens of persons writing at the time with the signature of "C," and there is no more reason to suppose that the "C" of the anonymous Grenville letters was Junius, than to suppose that he was one of the rejected "C's" of the *Public Advertiser's* notices to correspondents, inasmuch as this rejected "C" dated from the place where Lord Temple lived. As for handwriting, fifty persons have been "proved to be Junius" by comparison of handwriting. One of the great arguments against Lady Temple having been the amanuensis of Lord Temple in connexion with the writing of those letters is, that Junius corresponded with several of Lord and Lady Temple's intimate friends, to whom her handwriting must have been perfectly well known. The impossibility that Lord and Lady Temple could have been Junius without employing an agent in London who must have been entrusted with the truth and with a large amount of responsibility as to the dates of the appearance of the letters, is another strong argument against the theory. The most tremendous obstacle to the theory is, however, the want of genius on the part of the Temples, who, though individuals of considerable ability, were persons of an ability of a wholly different kind from that of Junius, and totally wanting in the vigour for which that writer is distinguished. A scrap-book of Lady Temple, which was in the possession of Mr. Smith, gives evidence against the Temple theory almost as strong as that of the dates. Lady Temple began pasting into this book cuttings from the *Public Advertiser* in 1768, and she continued her cuttings there in 1769. A list of the cuttings that she made shows that, as acting either for herself or Lord Temple, she wished to retain everything bearing upon Wilkes, but as regards Junius, she cut out only the strongest of the avowed letters, but none of the miscellaneous letters, even of those the Junius authorship of which is certain; which shows that, supposing she acted of her own motion, she had strong opposition feelings, but no knowledge of the subject.

Again, Lord Temple quarrelled with Wilkes in November, 1769, and they never spoke afterwards, whereas Junius opened personal

communication with Wilkes in August, 1771. Junius, also, attacked Lord Grafton for quarrelling with Wilkes long after Lord Temple had quarrelled with Wilkes. We go further, and maintain that Lord Temple did not even know who Wilkes was. Counsellor Darell was Lord Temple's lawyer. He supplied Junius with his legal information. According to a well-informed writer in the *Gentleman's Magazine* for February, 1831, the very legal citations "were sent by him from Stowe to Mr. Woodfall." At a later date they were sent to Junius through Wilkes, who was a great friend of Darell's. We may add, that we have before us as we write a confession by Mr. Smith, the learned and painstaking editor of the Grenville Papers, couched in the following terms: "Alas! for the one thing needful—the one proof! I have none; not a shadow of a proof. If I have been led into any too confident expressions, I shall regret them. I have only endeavoured to do what most of my predecessors have done—'make out a case.'" Mr. Rae has not "endeavoured to make out a case," but he has indicated his belief in a "case" that has never been "made out."

On the whole, however, we not only agree with Mr. Rae's conclusions, but are grateful to him for having produced an interesting, a truthful, and a wholesome book.

ASHANTI.

Ashanti and the Gold Coast, and what we know of it: a Sketch. By Vice-Admiral Sir John Dalrymple Hay, Bart. (Stanford.)
Fanti and Ashanti. By Capt. H. Brackenbury and J. L. Huysha. (Blackwood & Sons.)

VERY little is known even now about the Gold Coast and the Ashantis, though we have been at war with the latter for nearly a year. Many works have been published from time to time on the subject, but till the other day they were, for the most part, buried in the dust and oblivion of the back shelves of public libraries, or the remote corners of the stalls of those who deal in second-hand books. During the past six months our newspapers have been filled with discursive essays and scraps of information about Fantis and Ashantis; but few, save professional journalists or lecturers, have mastered and digested the facts stated. The two books before us, therefore, most opportunely supply a crying want; and it is not too much to say that it is the fault of the reader if he rises from a perusal of them without, at all events, a fair outline knowledge of the theatre of war, and of both our allies and foes. The authors, moreover, trace in a clear manner the history of our dealings at different times with the Ashanti nation.

The public is in the habit of speaking of the whole of the tribes in the British Protectorate as Fantis; but this is an error. The Fantis constitute only a small portion of the protected tribes. The Fantis occupy the country "included nearly within the curvature of the River Pra, and touch the Wassaws on the west, the Assins on the north, the Aquapans on the east, and on the south the sea-coast." They were originally, it is stated, of the same race as the Ashantis; but the marked physical differences between the two nations seem to negative this supposition, the

Fantis being as superior in size and strength to the Ashantis as they are inferior in courage. The Fanti kingdom has for some years past been broken up, and consists now of a host of petty states loosely confederated. The principal states in the Fanti country are Cape Coast, Anamaboe, Abra, Dunquah, Dominassie, Man-kessan, and Ajimacoo. Besides the Fantis there are five large independent tribes in the Protectorate, namely, the Assins, the Akims, the Aquapims, the Wassaws, and the Denkeras, besides other smaller tribes, such as the Apollonias, the Ahantis, Tufels, Elminas, Accras, and Kroboos. Save under the pressure of a common danger, none of the six large and the other smaller tribes ever act together, their only tie in ordinary times being the so-called British protection. The Ashantis are, however, more interesting to us at present than the protected tribes, and Sir John Dalrymple Hay gives a brief but valuable sketch of the growth of the nation:—"When the Moslem invasion of Western Europe was stemmed, and the Christians re-asserted their superiority in Spain, the Moors turned the tide of conquest towards Central Africa, and on the banks of the long mysterious Quorra, or Niger, established their seat of empire at Timbuctoo. They advanced gradually to the Kong mountains, pushing before them the aboriginal race of Central Africa, and having driven them into the low-lying countries between the Kong mountains and the sea, the tide of Mahometan conquest expended itself in establishing the kingdom of Gaman." Among these aboriginal tribes were the Ashantis, whose capital was, about the year 1700, fixed at Coomassie, by Osei Tutu, who, being able to bring 60,000 warriors into the field, conquered or brought under tribute the whole of the Protectorate, except Denkeras, and the districts lying between Ashanti proper and the Kong mountains. Denkeras soon ceased to be an exception, and, after a bloody war, acknowledged the supremacy of Ashanti. The history of Ashanti for many years is one constant narrative of unsuccessful efforts on the part of feudatory states to shake off the yoke of their suzerain, varied by wars between Ashanti and the rival power of Dahomey. At the beginning of the present century, the Ashantis first came into contact with us through an invasion of Fanti territory. This inroad took place in 1807, and from that time till the present date, excepting the fifteen years during which Capt. Maclean was Governor of Cape Coast Castle, a state of war, more or less active, has prevailed.

It will be remarked by the reader of the two books before us, first, that Ashanti wars generally last a long time; secondly, that we have never yet established among the Ashantis a conviction that our military power is irresistible. In both books there is much valuable information concerning the nature of the country, the mode of fighting, and the relations between us and the Fantis. In short, the works are what they aim at being, popular handbooks to the Gold Coast.

CAUSES CÉLÈBRES.

A Collection of Reports of Celebrated Trials, Civil and Criminal. Edited by W. O. Woodall. Vol. I. (Shaw & Sons.)

It will not surprise Mr. Woodall to learn that we hesitate to say whether his book should be

judged as a work for the criminal advocate or as a performance for the general reader. Indeed, he seems to share our uncertainty on this point, and throughout his labours to have been in doubt whether he were writing for the lawyers or the laity. In his Preface he says: "My object in preparing this volume of reports is simply to present, for the use of the profession generally, in a convenient form, a collection of some of the more important and interesting trials of modern date"; and in the body of his publication he inserts a report of the trial of Frère Léotade, "with a view of rendering the case of Léotade more generally known to English readers." It accords with this uncertainty of purpose, that whilst he in some places burdens his narratives with details which none but lawyers will care to peruse, he in other places, out of regard for the taste and morals of the drawing-room, is reticent about matters that should be mentioned frankly and precisely in a work for professional inquirers. Under the circumstances, we may fairly assume that his interest in curious trials having been roused by the *cause célèbre* which is slowly coming to an end in Westminster Hall, Mr. Woodall resolved to make a collection of famous causes which should entertain the public whilst being of service to legal practitioners; and that having lost heart for his undertaking, on seeing its magnitude and several difficulties, he has thrown into a volume such few materials as he had gathered for a grand achievement. The vague promise of the "Vol. I." on his title-page may be regarded as a convenient form of apology rather than an expression of serious intention. Many years will probably pass before the appearance of "Vol. II." Anyhow, the present result of the compiler's labours is not likely to bring him any encouragement to continue them. Comprising six cases, five from English records and one from the criminal annals of France, the volume opens with the proceedings taken in 1817 and 1818 against Abraham Thornton for the murder of Mary Ashford, which gave occasion for the enactment of 59 Geo. 3. c. 46, abolishing appeals of murder and wager of battal. The story of the girl's mysterious death, and its ludicrous consequences, is so familiar to legal practitioners, that Mr. Woodall can scarcely have imagined them in need of further instruction on the affair, or on the ancient law, which it rendered laughable. Every law-student has smiled over Blackstone's description of the judicial combat, and knows half-a-score books that set forth the facts of the Erdington tragedy, and the ensuing farce in the King's Bench. So far as the lawyers are concerned, Mr. Woodall deserves no thanks for seventy-four pages on the stale subject. Nor was it needful for him to remind the general reader of incidents which, having more than fifty years since produced a mass of popular literature, have in later time been repeatedly re-told in magazines and newspapers. No comparatively recent tale of crime or disaster has found a larger number of effective narrators than this story of a servant-girl, whose diminutive and spiritless brother dared not face her supposed murderer in a fair fight—for truth and justice. It may be found in the 'Old Stories Re-told,' which Mr. Thornbury wrote hastily for *All the Year Round*, and republished as a separate volume. Mr. Thornbury's version is not severely accu-

rate. Indeed, he was guilty of a droll mistake when he assumed that the processes of "appeal" and "battel" had their origin in some "rusty old Act of Parliament." But, treating the familiar subject in his peculiar style, he produced a paper that is superior to Mr. Woodall's longer chapter.

Jumping from 1818 to 1833, over years fruitful of famous trials on which he might have worked advantageously, Mr. Woodall gives us the prosecution of Josiah Phillips for publishing a libellous account of Sellis's murderous attack on the Duke of Cumberland and subsequent suicide. A worse selection it would be difficult to imagine. Bad on several grounds, it is execrably bad on the score of taste and decency. The case presented no feature of legal interest, and is memorable only from the rank of the person to whose pain and discredit the libeller revived certain odious and groundless suspicions. All that the defending counsel could do for his client was to question the discretion of his professional opponents, and to argue that so august a personage as His Royal Highness was imprudent and forgetful of his dignity when he put the law in action against his defamers. In the first instance, the libel was penned to gratify private malignity and the vulgar appetite for scandal against people of rank. It would be absurd to suggest that Mr. Woodall had any personal or even unamiable motive in fishing up this almost forgotten business; but its appearance in his book will please only those whom no writer should wish to please. The other English cases are those of Tawell the murderer, the Rev. William Bailey the forger, and Thomas Provis the forger and impostor, who, just twenty years since, proclaimed himself the son of Sir Hugh Smyth, and heir to that baronet's large estate. Told for the public rather than the profession, the report of the murderer's trial is, upon the whole, a creditable piece of work, though, in his care for the ladies, the reporter is not sufficiently mindful for the lawyers. Mr. Woodall alludes to the culprit's confession; but in forbearing to state its one important revelation he withholds the fact which makes the crime worthy of recollection. Like our present Claimant's case, the case of Thomas Provis was a drama of two acts. Opening with a civil suit, it closed with a criminal prosecution; and it was attended with several circumstances which the proceedings in the later *casus célèbre* could not fail to bring to recollection. The impostor's counsel in the civil action was the same lawyer who, as Chief Justice of the Common Pleas, presided at the civil trial of the Tichborne case. Provis had no sooner broken down utterly in cross-examination, than Mr. Bovill deemed it incumbent on his honour to throw up his brief, and cease to fight for an obvious impostor. It is, moreover, worthy of remembrance that the forger and fraudulent claimant was under the impression that he had not committed legal forgery in fabricating the spurious signatures of a dead man.

"In his defence," says Mr. Woodall, "he made a long rambling speech, raising what he deemed to be a point of law, that a man could not be convicted of forging the name of a person who was dead. This objection the judge, Mr. Russell Gurney, who, in consequence of the sudden death of Mr. Justice Talford, was presiding at the trial, overruled, and

the jury, after a few minutes' deliberation, returned a verdict of guilty both of forgery and of the uttering, and the prisoner then received the well-merited sentence of twenty years' transportation."

At the assizes which disposed of the pretensions of Sir Hugh Smyth, *alias* Tom Provis, to the unqualified astonishment of the hundreds of fools who had shown their respect for him by lending him money for the prosecution of fraudulent claims, a man named Castro was also put on his trial.

Bailey's case is the most fortunate of Mr. Woodall's selections; for whilst it presents several points that deserve consideration, it has slipped from the general memory. A clergyman of the Church of England, and Incumbent of St. Peter's Chapel, Queen's Square, Westminster, the Rev. William Bailey, just thirty-one years since, claimed from an executor 2,875*l.*, in payment of a promissory note alleged to have been given to the claimant by Robert Smith, the notorious miser of the Seven Dials. Of course the claimant had a story of the considerations for, and the circumstances under which the deceased miser had given first an I. O. U. and then the promissory note. But the executor declined, on sufficient grounds, to pay the money. A civil action ensued, in which the Rev. William Bailey was worsted and completely discredited. Then came the criminal trial, that resulted in the culprit's conviction and transportation for life. Perhaps the most remarkable feature of this extraordinary case was the reckless daring with which the baffled cheat, in the interval between the two trials, endeavoured to suborn evidence for use at the approaching criminal investigation.

"My name is Bryant Kearney," said one witness at the criminal trial. "I sell fruit in the streets. Some time since, I was selling fruit in Brompton Road; I think about the 1st October last. The prisoner, who up to that time was a perfect stranger, came up and asked me how I was getting on. I told him I got on the best I could, but bad was the best. He then asked me if I knew anything about the law. I told him I did not. He then said he had lately been engaged in a lawsuit, which he had lost, because the opposite party had three witnesses and he only two. He asked me if I would be a witness for him. I said I would."

The desperate rogue gave the costermonger a shilling as "earnest," and arranged to pay him 30*l.* for his false testimony. But before the time for perjury came, the imperfectly virtuous costermonger decided to speak and earn his money on the side of justice and social order.

MR. BIRKS'S ETHICS.

First Principles of Moral Science: a Course of Lectures delivered in the University of Cambridge. By T. R. Birks. (Macmillan & Co.)

THE Rev. Thomas Rawson Birks is, our readers may be aware, Knightbridge Professor of Moral Philosophy in the University of Cambridge, and in that capacity appears to have delivered, in October and November 1872, a course of thirteen lectures, upon the "Certainty and Dignity of Moral Science, its Spiritual Geography, or relation to other main subjects of human thought, and its Formative Principles, or some elementary truths on which its whole development must depend." To this "small sheaf of first-fruits" he has also

"ventured to append" a college prize essay, written just forty years ago, and delivered in Trinity College Chapel in December 1833; and, in fine, he "commits the work to the blessing of Him, without whom nothing is strong, nothing is holy, the only Fountain of moral insight and true wisdom, the uncreated and eternal Goodness, in whom all truth dwells in its perfect fullness, from whom its streams proceed, and to whom they return, after watering the wide universe of moral being through which they flow."

Considering who have been Mr. Birks's predecessors, we took up the volume with some interest, hoping to find in it, if not any distinctly new ideas, yet, at any rate, a new and fresh treatment of old and familiar subjects. We were anxious, for instance, to know what Mr. Birks might have to say *ex cathedra* about "the doctrine of utility," or about "the true place of moral science," or about "the certainty of moral truth." None of these three great questions has been as yet altogether exhausted; and upon each we anticipated the remarks of the Knightbridge Professor with a certain degree of curiosity. It may be our own fault; but we confess that, after diligent study, we find ourselves altogether unable to discover what is or what is not the Professor's view, either upon these points or upon any other of what he very properly calls "those great questions which give birth to rival schools of ethical teaching, and have perplexed and divided the judgments of moralists for thousands of years." Not that the Professor does not take a sufficiently exalted view of the science which he has to expound.

"Ethics, then," he assures us, "in one word is the Science of Ideal Humanity. It sets before us Man, not as he is, but as he ought to be. It implies a standard of right and wrong, which does not depend on the actual state and conduct of mankind, and is not fixed by past experience, but which shines out amidst the storm-clouds of human passions and vices like a rainbow of hope and promise, pointing onward to something bright, excellent and glorious, not yet attained. This science of Ideal Humanity is the true mainspring of human progress, which really deserves the name. And it forms also the natural transition to the best and highest field of human thought, Divine Theology. The connexion is no mere result of fancy, or philosophical reasoning. It is woven into the very texture of Christian faith. For this is the grand 'mystery of godliness,' on which the whole fabric of the Christian revelation depends, that the ideal Man is no other than the Incarnate Son of God."

All this is very well—very re-assuring. But about "conscience" or the "moral sense"! Is it innate, or connate, or acquired? Is it simple and primary, or is it the product of association? If it be a "form" only, whence are we to get its concrete contents? How far has it been adequately described by Shaftesbury, by Hutcheson, by Butler, by Kant? These are the kind of questions upon which—*pace* Birks—we should have expected a Knightbridge Professor of Moral Philosophy to dwell. Instead of this we find—and most sound and wholesome doctrine it is—that "an awakened conscience, fully alive to the claims of duty, which looks up with reverence to a law it cannot alter and is bound to obey, is the first essential of true morality, the only genuine passport to the temple of ethical science. Where this is absent, learned specu-

lations on moral theories, and on schools of ancient and modern thought, become immoral trifling, bewildering to the reason and deadening to the heart." Conscience, however, is not always, it seems, equal to its responsibilities. "When the brightness and beauty of a high moral standard has dawned on the feeble and tempted spirit, the first impulses of awakened thought need to be sustained by prayer for Divine help, and the hand to be stretched out eagerly, to meet the proffered succour of heavenly grace." None the less it is in the main to be trusted. "All human standards of weight and time and measure imply a deeper law or fact of nature on which they depend. And human conscience, in like manner, in all its diversities and partial errors, points upward silently to a law of eternal and unchanging righteousness, whose seat is the bosom of God, and whose voice is the harmony of the world, the music of the celestial spheres." Now, we are not exaggerating when we say that this is all that the Rev. Rawson Birks, Knightbridge Professor of Moral Philosophy in the University of Cambridge, has to tell us about "conscience." And very little it is.

Nor does Mr. Birks appear to better advantage as a controversialist. To Mr. Herbert Spencer's 'Psychology,' a work of some value, we should say, he refers *obiter*, and in the midst of some of his own flowers, as containing "modern theories for manufacturing some miserable semblance of a conscience out of the transmuted instincts of the ape or baboon." And upon Mansel, who, at any rate, knew what he lectured about, our Professor is equally severe.

"The doctrine, lately taught by some eminent writers, that nothing can be known of God and His moral nature, because He is an infinite Being, is directly opposed to the whole scope and aim of the Christian revelation. Its effect, whenever consistently held, must be to destroy all Theology and all Ethical Science at one common blow. In the hasty recoil from speculative theories of religion, the rivals and substitutes of Christian faith, it would plunge the world and the whole church into a gulf of hopeless darkness. But the view is not more opposed to the teaching of Scripture than to the voice of conscience and sound reason. All truth is so closely linked together, that a fatal necessity of entire ignorance in any one field of thought must extend its influence, like a mist of gloom and obscurity, to all the rest. If we know nothing at all on any subject of which our knowledge is not exhaustive or complete, no person or thing in the wide universe can ever be really known."

We tried for fully ten minutes to understand what it was that Mr. Birks intended to convey by this last sentence, and we recommend the attempt to those who have time to waste, and are fond of conundrums. Our efforts to grasp Mr. Birks's proof of the proposition that "morals are a progressive science" were more satisfactory. Man, it seems, was created at first "in the image of God"; *ergo*, he has "moral capacities." It has been written "woe to them that call evil good, and good evil"; *ergo*, he was intended to use them. It has also been written, "to him that hath shall be given, and he shall have more abundance; but from him that hath not shall be taken away even that he hath," *ergo*, by the use of his moral faculties man gets more and more moral from day to day. *Ergo*, "morals are a progressive science." Q.E.D. We hardly care to say what we think of such moral philo-

sophy as this. What would happen to a candidate for a Fellowship at a good Oxford College—Oriel, say, or Balliol, or Merton—who, being asked whether ethics were progressive, were to reason *more Birksigero*, is too terrible to be thought of.

Mr. Birks has mistaken his vocation. He may, or he may not, have a profound acquaintance with the science he professes; but of any such acquaintance, if it indeed exist, this "small sheaf of first-fruits" gives absolutely no evidence. It is not in any sense a volume of lectures upon moral philosophy; it is simply a collection of indifferent sermons, about up to the mark of a third-rate Bampton lecture. What, for instance, are we to make of a Professor of Moral Philosophy who delivers a lecture upon 'Eternal and Immutable Morality,' and concludes it with a peroration such as this?—

"The great truths which form the objects of Moral Philosophy are no mere gas-lights of earth. They are stars which shine down upon us from the upper firmament. Their light may too often be clouded and obscured by the mists of earth, and lost for a time from our view. But let the mists be dispersed, and they shine out once more, pure and bright as in the first infancy of the world. And when we follow their sacred guidance, they lead our thoughts upward from this land of strife and shadow where we have often to walk in darkness, to a region of light, purity, and peace, the ante-chamber of His palace who sits enthroned in the beauty of holiness without stain, and goodness without measure, above the water-floods for evermore."

Such rubbish—for rubbish it is—is little short of a deliberate insult to the understanding. Let us suppose a young unattached student at Oxford, reading for honour, and to whom every shilling has its value. He hears that the Knightbridge Professor of Moral Philosophy in the University of Cambridge has published a volume of lectures on the 'First Principles of Moral Science,' and he invests 8s. 6d. in the purchase of it. All that can be said is, that he will have been cruelly disappointed.

Mr. Birks announces that he intends, in the course of the present year, to deal with "Controversial Ethics" "by a review, first, of Modern Utilitarianism, as expounded by Paley and Bentham, and recast by Mr. Mill into a different form; and next, of modern Cambridge Ethics, represented by the Discourse of Prof. Sedgwick and the writings of my three eminent predecessors." If he is as good as his word, he will first have to read a few books bearing upon ethical questions. This is matter of congratulation, as at present the Professor appears to entertain precisely the same ideas upon ethical questions as those he held when, "just forty years ago," he delivered, in Trinity College Chapel, the "college essay or declamation," appended to the present volume. Of this *opus magnum* he placidly observes:—"I believe that the thoughts it contains, however youthful the style, are reasonable and important at the present hour. They secured at the time a favourable notice from Dr. Chalmers and some other distinguished men. But I reproduce them here for a double reason. They are a pledge that the views held in the present volume, and others which may follow, are no hasty product of recent study, but convictions only formed and deepened by all the

study and reflection of so many years." In other words, Mr. Birks knows at present about as much of moral philosophy as he knew "just forty years ago." This is not encouraging, and we hardly dare venture to hope that the forthcoming lectures on "Controversial Ethics" will be in any sense "the product of recent study."

It is perfectly fair to judge of a Professor by his published lectures. They challenge comment. Who then, we ask in all humility, is responsible for the election to the Knightbridge Professorship? Who tempted Mr. Birks out of the parish pulpit, which his style is so well fitted to grace, into the chair, for which he appears to be about as well qualified now as he was "just forty years ago"?

LANCASHIRE.

Lancashire Worthies. By Francis Espinasse. (Simpkin & Marshall.)

MR. ESPINASSE has compiled an interesting volume, and has honestly recorded all his authorities. We are at a loss, however, to discover on what principle his selection of worthies has been made. His volume contains thirteen biographical sketches. Lancashire can furnish thrice the number. If Mr. Espinasse could not include all, he might certainly have made a better selection. What, for instance, has Barton Booth, the player, to do in this company? What connexion had he with Lancashire? What did he achieve for the public good to make the county proud of him? Booth was a Lancashire man, it seems; but he early left the county, and there is no proof that he ever returned to it. Intended for the Church, he became an actor. He was a good one. He was the original, and, perhaps, unequalled representative of Addison's Cato. He married the Santlow who had been the mistress of Marlborough and of Craig; and he had many social qualities. He loved good wine and rich dishes, and he died comparatively early. It would be as reasonable to include Edmund Kean among the worthies of Middlesex as to enrol Barton Booth among the worthies of Lancashire. We should like, moreover, to know by what process Barton Booth is set down as an "ancestor" of Wilks Booth who shot President Lincoln. Kean used to say that he, Edmund, belonged to the ducal house of Norfolk.

We no less object to the two Stanleys, the first and the seventh Earls of Derby, being enrolled among the especial worthies of Lancashire. The first Earl (Lord Stanley) and his brother Sir William, when the question of dominion in England lay between York and Lancaster, thought only of themselves, and nothing at all for their country. They saw virtue only on the winning side, and had in them none of the sentiment which prefers to support the losing cause. By wavering, which was treachery, by shifting and shuffling, and meanness, the Stanley of Richard and Richmond days won domains and a peerage, above all his fellows in dexterous instability. Richard lost Bosworth Field by the villainy of a Stanley (Sir William, brother of the peer), whose desertion to Richmond transferred the crown to a king of a darker character than Richard. Well might Cateby, in the will he wrote just before his execution, pen this

cry of anguish:—"My Lord Stanley, Strange, and all that blood! help! and pray for my soul! for ye have not for my body, as I trusted in you!" Sir William Stanley got small thanks for the rush he made from Richard's to Richmond's side at Bosworth. Having manifested sympathy for Perkin Warbeck, and possessing wealth which Henry the Seventh coveted, William Stanley was tried and put to death, 1495. Henry had come to the conclusion that William was a traitor, and, as Bacon says, "that at Bosworth Field, though he came time enough to save his (Henry's) life, yet he stayed long enough to endanger it." The execution of William Stanley did not diminish the calculating loyalty of his brother, the first Earl of Derby. The Earl's will (he died 1504) may yet be read, in which he bequeaths "to my Lord the King a cup of gold; and I pray him to be a good Lord to my son, and to the performance of my will, as I shall have been a true servant." The son, George Stanley, Lord Strange, died in his father's lifetime, 1497, and the Earl was succeeded by his grandson. It is quite clear that neither York nor Lancaster could put the slightest trust in a Stanley.

There is more ground for enrolling James Stanley, seventh Earl of Derby, among these Worthies, than the first Earl. He is best known for his zeal in upholding the cause of Charles the First, and of royalty generally. As a soldier, for his splendid victory at Wigan, where, with 600 cavalry, he defeated Lilburne, and that Colonel's 3,000 horse, he merits the highest praise. His hard fate, after his capture at Worcester, where promise of quarter was made, in spite of which he was beheaded, will always secure for him the sympathy of those who can respect men who, notwithstanding cruel destiny, meet their fate with noble dignity.

Between the first and the seventh Earl there were but two of any note, and they were not of great merit. Edward (third Earl) married his daughter to the Lord Stourton, who was justly hanged for a cowardly murder. Ferdinando (fifth Earl) is supposed to have been bewitched. In the Harleian MSS. there is a record which says:—"10 April, 1594, about midnight was found in his Honour's bed-chamber, by one Mr. Halsall, an image of wax, with hair like unto the hair of his Honour's head, twisted through the belly thereof..... This image was hastily cast into the fire by Mr. Halsall, before it was viewed, because he thought by burning the same he should relieve my Lord from witchcraft, and burn the witch who so much tormented his Honour; but it fell out contrary to his love and affection, for after the melting thereof his Honour more and more declined." And after his honour's death, without male heirs, his Countess fought fiercely for her daughters' rights against his brother and successor, not for the Earldom, but the baronies that had gone with it previously; and she succeeded in carrying off for those ladies the baronies of Strange, of Mohun, Barnewell, Bassett, and Lacy; and might have carried off the sovereignty of the Isle of Man, it is said, but that she sold it for money. This sovereignty, however, was certainly held by Baron Strange (Duke of Athol), who in the reign of George the Third sold all his sovereign rights for a very modest sum. This was done in 1765. The sovereignty was sold for 70,000*l.*; for

certain sacrifices of revenue from estates, &c., Baron Strange obtained about 133,000*l.* more. Fancy obtaining the first-named sum for giving up the right of hanging men, and making yourself exceedingly disagreeable by levying taxes!

The brother and successor of Earl Ferdinando was a scholar and a traveller. Earl William was perhaps a little sulky over the loss of the baronies, for he shut himself up and left his son to manage the estates, and other people to write songs upon him. That son was the seventh Earl James, the great Royalist. When he first appeared in public as a determined supporter of monarchy, he found a determined opponent in his cousin, Sir Thomas Stanley, who advocated Puritanism and popular government. It is a common thing to hear the present Earl spoken of as being descended from the "Royalist martyr," but the present Earl of Derby is lineally descended from the above Sir Thomas, great ultra-Radical of those revolutionary times.

The life of the seventh Earl is a chapter in the history of England; but there are domestic details and social features connected with it which give it a certain amount of interest. The late minister, Earl of Derby, was seventh in descent from the seventh Stanley, who had borne the title of Earl, and who was beheaded for sticking to his Royalist principles at Bolton. The late Earl, we know not wherefore, had a particular regard for the butchers of Preston, who, indeed, are said to have always been staunch supporters of the Stanleys. As late as 1865, the Earl and Countess received at Knowsley three hundred Preston butchers, masters, men, and the wives of such as were married. The guests were treated to dinner and tea. Why this especial friendly relation should be kept up between the Stanleys and the "fleshers" is a question we cannot solve. The late Earl, however, is said to have had a reason for everything, and we may presume there are very good grounds for the favour from time to time shown by his house to the butchers.

Some of the wealth of the Stanleys, confiscated in the Commonwealth days, has gone in strange directions. Thus, the Hawarden estate in Flintshire fell into the hands of "rascal Glyn," who had no more principle than the Stanleys of the Bosworth days. The estate is still in the hands of a descendant of the famous, or infamous, Serjeant Glyn, namely Sir Stephen Glynne, Bart. The sister of Sir Stephen married Mr. Gladstone, and the old possession of the Earls of Derby is now the country-seat of the Prime Minister of England.

The other worthies contained in this volume are, first, Oldham, better remembered as founder of the Manchester Grammar School than as Bishop of Exeter (1504-19). He was a munificent man, who died poor. "Unlike some modern bishops," says Mr. Espinasse, "the founder of the Manchester Free Grammar School and benefactor of Corpus had evidently no ground for anticipating that his personalty would be sworn under any very large sum." Next comes worthy John Bradford, the martyr, son of gentle parents, born in Manchester, and who, in the Marian persecution, "endured the flame" (in Smithfield) "as a fresh gale of wind in a hot summer's day." Not least among the "Lancashire Worthies" figures

Jeremiah Horrocks, the poor, studious parson of Hoole, who discovered, in October, 1639, what had escaped the sharp scrutiny of Kepler, that on the 24th of the following month there would be a transit of Venus over the sun's disc. Under what circumstances Horrocks witnessed the phenomenon is thus capitally told:—

"As the time drew nigh, Horrocks was all anxiety and expectation, and, to make assurance doubly sure, he began to watch on the forenoon of the 23rd. His simple apparatus was a telescope adjusted to an aperture made in a darkened room, so that the image of the sun should fall perpendicularly on, and exactly fill, a circle of about six inches inscribed on a piece of paper, and divided into the usual 360 degrees. In his interesting little Latin tract, the *Venus in sole visa*, overflowing with a beautiful enthusiasm, a poetry and genuine devoutness, which give it a singular charm, Horrocks has described what was seen, or at least observed, by no eyes but his own and Crabtree's. From noon on the 23rd, so long as the sun was above the horizon, he watched for four and twenty hours with only one, and that one a significant, intermission. In 1639, the 24th of November fell on a Sunday, and he describes himself as watching on that day 'from sunrise to nine o'clock, and also from a little before ten until noon, and at one in the afternoon, being called away in the intervals to matters of greater importance, which for such secondary occupations it would have certainly been improper to neglect (*alvis temporibus ad majora avocatus quæ utique ob hæc parerga negligi non deuit*). In point of fact the Rev. Jeremiah Horrocks had to perform morning and afternoon service to his simple and scanty flock in the modest church or chapel at Hoole; and, for once in his life, it may be suspected, he was a little—a very little—glad when both were over, and he could rush back to his darkened room, with its telescope and disc of paper. 'At fifteen minutes past three in the afternoon, when I first had leisure again to renew my observations, the clouds were entirely dispersed, and invited my willing self to make use of the opportunity afforded, it might seem by the interposition of heaven. When lo! I beheld a most delightful spectacle, the object of so many wishes: a new spot of unusual magnitude, and of a perfectly circular shape, so completely entering the left limb of the sun that the limbs of the sun and the spot precisely coincided, forming an angle of contact. Not doubting that this was really the shadow of Venus, I immediately set to work to observe it sedulously.' The happy Horrocks was rewarded, and for half an hour, until the sun began to set, he made his unique and fruitful observations."

Humphrey Chetham is, of course, in this roll of men of whom Lancashire is proud, "to remind merchant and manufacturer that nearly the first Manchester trader of any note was also one of the most generous and thoughtful benefactors of the city where his fortune was made." In another way, Cromwell's Major-General Worsley is not undeserving of mention. He was a Manchester linendraper's son, was the first M.P. for Manchester, and was the man who carried off the mace (but was not allowed to keep it, as he seemed inclined to do) when Cromwell gave the order to take away "that bauble." This hot Puritan is the sole person of that persuasion whose dust was overlooked when Charles the Second swept all the other Puritan dust out of Henry the Seventh's chapel. We hardly know why Jacobite Byrom, the stenographer, and epigrammatist, and small poet, finds a place here, except that the record affords a good opportunity of giving some instances of old-fashioned Manchester life. In the early part of the last century an "eminent manufac-

turner" in that place "was at his warehouse at six in the morning." At seven, he, with his family and apprentices, breakfasted together off oatmeal pottage taken with spoons first dipped into a basin of milk; and there was only one dish and one basin on the table! Byrom came to be a little squire. He shares with John Collier (better known as "Tim Bobbin") the merit of writing and publishing works in the vigorous old Lancashire dialect; but in this Tim beats Byrom out of the field. Collier was born under Queen Anne and died under George the Third. He was one of nine children of a Lancashire curate, who kept them all on 30*l.* a year. Tim was in his teens before he knew of such luxury as treacle in his water pottage or spread on his jannock. Tim sold books at last, and we may see why he did not particularly prosper, in the following words in a letter to his son:—"I have drunk punch betimes as customers came in. Make sure to keep sober, which is more than he could do who is, dear Charles, your loving father," &c. We take it that one of the noblest of the benefactors of Lancashire was "the great Duke of Bridgewater," who by his canal-making opened up coal-fields that would otherwise have been unworkable; and who prudently rushed in where capitalists feared to tread. If a disappointment in love drove him to it, never did man adopt a remedy so profitable, not merely to himself, but to whole succeeding generations. Not that humbler "Lancastrians" have not been as useful, in their way, to such generations; such as Kay, by his invention of the fly shuttle; and Hargreaves, by that of the spinning-jenny, or by the application of the idea out of which Hargreaves achieved the reality. But the stories of Kay and Hargreaves are as full of melancholy as of glory. They got small thanks and much cruel persecution for the benefits they conferred on their fellows. Wiser altogether in his proceedings, Arkwright, the Bolton barber, protected his invention for spinning cotton by rollers. He established himself at Nottingham, and, in 1769, "enrolled the specification of his famous first patent." Mr. Epinasso defends Arkwright from the charge of having grown famous and wealthy by taking advantage of the ideas of people who did not know how to weave successful reality out of ideal speculations. After all, it is not he who has in his mind a certain machine, but he who builds it materially, and sets it in motion actively, who is the real inventor. Arkwright, perhaps, was not indebted to the dreams of the dreamers, but he was wide awake himself, and by his vigilance and industry was not only the founder of the factory system, but made a colossal fortune. It is doubtful if he would have long kept it. Arkwright's mind became, to use a good old-fashioned word, "unwholesome." His ambition was to be (at last) a monopolist, to buy up all the cotton in the world, and get his own price by the manufacture from it. Cotton gambling has ruined many a good man since; and it was lucky for the ex-barber that he vanished from the scene before his fortune and castle had vanished from him, leaving him nothing but his naked knighthood. This story is the most interesting of an interesting series.

Calendar of Letters, Despatches, and State Papers, relating to the Negotiations between England and Spain, &c., 1525-6. Edited by Pascual de Gayangos. (Longmans & Co.)

WITHIN the limits of a short article, anything like a detailed examination of this bulky Calendar, which would be at all satisfactory to the historical student, is simply impracticable; and we can do no more than indicate a few of the most important documents and letters falling chronologically within the years to which this Calendar refers.

The immense mass of material collected and arranged by Herr Bergenroth and Mr. Brewer, and already accessible in print, still leaves the last twenty-two years of Henry the Eighth's reign to be dealt with from the so-called Simancas records. Of these Señor Gayangos's Calendar embraces only two, the years 1525 and 1526. In 1868 Herr Bergenroth had completed two volumes of Calendar and one supplementary volume, and which he carried down to February, 1525, but since his death, under most melancholy circumstances, many original papers and letters which he had no opportunity of consulting, have, owing to discoveries made at Vienna, Brussels, and in Spain, become available, and have been incorporated by Señor Gayangos in his volume (commencing in January, 1525, and closing in December, 1526). The 1,050 legibly printed pages are filled with matter of great historical value and import.

Herr Bergenroth's volume terminates with the battle of Pavia (24th February, 1525). Señor Gayangos's commences with a letter of Louis de Flandre, better known as M. de Praet, whom the Emperor Charles had left as his ambassador at the English Court, when, in June, 1522, he paid a second visit to the English king. This letter, dated January 3, 1525, has reference to the intricate negotiations which the belligerent powers were then conducting in England. Pope Clement the Seventh had tendered his mediation, proposing an armistice, and that the Emperor's possessions in Lombardy, as well as the French conquests, should be handed over to him (Clement) until peace might be concluded. Wolsey supported the idea of an armistice, but objected to the Pope being invested with the powers he sought. Wolsey suggested that the disputed territories should during the continuance of the truce be left in the hands of the king (Henry), all cities and fortresses to be garrisoned by neutrals, supported by France or Spain respectively, the Emperor and Francis refraining in the mean time from aggression on either side; in the event of peace not being concluded, all cities and fortresses to be faithfully restored to the belligerents. Neither of these arrangements suited the policy of the Emperor. Clement decidedly favoured the French. Praet's opinion, as expressed in his first letter, was, that the neutrality of England should not be accepted, as it sooner or later might lead to a rupture with Spain. He (Praet) did not object to a truce, provided each party (the Emperor and the King of France) held his own, but a solution of the kind proposed by the Pope or the Cardinal was dishonourable, and the Emperor should never agree to it. The Cardinal was not to be trusted, as, if he could make a compact with France, he would certainly do

so, however much it might be to the detriment of the Emperor, &c. Seven more of the Imperial ambassador's letters follow, all full of detailed interest. These letters embrace the period between January and March, 1525. By the latter date the victory at Pavia, and the capture of the French king became known in England. The same spirit of distrust of Wolsey continues, and Praet accuses him of venality, extravagant ambition, &c. Wolsey at this time had arbitrarily possessed himself of the ambassador's (Praet's) official correspondence, consisting of letters to the Emperor and Margaret of Savoy, at that time Governess of the Low Countries. Praet asks for his recall, boldly accusing Wolsey of having in every way misrepresented both his (Praet's) words and acts, and spread calumnies with reference to him personally. Praet left London in April, 1525, and until the arrival of Don Inigo de Mendoza (26th December, 1526), the management of the Emperor's diplomatic affairs in England seem to have been principally confided to various personages from Flanders or the Netherlands, sent by Margaret for the apparent purpose of settling commercial matters affecting the two countries. These persons were not officially accredited by the Emperor, but by Margaret, in her capacity of governess of her nephew's patrimonial estates. The Emperor did not consider it prudent or consistent with his dignity to appoint a new ambassador while Francis remained in captivity, and, indeed, not until the Pope and the Venetians had rekindled the war in Italy, by forming the Holy League, did Charles send Mendoza to England, and even then, though furnished with "safe conduct" to pass through France, he was detained there and imprisoned in the Castle of Arques (Picardy). The correspondence of the Flemish commissioners who filled at intervals the post of Imperial ambassadors to London are full of interesting matter, referring to the politics of England at the time when Henry considered himself called upon, as defender of the faith, to undertake the defence of Clement, insulted and menaced in his own capital, and to assist the cause of Italian independence. These appear, apart from personal ambition or special purpose, to have been the real motives of the Holy League against the Emperor, though in reality it served to rivet more firmly Italy's chains, since France being called to her aid would have proved, in the event of the Emperor being driven out, equally tenacious in holding Naples, Milan, &c. There is among the abstracts a paper of considerable interest and historical importance, though not immediately connected with English history; it is the confession of Girolamo Morone, or Morono, as he is frequently designated in these documents. Of the authenticity of this State paper there can be no doubt, as the original is still in the Simancas archives; it quite establishes the innocence of the gallant Don Fernando de Avalos, Marquis of Pescara, who has been accused by Guicciardini, and other Italian writers, of having joined the said Morone in a conspiracy to free Italy from the yoke of the Imperialists. Whatever may have induced his jealousy of Bourbon, of which ample notice is taken by Sandoval, in his history of the Emperor, it is clear that Pescara was no traitor, in spite of the tempting bait dangled before his eyes by Pope

Clement the Seventh. The value of the new matter introduced covering the early months of 1525, and not given by Bergenroth, will, on examination, be found to be considerable. Wolsey and the Emperor seem to have understood and mistrusted each other equally. The Cardinal of York must, however, at a very early period, have felt that the Emperor's interest and intrigue tended in another direction, with reference to the Pontificate.

In his admirable Introduction Señor Gayangos, after paying a graceful tribute to the memory of Herr Bergenroth, alludes to the spoliation of the Archives of Simancas, which "formed only a part of the gigantic plan conceived by Napoleon Bonaparte, which was to collect, in the capital of France, all the State papers of the countries invaded by his arms, in order to form a vast repository of historical documents." It would appear that "Bergenroth's collection, though extensive as regards the Emperor's reign, was far from complete as to England, for he was either entirely unaware of the existence of the original correspondence of Præst, Laurens, Bèvres, Le Sauch, Jonglet, Theimseke, Don Inigo de Mendoza, Eustace Chappuya, Vandervyst, and other ambassadors of Charles and of Margaret of Savoy, in England, recently discovered in the Imperial Archives of Vienna, or else had no opportunity of having it transcribed." It may be asked how it is that this correspondence did not form part of the Simancas Archives, but Señor Gayangos readily explains this by calling attention to the fact that as "most of the statesmen employed by the Emperor on such missions were natives of Flanders or Burgundy, and wrote in French, each represented Charles in England both as King of Spain and Emperor of Germany"; "hence it is that the correspondence of the Imperial and Flemish ambassadors in London, during the long reign of Charles, as well as Granville's papers under Philip, were kept at Besançon, Lille and Brussels, until the Peace of Utrecht, in 1713; all those which, strictly speaking, related to Charles were, after the battle of Fleurus, in 1794, hastily removed to Vienna," where they are now suitably arranged under the heads of "Correspondance et Négociations d'Angleterre," &c. With reference to the Spanish Archives Señor Gayangos calls attention to the fact that, in addition to Simancas, Barcelona, and the Royal Academy at Madrid, other collections in Madrid and elsewhere exist—notably the Private Royal Library in the Palace, which is rich in manuscripts, as it contains all those which formerly belonged to the colleges (*colegios mayores*) of the University of Salamanca, besides the collection made in London by Gondomar, which will be found most valuable for the reign of James the First. Among the rest is a history of Henry the Eighth, from 1530 to his death, followed by seventeen supplementary chapters for the reign of Edward the Sixth. The work is anonymous, and said to have been written in Spanish by a Valencian lawyer (*tetradó*), who came to England in Catherine's suite: it is entitled '*Cronica de Henrico Octavo de Inglaterra*,' and is full of interest.

The Index promised for Part II. is sadly wanted for the present volume.

Señor Gayangos has evidently used his materials with that impartiality which should

characterize all historical compilers, and we look anxiously for the further instalments of his Calendar.

ICELAND.

Six Weeks in the Saddle: a Painter's Journal in Iceland. By S. E. Waller. (Macmillan & Co.)

MR. WALLER says that he is an artist, and that he fell in love with Icelandic legends and travels in consequence of reading '*Burnt Njál*,' the popular version of the noble legend, a version which seems to have satisfied him. Accordingly he was seized with an intense longing to make a tour and sketch in Iceland, to see and represent the sites of the Saga. We suspect that Mr. Waller's real vocation is writing, and not painting, for it is clear that he thinks and sees less like a painter than a writer. It was not the pictorial character and qualities of what he saw that often most powerfully affected him, but the historical and dramatic associations of the places he visited. There are several illustrations to this book, but, although tolerable, they are not such as one would produce who had been driven to Iceland by pictorial enthusiasm: to a painter in such a frame of mind they would be simply intolerable.

In pursuit of his own provisions, Mr. Waller underwent an amount of danger and privation which will doubtless supply him with subjects for conversation as long as he lives, and experienced adventures which have enabled him to write a very lively and readable book. If one or two of his achievements recall those which Baron Munchausen described, and just touch the extreme verge of probability, this exaltation of the narrative is clearly not deliberate, but due to the author's spirits; thus, when he tells us, p. 98, that Thorsmörk is "more than fifty miles from the nearest dwelling," and that he rode there and back in eleven hours, exclusive of rests, to say nothing of crossing fearful torrents, we are willing to suppose a printer's error. Mr. Waller admits that "we were thoroughly tired out when we reached the farm," and well he might be so, for he had ridden on a shocking road, say at least 120 miles, consecutively on one horse.

Notwithstanding the pleasure with which we peruse Mr. Waller's travelling adventures, it must be confessed that on the whole we close his book with an impression that, so far as he has shown, the beauty, grandeur, and dignity of Icelandic scenery are not worth seeing at the cost of such privations as fell to his lot. They were privations of an unheroic sort, due to the dirtiness of his island hosts, the voracity of the vermin which shared hospitality with him, and almost devoured their fellow guest, and the bad, not to say loathsome food which dire extremity compelled him to swallow. Greenland blubber fare is preferable to much he had to eat and drink, unless, indeed, the former is in too advanced a stage of decomposition.

The most successful amusement obtained by Mr. Waller was that of fly-fishing. Here is his account of the use of trout-tackle, with the aid of an Icelandic novice. He hooked a big fish. How to get it to land was the question:—

"Had I had Bjarni, I should have had no fear, but my farmer friend became so excited, as he had never seen a fish caught with a rod before,

that he could hardly contain himself. When the fish was pulled into the shallows, I managed to explain to him that he must get into the lake, between the monster and the deep water, and do all he could to drive it out. He cautiously crawled down the bank, drove it into a little niche in the rock, and then falling upon it as if it had been a wild beast, drew his jack-knife and cut off its head."

The plagues of fresh-water fishing in these high latitudes are the flies. Let the reader profit by the following experience:—

"I had just begun to feel hundreds of sharp little stings, when a brisk breeze came off the water and scattered our enemies, and in two minutes we were able to breathe again. 'Bjarni,' said I, 'if this is the sort of thing, I shall go back.'—'Oh,' said he, 'it won't be so bad at the big water; besides, the sun has gone in.'—Well, I listened to the voice of the charmer, and was persuaded to go on. As it happened, a few clouds came up over the hills, so that when we reached the banks of the lake, our enemies were comparatively few. The horses were turned loose to graze, and when the rod was put up, we clambered down the rocks to commence operations. I had just hooked a fish, when all in a moment the sun burst forth with a perfectly tropical heat upon the mountains, and (I can find no other expression for it) 'the devil was unchained'; what we had experienced half-an-hour previously was simply laughable to what we now endured; from the earth, the grass, the rocks,—in fact, from everywhere,—arose a living fog of countless myriads of long-winged flies. Sting, sting, sting, on they came. It was useless to attempt to beat them off. We had our handkerchiefs out in a moment, and tied them round our heads, leaving a small slit for one eye to see through; and to make matters worse, I fixed my eye-glass in the exposed eye. We pulled our socks up over our trousers, put the wading boots over the socks, tied string round our sleeves, and attempted to get away. This was easier said than done, for our poor horses, maddened by the attacks of these voracious creatures, had galloped away, and we dare not peep out of our head-dresses for more than half-a-second at a time to look for them. My broad-brimmed hat was weighed down upon my shoulders by the heaving masses of these insects. Not a spot of the colour of my coat was visible; and had I met my servant suddenly in other circumstances, I should not have known him to be a man. He was one uniform grey from head to foot; the slope of his shoulders being continuous with the sides of his head, he had the appearance of a man wrapped in a living cloak, and, as he walked, solid lumps of flies fell from his back on to the ground. To those who have seen bees swarming, it will not be a difficult matter to picture to themselves the appearance of these conglomerations of insects, or to understand the wretched pickle they involved us in."

We leave this book to the reader, with the assurance that Mr. Waller got safe back to England, having had ample opportunities for the employment of his physical energies, and having gratified his heart's desire and visited the land of '*Burnt Njál*.'

MARY, QUEEN OF SCOTS.

History of Mary Stuart, Queen of Scots. Translated from the Original and Unpublished MS. of Prof. Petit, by Chas. de Flandre. 2 vols. (Longmans & Co.)

THE object of this work is to prove the entire innocence of Mary, Queen of Scots, and to vindicate her memory from all the crimes that are usually laid to her charge. For this purpose, the author has again gone over the usual well-known ground, without bringing to light any more facts than have

already been given to the world by various other writers on the same subject. He gives an interesting description of the early years of Mary in Scotland and France, quoting much contemporary evidence in favour of her natural amiability and goodness of disposition. His account of the rise and spread of the Reformation in Scotland, being written from a strongly Roman Catholic point of view, is, of course, unfavourable to its originators and their followers, and attention is directed to their errors and excesses. As might be expected, John Knox is no favourite with M. Petit, who applies some harsh epithets towards him, both in the text and in the accompanying notes. Knox's celebrated interview with Mary on her arrival in Scotland, which laid the foundation for his future bitter hostility towards her, is described at length, and the Queen is made to get by far the best of the argument. M. Petit goes so far as to deduce from this discussion the principle, that "in politics, as in religion, freedom of opinion must not be given, else disorder may be expected." The brief gaiety of the Court of Scotland, which was so odious to Knox, and from which he drew so many evil hints and suggestions of impropriety, is defended, and in a note on p. 91 a proof of Mary's good conduct at that time, is derived from a letter from Thomas Randolph to the Earl of Leicester, in which, though he mentions reports against her, the English agent expresses his entire disbelief in their truth.

Murray's ambition and his treachery from the commencement are insisted on, and he is charged with having urged Elizabeth to intercept his sovereign on her passage from France to Scotland; with accusing Huntley of treason, for the purpose of getting possession of his estates; and with being at the head of a movement the object of which was to seize the Queen and kill Darnley, in order to prevent their marriage, at the very time that he was pretending the greatest devotion and affection for his sister. Her gentle and dignified behaviour on the occasion of the disturbance which was raised by the Protestant party at her marriage with Darnley, is well described. M. Petit comments strongly upon the hostility of Queen Elizabeth towards Mary, and upon her incessant attempts to stir up and foster rebellion in the Northern kingdom; but he does not mention the extreme provocation Elizabeth had for adopting this course of action, and that she was only retaliating upon Mary for similar proceedings on her side. From papers preserved in the Record Office and elsewhere, it can be shown beyond cavil that the Queen of Scots soon after her return to her own country was intriguing with a formidable party of the nobility of England, and others of her religion, who favoured her pretensions to the crown, and that she was in frequent communication with the Pope and the Catholic powers, and more especially with her uncle, the Cardinal of Lorraine, for the re-establishment of the Catholic supremacy in Scotland. This correspondence was carried on through her secretary, David Rizzio, who had been specially sent to her for that purpose, with the knowledge and consent of Darnley, in bringing about whose marriage with the Queen Rizzio had been greatly instrumental. The whole object of these transactions was known to the able and unscrupulous Randolph, through

spies whom he had in his pay about the person of Mary; and was communicated by him to the Court of England, and also to Murray and such others of the Protestant faction as he thought fit to intrust with the secret. Rizzio, as a pensioner of the Pope and the prime agent and mover of these designs, which had already made considerable progress, was particularly obnoxious; and it was at once felt necessary that he should be removed "for the glory of God and the advancement of true religion."

The Protestant party first tried an armed revolt, which, not being regarded with favour by the majority of the nation, failed most egregiously, and the leaders were forced to take refuge in England, where they met with but a sorry reception from the clear-headed Queen of England, who quite understood their motives, and who, though for her own purposes she made use of them, must have thoroughly despised them. In the meanwhile a Parliament was appointed to meet at Edinburgh, in March, 1568, for the purpose of attainting the rebellious noblemen and confiscating their estates, and apportioning them amongst the opposite faction, thus effectually crushing them for the future. This proceeding, carried out mainly at the instigation of Rizzio, who was practically acting as Prime Minister, brought matters to a crisis, and Murray, Knox, and Morton, with the knowledge of the English agent, at once took steps for his assassination. The design was communicated to, and met with the approval of, Cecil, Leicester, and Elizabeth. To colour the matter, and to detach Darnley from the Queen's side, the Earl of Morton instructed his bastard cousin, George Douglas, who was on terms of intimacy with Darnley, to instil into his mind suspicions as to the conduct of his wife with Rizzio, a task the more easy as they were of necessity frequently closeted together for the purpose of carrying out the objects of Rizzio's secret mission. Tempted also by the promise of the crown matrimonial, which Rizzio was represented as urging the Queen to withhold from him, Darnley fell into the snare, and consented to take the chief part in the tragedy.

It is strange that M. Petit should have passed over these causes for the murder of Rizzio, as well as the facts mentioned above, which can be verified beyond doubt by a reference to original authorities, and afford an explanation of much that is mysterious and, apparently, inexplicable in after-events. The removal of Darnley, which had been determined on shortly after his arrival in Scotland, was hastened by his violence against his accomplices on discovering how disgracefully he had been duped, and M. Petit carefully traces each step of the plot up to its accomplishment. He dwells on the fact that a large party of the nobility of Scotland were implicated either actively or passively in this crime, but utterly denies the complicity of Mary in the murder in any way whatever, and endeavours to establish the Queen's innocence in an ingenious dissertation at the end of his second volume, in which he shows the slender grounds on which the authenticity of the famous casket letters is maintained. In doing this he lays much stress on the fact that forgery was by no means an uncommon accomplishment amongst those who produced them in evidence against their sovereign. Here M. Petit makes his best

point for the defence, as, until the authenticity of these letters is satisfactorily proved, there is not a sufficiency of credible evidence to justify any other verdict than that of "not proven" on the question of Mary's culpability.

It cannot be too carefully borne in mind that the whole of the remaining evidence against her is contributed by persons who had the strongest reasons for using every means to destroy and discredit her, and whose testimony, owing to this and to their own previous conduct, would carry little or no weight in any modern court of inquiry.

M. Petit denies the Queen's knowledge of the guilt of Bothwell before her marriage, and attaches great importance to the latter's death-bed confession absolving Mary from all complicity in the murder of Darnley. Bad as Bothwell was, Mary knew very well that many of his accusers were steeped to the eyes in blood-guiltiness and treason. On the other hand, Bothwell had shown himself on several occasions a faithful servant of his sovereign, supporting her interests at the peril of his life. It is therefore not unreasonable to suppose that she would believe his denial, backed as it was by a large number of the nobility, rather than the accusations of his adversaries. Bothwell was not the only person accused of the murder; he was absolved by the nobility of Scotland, who, moreover, under their hands, recommended him as a suitable husband to their sovereign, and left her entirely in his power.

M. Petit's account of the interview between Mary and Murray at Lochleven should be read with that given by Mr. Froude, as a curious instance of the same facts being made to support diametrically opposite theories. Mr. Froude, to whom Murray was "a man who had no guilt upon his own heart," insists that Mary then admitted her culpability, and threw herself entirely upon his generosity; whilst our author, whose idea of that statesman's character is not quite so exalted, denies that she did anything of the kind, and charges Murray with the blackest ingratitude and treachery.

As M. Petit passes over in silence the earlier attempts of Mary against the throne of Elizabeth, so he denies her complicity in any of the conspiracies which took place against the life of the Queen during her captivity in England, absolutely refusing to credit any evidence to the contrary. He dwells much upon the harshness and cruelty of her usage by Elizabeth and those appointed to take charge of her, and paints her as a patient suffering lady, strongly entitled to be regarded as a martyr for the cause of her religion. No doubt her religion had a good deal to do with her death, but not precisely in the way that M. Petit would have us believe. If instead of drawing nearly all his authorities from the pages of avowed partisans of Mary, adopting all statements, however unlikely, in her favour, and ignoring everything which might tell against her, the author had gone a little more to original sources for information, he would have found much which tends to overthrow the claim of martyrdom, and learnt that her execution was in reality a measure of stern political necessity. Mary may have been a sincere and earnest Catholic, but it is no less evident that her whole life

was passed in a series of intrigues, the success of which would have resulted in the restoration of the political power of the Papacy in Britain, and that the mere fact of her living was a standing menace to the existence of the reformed religion, to the stability of the established government, and to the safety of the Queen of England.

M. Petit concludes his work with three dissertations: on Rizzio; the relations of Mary with Darnley and Bothwell; and on the Babington Conspiracy; in the second of which he enters into an able critical examination of the authenticity of the celebrated casket letters.

The strong bias in favour of spiritual and temporal absolutism evinced throughout this work cannot fail to offend a great number of readers, and to weaken in their minds the effect of the arguments of the author. Those who have already made the innocence of Mary an article of faith will find here all the existing arguments in support of their views carefully arranged for their convenience. Those, however, who take sufficient interest in the question to desire to form an independent opinion for themselves will still be obliged to search for it in the original sources of information, and in doing so they will have to wade through a sea of iniquity on which as yet the light has not been fully thrown. It is possible that, if they persevere, they may arrive at conclusions similar on many points to the author's, but it will be by an entirely different chain of reasoning.

NOVELS OF THE WEEK.

Palmitos. By the Viscount de Fignière. 3 vols. (Newby.)

Tower Hallowdeane. 2 vols. (Samuel Tinsley.)

Not to be Broken. By W. A. Chandler. (Same publisher.)

Colonel Dacre. By the Author of 'Caste.' 3 vols. (Hurst & Blackett.)

Kate Savage. By D. M. Ford. 3 vols. (Charing Cross Publishing Company.)

That Little Frenchman. By the Author of 'Ship Ahoy.' 3 vols. (Tinsley Brothers.)

'PALMITOS' is interesting, if only as introducing us to what we suspect English people know very little about, country life in the empire of Brazil. The author appears from his name to be a Frenchman by origin, and one or two little peculiarities in his English (especially the use of "effectively" in the sense of the French *effectivement*, which sometimes has a ludicrous result) would point to the same conclusion. But in reality, it would seem he is one of those cosmopolitan people who see the cities of many men, and know their minds, and who now and again give others the benefit of their experiences. In the present instance, the author certainly introduces us to a new and curious state of things. We do not mean with regard to the scenery, for with that, of course, we have had a general acquaintance since the days when we read 'Westward Ho!' to say nothing of what we have got from books of travel, from Hakluyt to Humboldt; but the state of society must be something startling to a European. Not only does slavery of the most patriarchal kind appear to flourish, but there is a caste practically below the level even

of the negro slaves, namely, the Colomes or Portuguese immigrants, who, though nominally free, are yet so bound to their masters by necessary debts, which more than cover their nominal wages, that they are as completely held, body and soul, as any negro, and who seem to be regarded by native Brazilians as the meanest of "mean whites"; so much so, that a patriotic Brazilian would rather marry his daughter to a *pardo* or quadroon, provided he were a Brazilian born, than to an immigrant from the mother country. Then there is yet another class, the Capangas, or half-breeds between Indian and negro, who, from our author's description, would appear to combine all the worst qualities of both races. The estates appear to be immense, and the wealth of the wealthy people enormous in proportion. The ordinary unit of calculation, in this book at least, is the *corto*, about 110*l.*, which gamblers seem to stake as freely as a betting-man in this country lays his "fiveer," and the grandfather of the heroine dies worth more than two millions. Again, Senhor Serpa, the good rich man of the story, a kind of benevolent Monte Cristo, builds a castle and church on the model of similar buildings in Portugal, having had all the stones hewn there, and transported across the Atlantic; and mention is made of a gentleman in Rio who is building a marble palace in the same fashion. Even allowing for a large percentage of romance in the descriptions, we get an idea of a wealth of which we had no conception. The story generally is something of the Mayne Reid kind. There are hair-breadth escapes, adventures with snakes and Indians, and after many slips between cup and lip, all ends right,—the hero's elder brother dies, and he is transformed from a book-keeper to a grandee of Portugal (if there is such a thing), finds a diamond which he had lost, marries the heroine, and lives happily, &c. Virtue is rewarded and vice punished in the most thoroughly satisfactory way. We think the author is a little too fond of the horrible: the account of the men who are eaten alive by the Indians may be called disgusting; and the graphic description of the sensations of a man who is being smothered to death, though rather powerful, is not much less unpleasant. Then he makes little slips in his natural history, as when he calls the Capibaras a kind of swine—a mistake which a visit to the Zoological Gardens and one sight of their rabbit mouths might correct; or, again, when he confounds the Magellanic clouds with the so-called "coal-sacks" of the southern hemisphere. We do not know either whether anything is gained by making Portuguese-speaking negroes talk broken English of the Moore-and-Burgees style. As to the author's own errors in his adopted language, of which we have already spoken, we will only say that "yeld" (for "eld"), and "pick-nic," are odd words, and "dar'sn't," the oddest formation we have seen for a long time. Still, after its fashion, the book is decidedly entertaining, and may be found worth reading as an alternative by any one who, having grown tired of feelings and emotions and elaborate analysis of them, wishes for an exciting tale of adventure, and a good plain love-story of the old-fashioned sort. We would add, before we end, that we should like very much to know what the mysterious creature was which appears at the end of the second volume. Surely there cannot still be Pterodac-

tyles at large in the forests of South America! If it be really so, and the Viscount de Fignière will tell us where to find them, we should be more than consoled for our disappointment about the Dodo.

'Tower Hallowdeane,' as we gather from an apologetic Preface, partly from the intrinsic evidence of the book, is the production of an illiterate person, who combines with a remarkable want of moral perspective a fatal gift of fluent verbiage. This is how he delivers himself:—

"I have heard you say that the Devil tempts us often in our sleep, and ever untiringly in the hours of day,—now with some trifling charm, as spectral thin as a dew-rack; now with a charm of might and violence, like a shouting wave, as it were; and now with a pleasant, calm, deceitful charm, like a soft, silver-oozing tide; now with a loved, and now with a dreaded sin. I have heard you say that the keenest-glanced good man, who sentinels his spirit, cannot mete aright its weakness and poor worth; that the loftiest soul is stained with human frailty, even as a column-crest, sphered in heaven, will have dust of the earth upon it. I have heard you say how marvellous is the speed of sin's encroachments; that fierce flames are limping laggards in comparison; that earth has no refuge-place from it; that companionship disjoins our self-reviewings, and that solitude is the reverse of shallow pride; that it lodges within the wealthy man's spiked wall, as well as within the penitentiary, and rides with the smiling countess in her fur-rugged chariot, as well as in the awful caravan marked "Crime," which plies the slope Despair; that it gives to gold a more magical, sad influence, than ever child attached to midnight ghost; that it gives to sparkle-coated pleasure a serpent's tragic power; that it turns feverous drink to a fiend of Hell, love to lust, philosophy to wild, base thoughts, thick and active as spray-drops round a rapid-cutting frigate's prow; that it dips a Judas finger with us into the simplest homely dish." Hoarscote faced her suddenly. 'Enough, Kate,' he said."

Mr. Hoarscote Hallowdeane was certainly justified in interrupting so remarkable a flow of talk, but scarcely in knocking the lady on the head and burning down the house to prevent its repetition. When we add that this energetic gentleman combines with murder "a smutch of indecency," that the first volume of the novel seems originally to have been written in blank verse, and that the last chapter removes the three leading characters by poison, we have sufficiently indicated the leading features of the tale. The author is not without glimpses of talent, but the study of good models is necessary before he ventures to produce.

Mr. Chandler is chiefly remarkable for being an ardent disciple of Darwinism. With a great deal of family pride, he claims kindred with the ape, and is chiefly unfortunate in having been born several thousand centuries too late. The lesson to be drawn from a dull and worthless story, apparently, is that, as in the remote past, so in the actual present, no moral distinction separates the man from the brute. His book is a commonplace record of a passage in the lives of vulgar-minded people, whose inexpressive entities need to be denoted by fearful and abnormal names. The Chim-painters and Dumlins may possibly exist in various walks of society, but what amusement or advantage can be derived from an account of the grossness of their manners, or the crudeness of their speculations, would be a problem for the most realistic of the unromantic school. Not a glimpse of humour, not a grace of style, enlivens the narrative of male and female worthlessness. The heroine

almost offers to become the mistress of the hero. The hero deserts the heroine on the barest suspicion of ante-nuptial impropriety. Of course, his doubts are unfounded. Of course, he does not receive the due punishment of his selfish pride. We find both parties too much for our patience, and resent the intrusion into imaginative literature of authors without imagination.

Colonel Dacre is a gallant and chivalric gentleman, who first makes the mistake of bringing up a young lady to marry him, and then, from an excess of scrupulousness, of throwing her, against her will, into dangerous contact with a romantic youth of her own tender age. There is much that is attractive, both in the Colonel and the simple-hearted girl whom he honours with his love; but except the persistent and wanton eulogies of the former, there is nothing to recommend the fortunate Julian, who is fairly forced into an entanglement with the gentle Alice. As far as his own personality is concerned, he seems far too limp and liquorish a youth to win the affections of so stately and so pure a maiden. We are told, indeed, much that redounds to the credit of his manhood, but cannot get rid of the idea that "young Julian" is effeminate, and probably wears long hair. Perhaps it is the perpetual repetition of the epithet that affects us with nausea, as it does the straightforward, if somewhat hoydenish Miss Grace, who acts as foil to the languors and sentimentalism of her kinsfolk. There is a certain touch of genius in the conception of this story, and if it could have been worked out consistently with our respect for some of the characters, we should have been inclined to praise it; but as it is, its sentiment verges on the morbid, and its characters on the frivolous. A touch of manly openness would have saved all these cruelly hazardous experiments on the affections of a child, who is exposed at once to the whims of an old man and the fanciful passion of a young one. Some highly sensational machinery relieves these idle people, in the end, of their self-made perplexities; and while Julian gets more than his deserts in the hand of Alice, the old Colonel is mostly taken into the custody of an affectionate wife, who, after long years of waiting, doubtless gave him the benefit of her accumulated stores of common sense.

The principal feature which distinguishes Mr. Ford's book from the general run of tolerably good novels is the curious grammar and orthography in which he occasionally indulges. We are introduced to such words as "to scroop," "to compact," in the intransitive sense of "to agree," "to be sang," &c.; while throughout the book he robs "color," "favor," and such words of their proper complement of letters. (This reminds us that he spells complement with an i.) As he also alludes to a gentleman's "pantaloons," it is possible he may not be an Englishman. We trust, however, that in writing for English readers he will consider their old-fashioned prejudices in favour of their mother tongue. In other respects, the book is not very different from the mass of such productions. The heroine is a nice girl, though a little slangy, and more cowardly in the matter of cows and caterpillars than English girls are wont to be; and there is another young lady of much gentleness and merit, whose only defect, to our thinking,

is in her eyes, which are fashionably green. The hero is not particularly attractive, and is chiefly remarkable for having been unjustly condemned to a term of penal servitude. Two of the characters are brought to an exemplary death-bed in the course of the story, and Kate herself, who deserves a better fate, dies of consumption soon after her marriage with the hero. The best points in the book are the boyish love of Dick Oldfield, and some passages between Miss Savage and a certain heavy Mr. Milbourne, who, though a very unworthy specimen of the navy, serves as an excellent foil to the rather piquant little heroine. "Suppose you were married," the young man questions (*sic*).—"I can't suppose it," answers Kate, getting red in the face. "And—and if I were not married a day or two after I said I would be, I should be certain to change my mind." We think this good, and do not wonder that the young man looks "solemn." But in spite of several such indications of better things, the book, on the whole, wants spirit. The printing might be better.

The great defect of the author of 'Ship Ahoy' seems to be his incapacity for imagining a possible plot; his strength lies in the catching of superficial traits of character. The "little Frenchman" is 'very French' and very small; his enthusiasm, his vanity, his *amour propre*, his demonstrativeness, are altogether French: his relations to the English people with whom his fortunes are bound up are a tissue of absurdities. The English gentleman whose gloomy and jealous nature is represented as being goaded out of its ordinary balance by what he considers the impertinences of the Frenchman, is more like the Englishman of French caricatures than any self-respecting Englishman could possibly be. The intimacy to which he admits the man whom he distrusts, the mixture of pity and contempt with which he receives him, his readiness to suspect evil of his petulant, flighty, brain-sick wife, herself as far from a probable Englishwoman as possible, are all the merest farcical travesties of certain points in national character which foreigners are apt to misinterpret. A living Englishman, we think, would have been more frank in his acceptance of the obligation under which Rivière originally placed him, and more chary of lending the slightest inclination to suspicions which touched his honour. To continue in a state of half-sulky tolerance of a condition of affairs in his family circle of which he disapproved, is the last thing we fancy that would be possible for such a man. Below stairs our author is more successful. Nothing can be more life-like and natural than the glimpses of the servants' hall to which we are admitted. The abduction of the heir is somewhat unduly sensational, and the reasons which induce the carpenter and his wife to keep him concealed seem totally inadequate; but the dialogue and by-play which surround the transaction are very clearly rendered. These transactions are contrasted ably with some thrilling scenes in a revolutionary coterie in Soho, regarding the approximation of which to nature we have no means of judging.

SCHOOL BOOKS.

In his edition of *Shakespeare's Tragedy of King Richard II.*, published by Messrs. Collins & Co., Mr. D. Morris has, we are glad to see, followed

the plan we have so often recommended, of giving the original extracts from Holinshed on which Shakespeare founded his play. Boys can thus see side by side the raw material and what the poet made of it; but Mr. Morris should not have modernized the old spelling. The editor's notes are generally careful, though why or how the Early English "thurrucke," which means a sink, or the bottom of the hold of a ship where the bilge-water runs (see the 'Promptorium' and the 'Myroure' of 1530), can be forced to mean "door," and then be made the direct source of "thorough," Early English "þorgh, þorw," A.S. "þurh," passes our comprehension. Mr. Morris's remarks on the play and its characters are just.

MR. FREDERICK A. LAING has hit on a good idea in writing his simple *History of English Literature for Junior Classes* (Collins & Co.), so as to give even young boys a notion of our chief authors, and specially of living ones, to whom a fourth of the book is devoted. But we cannot think that any good can be done by such weak sayings as this in the account of Prof. Huxley, "Many of his views are at variance with the truths of Scripture"; or by such wholesale draughts on invention as are found in Mr. Laing's account of Chaucer. The poet's birth in 1328, his "receiving an excellent education at Oxford and Cambridge," his being "kept in prison for several months" in France, the Duke of Lancaster marrying his sister-in-law, his getting into trouble and being "imprisoned in the Tower"; such statements are partly mere guesses, and partly nonsense. So in the account of Shakespeare, conjectures are told as facts. With careful revision, Mr. Laing's may be made a useful little book for junior classes.

MR. T. L. KINGSTON OLIPHANT has produced a most useful and opportune book in his *Sources of Standard English*, published by Messrs. Macmillan & Co. He is a member of the Early English Text Society, who has read, thought over, and made notes from, the Society's Texts and other earlier and later books, and has traced, in an interesting and popular way, the changes of letters, inflexions, forms and words, during the whole course of our language, bringing out very clearly the enormous share that the Midland dialect had in the formation of standard English. We are glad to see that, at last, Mr. Oliphant does justice to the important part Robert of Brunne took in beginning the change from the stiffer Anglo-Saxon school to the easier Early English one, of which Chaucer was the most brilliant example. We also earnestly echo the author's wish that English people may study more generally the early stages of their noble language, and purify their own speech from the monstrosities of popular penny-a-lining. Mr. Oliphant's little book is an excellent incentive to that study, and a good introduction to it. Revised, as it has been, by Dr. Richard Morris, its statements are trustworthy, while its sketch of the changes in our grammar and vocabulary is neither too technical nor too long to prevent the general reader understanding and enjoying the book, while he gets sound information from it.

The Useful Knowledge Reading-Books.—*Boys' Fifth and Sixth Standards, Girls' Fifth and Sixth Standards.* By Rev. E. T. Stevens, B.A., and Rev. C. Hale. (Longmans & Co.)—The object of this series is to supply pupils with information likely to be useful to them in their future callings. Hence it comprises two sets of books, one for boys and another for girls. Part of the instruction on domestic matters, in the girls' series, is of such a kind as can be far better acquired practically than from books. Because some of the girls may have to sweep carpets in after life it has been thought desirable to describe the manufacture of the different kinds of carpets, and to tell the girls that Turkey carpets come from Turkey, and Scotch carpets from Scotland. There is, however, no lack of far more valuable information than this. The series cannot be said to contain attractive reading.

Chambers's National Reading-Books, Book III. (W. & R. Chambers), is useful and good.

Public School Series. Primer, Parts I. and II. First, Second, Third and Fifth Readers. (Strahan & Co.)—This series may be recommended for the freshness and variety, as well as general excellence, of its materials, some of which are translations from German school-books. Besides what is usual in works of this class, easy riddles are given, to awaken interest and stimulate thought. The Fifth Reader contains an abundance of scientific, historical, and general information, with literary specimens in prose and verse, which are sometimes too short and fragmentary to answer any useful purpose, and are not always remarkable for merit. The volumes are well got up, and furnished with good illustrations at a moderate price.

Stories of English History. By Charlotte M. Yonge. (M. Ward & Co.)—As Miss Yonge rightly says, the first idea of history that children can clearly acquire is the order and names of the sovereigns of a country, and some idea connected with them: especially, we might add, the principles on which the succession went in cases where it was not merely from father to son. Of the earlier history of England this is especially true, since in those days the sovereign was the centre about which the whole machinery of the country, whether of politics or policy, moved; and the division into reigns is sufficiently convenient even for later times, when so far from the country, as it were, existing for the sake of the sovereign, he is not even the most important personage in it. We will not, then, quarrel with Miss Yonge for telling the history of England rather as it affected the sovereigns of the country, than as showing the gradual development of the English people: we only regret that she has caught a little too much of the tone of a school which holds that righteousness and equity are virtues distinct from and second to what it calls "fearing God." However, we will say for her, that as far as we can judge, she does not often shape her facts to her theories, and avoids as much as possible even the various legendary anecdotes which were the main stock of histories for children. We desire to point out one or two little slips which she has made, in unimportant particulars, indeed, but still worth noticing. A borough is not distinguished from a city by its not possessing municipal officers. Surely Miss Yonge must have heard of municipal as well as parliamentary boroughs. The President of the United States is elected for four, not five years. A confessor is, we believe, not an inferior kind of saint, but a sort of incomplete martyr, i. e., one who has suffered anything short of actual death. Why the weak Edward was so called may be difficult to say; but there can be no doubt what was meant. The illustrations are very weak; and we especially demur to the idea of Wat Tyler on horseback. A few accurate pictures of the dress, arms, or furniture of each period would have interested children quite as much, and given them more information.

The Junior Local Student's Guide to Latin Prose, by Mr. R. M. Millington, is, after the strictest fashion a cram-book, and to us its form is absolutely repulsive. It is published by Messrs. Relfe Brothers.

MESSRS. MACMILLAN & Co. have reprinted the *German Reader and German Grammar*, compiled by Prof. Whitney, of Yale College. These works have, we believe, enjoyed a good deal of popularity in the United States, and, as they are decidedly superior to most of the introductions to the German language current in this country, it would be well if they came into vogue among us.

MR. STONE'S book, *The Hannibalian; or, Second Punic War, Extracted from the Third Decade of Livy* (Eton, Williams & Son), would have been better had he given us a few maps. The historical explanations need not have been so terribly dull, and grammatical points should have been dwelt upon in the notes.

MESSRS. MEAD & Co. send us *The Problem of Pythagoras*, by Mr. W. Marsham Adams. We have here in a box a diagram of the various steps in the proof of the forty-seventh proposition of the First Book of Euclid. The box also contains fourteen pieces of cardboard, which can be fitted

together so as exactly to cover, on the one hand, the two smaller squares, and, on the other hand, the largest square. The pieces are so cut that they can be fitted together and show ocularly the truth of each step in the well-known demonstration.

OUR LIBRARY TABLE.

DR. WYNTER has reprinted a number of gossip articles from reviews and newspapers, under the title of *Peeps into the Human Hive*. His two volumes will be found entertaining reading. They are published by Messrs. Chapman & Hall.

The Wonderland of the Antipodes, written by Mr. J. E. Tinné, and published by Messrs. Sampson Low & Co., is a bright and interesting account of travel in the northern island of New Zealand. This volume and Lady Barker's book together give an excellent idea of New Zealand for the intending settler.

"ADON," the author of *Lays of Modern Oxford*, which Messrs. Chapman & Hall send us, would have done well had he avoided imitating so closely Mr. Calverley's 'Verses and Translations,' and he should not have let his admiration for 'A Long Vacation Pastoral' lead him into writing hexameters. Occasionally his parodies begin well, like the following:—

If a Proctor meet a body
Coming down the High,
If a Proctor greet a body
Need a body fly?

but as wholes they are failures. Neither has "Adon" acquired the art of writing "Nonsense Verses." Here is the best of those he gives us:—

There was a tall freshman of Keeble
Whose legs were exceedingly feeble,
For he hired a fly
To drive to the High,
A Sabbath-day's journey from Keeble.

How poor is that compared with the following adaptation of Mr. Lear's device to University purposes, which appeared some months ago in the *Light Green*:—

There was a young man at Sid. Sussex
Who insisted that he + z
Was the same as z + r;
So they said, "Sir, we'll trouble you
To confine that idea to Sid. Sussex."

Page after page of the volume is dully dull, with the dullness of a book that is intended to be funny; but, for the author's sake, we may quote the two most successful passages we can find in it:—

Into a quad within four grey walls,
Where little does often stray,
To pick up whatever within their way falls,
Somebody's profile trod off one day.
Somebody's profile so sleek and so white,
Wearing upon his impudent face
A swaggering air of conscious might,
As if he were ruler and lord of the place.

Carefully combed are the milk-white curls
On the body and neck of that young how-wow;
And his dignified tail he proudly twirls,
And he opens his mouth to make a row.
Some one had certainly combed his hair;
Was it some ugly woman old friend?
Or had the hands of a maiden fair
Tended those curls of immaculate white?

For the second quotation we must apologize to our Welsh friends, although the joke, such as it is, is an old one:—

From Jesus, in whose ancient quad
If, stranger, thou hast ever trod,
And yelled the name of Jones,
From east, and west, and south, and north,
A score of anxious heads pop forth,
All Welshmen, each of whom can claim
That ancient and time-honoured name,
Which every churchyard hands to fame
On monumental stones.

FRENCHMEN seem always to have been fond of talking about Lord Byron's private life; and considering the undoubted influence exercised by him on the most brilliant period of French modern literature, their admiration of him is but a grateful return for an undoubted debt. The recent production of a clever writer is interesting, as she professes to base her book upon unpublished documents lent to her by friends of Lady Byron. Leaving the beaten track, the authoress of "Robert Emmet," in *Les Dernières Années de Lord Byron* (Paris, Michel Lévy), offers to her readers what she calls a mere extract from a more compre-

hensive work, which it was her primary intention to write. It is on the delicate question of the poet's intercourse with his wife that she professes to be specially informed. Some unpublished verses of Lady Byron's are quoted, which would be significant enough if authentic; but so many forgeries of this kind have been circulated, that the responsibility of their origin must be left wholly to their producer:—

A CHARACTER.

O! marvel not that she who once could love
So keenly, now should gaze with steadfast eyes
E'en on the withering of her last, last tie.
That strength was wrought by teaching from above.
Each moment of such calmness does not prove
Long years of silent martyrdom surviv'd
Till faith has at its earthly goal arriv'd,
And hope and fear no passion throbs can move.
Her life was spring and winter: summer flowers
She ne'er had looked on, save in early dreams
And fancy's world with all its living streams.
That wander'd wild thro' mystic glens and bowers.
In frozen stillness dwells the crystal bright,
Showing where once the fountain gushed to light.

The anonymous writer goes on to mention, as an additional proof that Lady Byron sincerely believed in the possibility of her happiness in the first days of her marriage, that she has seen the MS. of the 'Siege of Corinth,' entirely copied and profusely commented on in the margins by Lady Byron. Regarding Byron's roving life in Switzerland and Italy, several documents in the shape of letters attributed to Byron himself, and to persons closely connected with him, are quoted, obviously with good faith. Some of them do, to a certain extent, bear the stamp of truth; but how many spurious papers of the sort have been put forward with the same sincerity, and have thrown a still darker shadow over the secrets they were said to elucidate! The account of Byron's intimacy with Madame de Staël, whom he thought "the best creature in the world," can be read with more confidence. The earnest efforts of Corinne to effect a reconciliation between the poet and his wife are related, and the narrative is supported by correspondence.

MESSRS. GRIFFITH & FARRAN send us another of Mrs. Bray's readable books. The subject this time is Joan of Arc.

MESSRS. LONGMANS have published a second edition of Mr. Mill's *Essays on Some Unsettled Questions of Political Economy*.

A FOURTH issue proves the popularity of Mr. Bosworth's *Clergy Directory*, to the excellencies of which we have before drawn attention.—Messrs. Baily & Co. have sent us the edition for 1874 of that excellent little book, *Who's Who*.—Two other annuals have reached us: *The Era Annual* ('Era' Office) and *The Garden Oracle* ('Gardeners' Magazine' Office).

LIST OF NEW BOOKS.

Theology.

Authorized Report of the Church Congress held at Bath, October 7th to 10th, 1873, 8vo 5 s. wd.
Christian World Pulpit, Vol. 4, 4to. 4 s. cl.
Credo, 2nd edit. 12mo. 5 cl.
Davies's Rev. C. M. Unorthodox London, 2nd edit. 8vo. 14 cl.
Ely Diocesan Calendar, 1874, cr. 8vo. 1 s. wd.
Gregory's (Rev. R. J.) Holy Catholic Church, 8vo. 4 s. cl.
Gregory's (Rev. R. J.) Old Testament, Part I, 12mo. 1 s. cl. 1p.
Hayman's Rev. S. Criteria, or the Divine Examens, 1 s. wd.
Homist, Vol. 8, Editor's Series, cr. 8vo. 6 s. cl.
Jamieson's (E.) Inspirations of the Holy Scriptures, 7 s. cl.
Jeff's (J. E.) Secret Trials of the Christian Life, 12mo. 8 s. cl.
Norris's (J. P.) Catechism and Liturgy, 12mo. 1 s. cl. 1imp.
Peterborough Diocesan Calendar, 1874, cr. 8vo. 1 s. wd.
Psalms (The), Translated from the Hebrew, with Notes, &c., by W. Kay, 2nd edit. cr. 8vo. 12 s. cl.
Spurgeon's (C. H.) Metropolitan Tabernacle Pulpit, Vol. 10, 7/ Winter's (C. T.) New Testament, Part I, 12mo. 1 s. cl. 1imp.

Law.

Giles' Burial Acts, 1852 to 1871, 3rd edit. cr. 8vo. 7 s. cl.
Stephen's New Commentaries on the Laws of England, 7th edit. 4 vols. 8vo. 84 s. cl.

Fine Art.

Greatcoat's (E.) Summer Etchings in Colorado, roy. 8vo. 25 s. cl.
Hogarth's Works, with Life and Anecdotal Description of his Pictures, by J. Ireland and J. Nichols, new edit. 8 vols. cr. 8vo. 24 s. cl.

Poetry.

Shelley's (P. R.) Poetical Works, 2nd series, 12mo. 1 s. 3 s. wd.

History.

Baedeker's (R.) Italy, Handbook for Travellers, 3rd edit. 6 s. cl.
Todd's (E.) Childhood of the World, School Edition, 1 s. cl.
Colebrooke's (H. T.), Life of, by Sir T. E. Colebrooke, new edit. 8vo. 14 s. cl.
Gordon's (C. A.) Life on the Gold Coast, 8vo. 2 s. cl.
Guizot's English Revolution, 12mo. 1 s. wd.
Markham's (A. H.) Whaling Cruise to Baffin's Bay, 8vo. 18 s.
Mossman's New Japan, 8vo. 15 s. cl.

- Neale's (Rev. J. M.) History of the Church, 2nd edit. 2/6 cl.
 Philip's Handy General Atlas of the World, folio, 3/6 hf. mor.
 Smith's (H.) Tent Life with English Gipsies in Norway, 2nd edit. 8vo. 21/6 cl.
 Ueberweg's (Dr. F.) History of Philosophy, Vol. 2, 8vo. 21/6 cl.
 Wherry (R.), Sketch of the Life of, by K. C. Pike, 12mo. 2/6 cl.
Philology.
 Barbier's Elementary French Course for Beginners, Key to, 1/6
 Cicero Academics, Text Revised, and Explained by J. S. Reid, 4/6
 Collins's New Code Progressive Reader, Standard for Girls, 12mo. 1/6 cl.; Mixed Classics, 12mo. 2/6 cl.
 Kenrick's (Rev. J.) Introduction to Greek Prose Composition, Part 1, 6th edit. 12mo. 4/6 cl.
 Laurie's (J. S.) New Fifth Standard Reader, 12mo. 1/4 cl.; New Sixth ditto, 12mo. 1/6 cl.
 Le Brun's (L.) Materials for Translating from English into French, 6th edit. cr. 8vo. 4/6 cl.
 Mackay's (C.) Lost Beauties of the English Language, cr. 8vo. 6/6
 Select Collection of Old English Plays, with Notes, &c. by W. C. Hazlitt, Vol. 1, cr. 8vo. 10/6 cl.
 Sophocles' King Œdipus and Philoctetes, translated by L. Campbell, 8vo. 4/6 cl.
 Virgil's Œneid, Books 5 to 12, with English Notes by Nettleship and Wagner, 12mo. 4/6 cl.
 Wilkinson's (J.) Englishmen not Inimical, 8vo. 1/6 swd.
Science.
 Atchley's (Civil Engineers and Contractors). Estimate and Price-Book, 1874, 8vo. 6/6 cl.
 Atchley's (B. J.) Adulterations of Food, 12mo. 2/6 cl.
 Builders and Contractors' Price-Book, with which is incorporated Atchley's Builders' Price-Book, 1874, 12mo. 4/6 cl.
 Coult's (H.) Animals and their Young, roy. 16mo. 5/6 cl.
 Engineers, Architects, and Contractors' Pocket-Book for 1874, 4/6
 Faraday's (M.) Chemical History of a Candle, new edit. 4/6 cl.
 Hinton's (J.) Place of the Physician, cr. 8vo. 2/6 cl.
 James's (P.) Lessons in Laryngoscopy, 12mo. 5/6 cl.
 Rodwell's (G. F.) Birth of Chemistry, cr. 8vo. 3/6 cl.
 Stebbing's (E. H.) Medical Adviser in Life Assurance, cr. 8vo. 6/6
 Smith's (J. E.) Arithmetic in Theory and Practice, 2nd edit. 4/6
 Sonnenschein and Nesbitt's A B C of Arithmetic, Teachers' Book, Part 1, cr. 8vo. 1/6 swd.
 Tones's (K. V.) Pharmacopœia, 2nd edit. cr. 8vo. 7/6 cl.
General Literature.
 Baird's (W.) Missioner's Manual, 12mo. 1/6 cl. swd.
 Beech Tree Hall, 16mo. 1/6 cl.
 Burke's Poerage and Baronetage, 1874, royal 8vo. 8s. cl.
 Colebrook's (H. T.) Miscellaneous Essays, with Notes, &c., by E. B. Cowell, new edit. 2 vols. 8vo. 2s. cl.
 Erckmann Chatrian's Year One of the Republic, 1793, 1/6 swd.
 French Home Life, 2nd edit. cr. 8vo. 5/6 cl.
 Hay's (M. C.) Victor and Vanquished, 3 vols. cr. 8vo. 31/6 cl.
 House that Ruby Built, cr. 8vo. 5/6 cl.
 London Society, Vol. 24, 8vo. 10/6 cl.
 Nell's (B.) Debater's Handbook, cr. 8vo. 1/6 bds.
 Newman's (Mrs. Too Late, 2 vols. cr. 8vo. 21/6 cl.
 Newton's (B. W.) Prospects of the Ten Kingdoms of the Roman Empire, 2nd edit. cr. 8vo. 7/6 cl.
 Punch, Vol. 65, 4to. 8/6 cl.
 Royal Marriage, by Mrs. Brown, 12mo. 1/6 bds.
 Smith's (A.) Wealth of Nations, 4th edit. cr. 8vo. 4/6 cl.
 Stephen's (J. B.) (Gedolpin) Arabian, Story of a Horse, 2 swd.
 Stubbs's (Lieut. F. A.) Epitulation for Ladies, 12mo. 2/6 cl.
 Thomas's (Mrs.) Fight for Life, cr. 8vo. 3/6 cl.
 Tinsley's Magazine, Vol. 33, 8vo. 8/6 cl.
 Who's Who in 1874, 16mo. 2/6 cl. 12mp.
 Willis's Precedents for the Way, 12mo. 9/6 bds.
 Wise, Witty, and Tender Sayings, selected from the Works of George Eliot, 2nd edit. 12mo. 6/6 cl.
 Wolnort's Austrian Cavalry Exercise, cr. 8vo. 7/6 cl.
 Young Scholar, 1873, 12mo. 1/6 bds.

WHISKEY FOR EVER.

IRISH AIR.

REIMEEN na goile;
 Fill up the bowl;
 Let us console
 Dull care wid a glass, boys.
 Shall it be wine,
 Fragrant and fine,
 Fresh smuggled from Spain underneath a mattress,
 boys!
 No! all of those pleasant
 Casks out of Cadiz
 Lave as a present,
 Lads, to the ladies;
 But for ourselves, sure,
 What should we say
 But whiskey for ever till dawning of day?
 (Chorus)
 Reimeen na goile;
 Fill up the bowl;
 Let us console
 Dull care wid a glass, boys.
 Sorrow a single
 Drink ye can mingle
 Could aqual the mellow potheen that we pass, boys.
 Reimeen na goile;
 Isn't it droll,
 He that first stole
 Fire from heaven's grate, boys,
 Look now, was left
 Chained to a cleft
 Long centuries through, for an eagle to ate, boys.
 St. Pat, tho', whin stalin'
 Fire from that quarther,
 Kept it consalin'
 Saug under wather

" Come let us drink.

Matron.

Till he'd conveyed it
 Safe to the ground,
 Then looked, and, begorra, 'twas whiskey he found.

(Chorus)

Reimeen na goile;
 Fill up the bowl;
 Let us console
 Dull care wid a glass, boys.
 Sorrow a single
 Drink ye can mingle
 Could aqual the mellow potheen that we pass, boys.

Reimeen na goile;
 Each wid his poll
 Quite in control,
 For all it's containin'.
 Smilin' we sit,
 Warmin' our wit
 Wid neither the gods might begrudge us the drainin'.
 Now are we go smoozin'
 Under the clothes,
 Don't be refusin'
 This health I propose:
 Here's to the darlin',
 Pale as the dew,
 That pounds purple Boscus and all of his crew.

(Chorus)

Reimeen na goile;
 Fill up the bowl;
 Let us console
 Dull care wid a glass, boys.
 Sorrow a single
 Drink ye can mingle
 Could aqual the mellow potheen that we pass, boys.

A. P. GRAVES.

THE LADIES' EDUCATIONAL ASSOCIATION.

THE classes of the Ladies' Educational Association in connexion with University College, London, will meet again next Monday. During the term before Christmas the attendance showed steady advance towards the full success of an experiment begun in February, 1869. In Michaelmas term of the session 1872-3 the number of ladies attending at University College one or more of these classes was 180; in the corresponding term of the present session it has risen to 233. If to these we add four ladies who were admitted as students to the College class of Jurisprudence, thirteen who were in the College class of Political Economy, and seventy or eighty who were at work under Prof. Poynter in the Slade school of Fine Art, which is open to students of both sexes, we find that during the term before Christmas about 325 ladies were studying in class-rooms of University College under the Professors there.

In attendance on the thirteen classes held on behalf of the Ladies' Educational Association (we include throughout in the reckoning the Class of Architecture), the 233 individual students took 315 class tickets for the Michaelmas term of the present session. This is an increase of 68 upon the number taken in the corresponding term of last session, when there were sixteen classes, and 180 individual students took 247 tickets. Still more satisfactory is the fact that the number of ladies of whom each is in attendance upon three or more classes has been exactly doubled. The numbers in attendance upon each class varied in the Michaelmas term of last session from 3 to 43; in the same term of the present session they have varied from 6 to 51. The average attendance upon each class for the term was last session 16; this session the average attendance at each class has risen to 24. New entries, received after Christmas, always raise the numbers, and next week two new classes are to be added to those which resume their work.

THE LANGUAGE OF CYPRUS.

IT is time that all students of language should know of a most interesting recent discovery, begun, as is so often the case, by Englishmen, and completed by Germans. The problem as to the language spoken by the ancient inhabitants of Cyprus may be considered as finally solved. It is more than twenty years since the Duc de Luynes's able and conscientious work on Cypriot inscriptions first

set scholars wondering on the subject. The symbols used in these inscriptions were plainly unlike anything before known. A faint resemblance might be traced between their mode of formation and that of the cuneiform letters; but the differences again were great, for in the Cypriot alphabet curves abound. In fact, the characters are unique, and can be derived from no source known. They seem to have been used only by the scribes of Cyprus, who were either unacquainted with the Greek and Phœnician letters, or definitely rejected them for some reason of their own. And certainly the adoption was in some respects a happy one, for there is something peculiarly pleasing and artistic in a page of these singular symbols. For twenty years after the publication of De Luynes's book they remained undeciphered. Röth, indeed, made an attempt to give a rendering of the inscription on the bronze tablet, the longest yet discovered. But his version was full of absurdities, and no wonder, for he started on the radically false hypothesis that the language was Phœnician, an error which he might have escaped if he had trusted the assertions of Hesychius.

But a year or two ago, Mr. Lang, English Consul in Cyprus, was fortunate enough to find a bilingual dedicatory inscription, in Cypriot and Phœnician. Now the key was discovered, and scholars hastened to unlock the language. Dr. Birch was the first to perceive that it was really a dialect of Greek, a fact which had hitherto been unsuspected, for who could imagine Greek words to be shut up in signs so singularly mystical and Asiatic? Acting on this suggestion, Mr. George Smith and Mr. Lang both set to work, and reached similar results; but the former was the more successful, deciding with great accuracy on the meaning of no less than thirty-three characters out of the fifty-two different ones contained in the bronze tablet. Mr. Smith, however, was re-absorbed by his interesting Assyrian researches, and had to leave to others the task of prosecuting his discoveries. His paper appeared in the published *Transactions* of the Society of Biblical Archaeology; and in a subsequent number, published by the same Society, appeared a conjectural translation of the long inscription from the pen of Dr. Birch. Dr. Birch fixed the meaning of a few more characters, but seems, unfortunately, to have missed the true drift of the inscription. Meanwhile, Dr. Brandis, the eminent metrologist, whose recent death has been such a loss to archaeologists, had started from the point reached by Mr. Smith. By dint of singular patience and skill, he attained complete success. In the *Proceedings* of the Royal Prussian Academy for September and October, 1873, appears a paper written by him, and published after his death by Curtius, which contains a rendering of nearly all the Cypriot letters and words yet discovered, and a brief dissertation on the nature of the Cypriot dialect and alphabet. This paper precedes a complete work to be published on the subject. There can scarcely remain a doubt of the substantial correctness of his views. First with regard to the dialect. This seems to have been in some respects unique, and, therefore, a most valuable field for the comparative philologist; and in other cases affording resemblances to the Arcadian, Cretan, and other varieties. One of its most striking peculiarities is the use of π for τ ; thus the Greek $\alpha\pi\sigma$ seems to be represented by the symbols which stand for α ν ν , and $\epsilon\pi\epsilon\tau\alpha\sigma\alpha\nu$ appears as $\epsilon\pi\epsilon\tau\alpha\sigma\alpha\nu$. Another peculiarity, in which the Cypriot seems to resemble the Arcadian, is the use of γ when π would be expected. Thus $\gamma\sigma\sigma\lambda\iota\varsigma$ seems to stand for $\pi\tau\sigma\lambda\iota\varsigma$, and $\gamma\sigma\varsigma$ for $\pi\sigma\varsigma$. With these forms we may compare the Boeotian and Arcadian $\beta\alpha\upsilon\alpha$ for $\gamma\upsilon\eta$, and the Arcadian $\pi\sigma\varsigma$ for $\pi\sigma\varsigma$. We would have ventured to hint, but that we fear that the overpowering philological strength of Curtius stands by Brandis, as Heracles by Iolaus, that γ for π is very strange indeed, and that it would be not very hard to suppose that the symbol which in these cases is read γ should be read π instead, as in some cases it has to be. Yet another point in which Cypriot

approaches Arcadian is in the use of $\epsilon\zeta$ with the dative case for *from*, instead of $\epsilon\zeta$ with the genitive. But one more peculiarity need be mentioned, that the aspirate, much-enduring in so many languages, is in Cypriote completely thrown into the background. There is no rough breathing, and χ and κ , τ and θ , seem usually to have been represented by exactly the same character. The writing is usually from right to left, but occasionally from left to right.

But, undoubtedly, the most singular thing about the Cypriote is the alphabet. It is clear that the original intention in it was to represent by a separate symbol every primitive syllable. Thus *da*, *di*, *du*, *la*, *li*, *lu*, have each a sign appropriate (sometimes more than one sign), just as in the Assyrian system of writing. But as time went on, certain of these signs came to represent, as well as the syllable, sometimes merely the consonant in it, and a vowel was often separately added. We thus have a singular mixture, most of the signs of which the writing is composed having to represent syllables, but a few letters merely. This, although not a unique phenomenon, is a highly interesting one, but adds very greatly to the difficulties of deciphering. And certainly admirable as is the character of Dr. Brandis's work, there are doubtless many particulars in which he is mistaken. His theory, for example, of the rule in using the several symbols which represent indiscriminately one syllable, namely, that they were often varied when that syllable occurred more than once in the same word, for the mere sake of variety, is very fanciful, and seems almost untenable in the face of the repetition of the same symbol twice in the name of Evelthon. These, however, are minor points, which we must leave to those who seriously take up the study of the dialect.

With regard to the age of the writing which has come down to us, coins are the chief authority, and here we cannot quite agree with Dr. Brandis. He considers many of the Cypriote coins which bear native inscriptions to be anterior to the reign of Darius of Persia. We contend that there is no evidence whatever for this assertion. In semi-Greek countries like Cyprus Greek art was later in developing than in Hellas; and the earliest Cypriote coins, both as respects their style and types, seem to be contemporary with the Phœnician coins of the kings of Citium. And in the Dali find, early Greek and Phœnician coins were found together in such fair proportions as to prove them to have been current together. But M. de Vogüé has conclusively proved that the earliest coins of the Kings of Citium are not anterior to B.C. 450. Hence, it is at least probable that no coins bearing Cypriote inscriptions are anterior to the expedition of Cimon in B.C. 449. Nor among the inscribed tablets and fragments which we have had the good fortune to see is there one which can be proved to be earlier than the middle of the fifth century. And by the end of the same century, the usual Greek alphabet had begun to replace the Cypriote, which was finally extinct in the beginning of the third century. From first to last, we have thus a total range of but 160 years, a fact which adds another to the many puzzles laid before us by the present investigation. Of course, no one can assert that the letters were only in use for that period; but it is quite safe to say that the monuments as yet discovered do not cover a much longer period.

Whence came this singularly elaborate alphabet which appears so suddenly, and so suddenly disappears? Was it derived from the cuneiform, or from the Egyptian or the Phœnician? The Lycian and Pamphylian alphabets, with which it is usually classed, are certainly varieties of the Phœnicio-Greek. But this is of quite a different character. Dr. Brandis asserts that it must be derived from a picture-writing of some kind; but if so, where are the links to connect the two? These, of course, may be reserved for future discoverers, but it is strange that Gen. Ceanola and Mr. Lang should have missed them. But these questions are best left

for the present. Quite recently, a second bilingual tablet has been found, and we may hope that Dr. Brandis's discoveries will give such an impetus to research that all the difficult questions raised will finally be cleared up.

WHO INVENTED BRADSHAW?

Albert Square, Manchester, Jan. 18, 1874.

ALLOW me to draw your special attention to the short biographical sketch of the late Mr. W. J. Adams, in the *Athenæum* of December 27, 1873. It is highly calculated not only to mislead the public, but also to damage existing interests. Mr. Adams never was in any way connected with the "projection" of the Railway Bradshaw, nor, indeed, was he even connected with the firm until the requirements of the "Guide" as an advertising medium called his services into action, which was a very considerable time after the "Guide" had been established. The first number of Bradshaw contained nothing more than one page, showing the Liverpool and Manchester trains, and a small map of England and Wales. The number you refer to was one of the earlier copies of a new series, brought out in a cheaper form, rendered imperatively necessary in consequence of the vast increasing demand for the work—a demand which could not possibly be met by the old method of pasting the leaves together, a plan which up to this time had been in operation. It was about this period when Mr. Adams commenced his operations in canvassing for advertisements; and there can be no doubt, without any disparagement of the efforts put forth by him in this respect, that the success of his achievements was a natural result of the increasing value of a work which was every day becoming more and more indispensable to the travelling public.

The project was really the result of accident, the success or otherwise of which did not at the time enter the mind either of Mr. Bradshaw, who suggested the idea, or myself, with whom the idea was entirely left to carry out.

There can be no question that Mr. Adams's exertions in the publishing and advertising departments were not only very creditable indeed, but also attended with great success, and highly calculated to win for him an imperishable esteem from all who knew him.

ROBT. D. KAY, Editor of Bradshaw.

. In spite of this letter, we believe our statements were correct.

Literary Gossip.

CAPT. HERSCHEL, R.E., has addressed a letter to his father's friends and correspondents, expressing the desire of the family to collect the letters of the late Sir John Herschel, not so much with any direct view to printing them, as to provide against the too probable destruction which takes place with time. Although Capt. Herschel cautiously guards himself against being understood to be collecting those letters for present publication, it is to be hoped that, having with their help formed a true conception of his father's life and works, he will give the public the advantages of his labours in the production of a work which shall worthily represent so great a philosopher and so excellent a man.

SIR HENRY MAINE's new book, of which we spoke lately, will, we believe, not be published this winter, as was at first intended.

The special correspondent, sent by the *Times* to St. Petersburg to describe the festivities connected with the Duke of Edinburgh's wedding, is Mr. Napier Broome. Mr. Senior will represent the *Daily News*.

THE publication is contemplated of a Comprehensive Catalogue of Current Literature on a novel plan. It is intended for the use of

retail booksellers, and promises to give them advantages in the prosecution of their business. It is proposed to embody in it the catalogues of as many as possible of the publishing houses in the United Kingdom, with the selling prices of the books they issue. It is to form an ordinary octavo volume of about 1,500 pages, and the price is to be merely nominal. Mr. J. Whitaker, the publisher of the *Bookseller*, is the projector.

A SERIAL story, by the author of 'Patty,' will shortly begin in the pages of a new series of the magazine called *Evening Hours*, which is to start under the editorship of Lady Barker, author of 'Station Life,' &c. Mrs. Linton's new novel, of which we spoke last week, is to appear in *Temple Bar*.

UNDER the title of 'Reminiscences of a Soldier,' Messrs. Hurst & Blackett have in the press a work from the pen of Col. W. R. Stuart, C.B., in two volumes, which will comprise an account of the author's services in various parts of the world, interspersed with many amusing anecdotes and recollections. A new book of travels, entitled 'Through Russia, from St. Petersburg to Astrakan and the Crimea,' by Mrs. Guthrie, in two volumes, with illustrations, will shortly be issued by the same firm.

UNDER the designation of 'Local Notes and Queries,' the *Manchester Guardian* has commenced, in its Monday's issue, devoting considerable space to contributions on the Folk-Lore of Lancashire.

THE article on the late Mr. Mill, in the current number of the *Westminster Review*, is from the pen of Mr. Hare.

A VERY brief list, comprising ten Reports and Papers, and three Papers by Command, is issued of the Parliamentary Papers published in December, concluding the series for 1873. Among these is one that is significant of the course which legislation will be, sooner or later, compelled to follow, till it makes as careful provision for the safety of railway passengers from accidents arising from collision, as has always been made for that of common road passengers from the very first passing of railway acts. It is headed, "Returns by Railway Companies in the United Kingdom with respect to Connexions or Crossings on the Lines of Railway under their Control." There is a further Return of the Survey of Unseaworthy Ships. A copy of the General Digest of Endowed Charities for the County of Somerset; and a Return of the Population of the United Kingdom for the Years 1867-8-9, 1870-71, with the gross number of deaths from all causes during these years, also merit notice.

OUR attention has been called to one of the many passages in Lord Lytton's novel of 'The Parisians' which must have betrayed the authorship, had his death not caused it to be avowed. It is rather a singular one. In the second volume the following speech is put into the mouth of Lemercier:—"Love levels all ranks. I don't blame Ruy Blas for accepting the love of a queen, but I do blame him for passing himself off as a noble—a plagiarism, by-the-by, from an English play." No one except Lord Lytton was likely to accuse the author of 'Ruy Blas' of borrowing from the 'Lady of Lyons!' Both pieces, it may be observed, were produced in the same year, 1838.

DR. LONSDALE, the author of the 'Cumberland Worthies' lately noticed by us, is preparing a Life of John Dalton, the chemist, and founder of the Atomic Theory, who was a native of Cumberland. From members of the Society of Friends Dr. Lonsdale has got many valuable letters, and he has, for several years back, tried to gather what he could of Dalton's early history from those who knew him very intimately. The Lives by Dr. Henry and Dr. Angus Smith are excellent in a scientific point of view, but Dr. Lonsdale's work will deal mainly with Dalton's personal character.

AMONGST the new novels which Messrs. Hurst & Blackett will shortly publish are, 'Nathaniel Vaughan, Priest and Man,' by Fredrika Macdonald; 'Out of Court,' by Mrs. Cashel Hoey; and 'Gentianella,' by Mrs. Randolph.

MARK TWAIN sailed on Wednesday last from Liverpool for New York. He is expected shortly to revisit England.

MR. J. PAYNE will shortly publish a new volume of poems, entitled 'Tournesol, and other Romances.' A translation by the distinguished French poet, M. Leconte de Lisle, of Mr. Payne's sonnets, 'Intaglios,' will be published at an early date, by M. Alphonse Lemerre.

THE Palæographic Society has issued to its members the first instalment of its publications.

THE clergy are quick at availing themselves of any excuse for "restoring" their churches. The vicar of Cleobury Mortimer, in Shropshire, has been bold enough to adopt as a certain fact what is a probable hypothesis, that William Langland or Langley, the author of the 'Vision of Piers Ploughman,' was born in his parish about A.D. 1332. The vicar accordingly proposes to fill the east window of his chancel with stained glass, and, besides, "restore" generally the church, which consists of "a nave, and aisles of five bays, with a fine fourteenth century roof, a tower and spire, and a chancel." William certainly deserves any number of windows; but let us hope the glass may not be Munich, and that the church may be let alone, as it is a fine one.

MR. BOOTH the publisher, who was long the proprietor of the Cavendish Club, requests us to say he has no connexion with a new club which is starting under the same name.

THE Government of the Cape has made a grant of 100*l.* to the Rev. W. J. Davis, as a mark of its sense of the value of the Kaffir Grammar and the Kaffir and English Dictionary compiled by him.

A LARGE meeting was recently convened in Edinburgh, to discuss the propriety of erecting a statue of the late Dean Ramsay. The Duke of Buccleuch presided, and resolutions were moved by the Lord Advocate, the Bishop of Edinburgh, and others. There was a unanimous feeling in favour of erecting a memorial statue, and a letter from Mr. Gladstone, of a highly complimentary character, in reference to the late Dean, was read.

UNDER the name of the French Athenæum, an institution of a new kind is about to be opened in London. The chief object will be the delivery of lectures by French literary men on topics connected with French and English literature. The lectures will be in French.

MR. P. A. DANIEL is to edit the first two

quartos of 'Romeo and Juliet,' for the new Shakespeare Society, and also edit a revised text, based on the second quarto, with its spelling of 1599.

IT is announced that M. Prosper Mérimée has left an inedited work on 'Don Quixote,' which will be published with M. Lucien Biart's translation of Cervantes's romance.

THE Société des Gens de Lettres has lately made an unsuccessful appearance in the French law courts. The aims of the Society are somewhat similar to those of the Société des Auteurs Dramatiques. The latter, it is well known, protects the interests of its members against the inroads of actors and managers of theatres, and the former in the same way defends its clients against the depredations of the journals. It counts six hundred adherents, and has connexions with four hundred and fifty papers. These alone are entitled to publish the writings of the members of the Society. Lately MM. Moreau père et fils started an agency, called 'Agence Générale des Littérateurs,' which endeavours to do for outsiders what the Société does for its members, both in France and in countries with which France has copyright treaties. The Société, not exactly liking this new rival, prosecuted MM. Moreau for "concurrency déloyale"; but the Tribunal decided that the speculation of the defendants is a legitimate one, and refused to award the damages claimed by the prosecutors.

THE new library of the city of Paris, intended to replace that which was unfortunately destroyed at the burning of the Hôtel de Ville by the Communists, was opened to the public on the 3rd. The new library occupies a portion of the Hôtel Carnavalet, in the Rue Sévigné, near the Musée Historique, now in process of formation. Although, alas! but a poor substitute for the splendid collection of 125,000 volumes which perished, the new library, even in point of numbers, has made a fair commencement. It contains as many as 23,000 volumes or pamphlets, and 15,000 engravings. About 8,000 of the books and 12,000 of the engravings have been presented to the library; the rest have been purchased. Only about a hundred volumes from the old library survive, being those that had been lent out previously to the fire. The new library is indebted to the librarian, M. Cousin, for a gift of 5,000 volumes and 7,000 engravings; also to M. Besançon, doctor in medicine, for an extensive collection of books, pamphlets, newspapers, *affiches*, and other documents relating to the revolution of 1848.

M. DE LOMENIE was received at the Académie Française on Thursday, the 8th. He was introduced by M. Guizot and the Duc de Noailles. M. Jules Sandeau replied to his speech. M. Saint-René Taillandier is to be received next week.

AN important 'History of Railway Legislation' ('Die Entwicklung der Eisenbahngesetzgebung in England'), by Dr. Gustav Cohn, a German economist known to readers of the *Fortnightly Review*, has just been published at Leipzig. It forms the first volume of a work, the second volume of which will be published in a few months, and will examine the present state of the railway question, especially in England, in relation to the general question of monopoly and competition.

SCIENCE

The Origin and Metamorphoses of Insects.
By Sir John Lubbock, M.P. (Macmillan & Co.)

THIS little volume is an expansion of the address delivered by Sir John Lubbock, as President of the Biological Section of the British Association at Brighton, in 1872, and its contents first appeared as a series of papers in our contemporary, *Nature*. It is written in a clear and pleasing style, like all the author's scientific treatises, and is nicely illustrated with outline woodcuts. Entomology stands in an exceptional position at present with regard to the general body of biological science. The mania for species-making and for unintelligent collecting has brought the study of insects to such a condition that the naturalist, aiming at obtaining large views of organic nature in its various aspects, has been led to neglect this class, or to look at it as a field already occupied by such a terribly narrow band of specialists that he would find little therein sympathetic with his wider studies. Recently, however, under the influence of Messrs. Wallace and Bates on the one hand, and of Weismann, Haeckel, and Sir John Lubbock himself on the other, the most important and interesting inquiries into the geographical distribution of insects, the significance of their colours and forms, their mode of development from, and in, the egg, have sprung into prominence; and entomological study, no longer in the wearisome, unproductive groove of the systematist, but in the full light of the theory of selection, has become one of the most attractive and promising specialities.

The main question to which Sir John directs his attention in this little treatise is, "How are we to explain the metamorphoses of insects?" Are the larval forms and pupæ to be regarded as ancestral phases of existence repeated in the life-history of modern species, or are they special adaptations to the wants of the form which exhibits them? Attempts have already been made to answer these questions, and are here discussed. Sir John inclines himself to the notion that the Insects have no near genetic relations with the Crustacea—but have been separately derived from worm-like ancestors similar to the Rotifera. The six-legged wingless larvæ, which are most familiar, perhaps, through the sugar-lice, which permanently retain this form, are considered by Sir John as most nearly representing the ancestors of all insects. We cannot accept at all Sir John's view as to the independence of Insecta and Crustacea, which through the Isopoda appear to us to be very intimately connected; nor do we think that there is in these pages anything like an adequate discussion of the subject. At the same time a number of facts are brought together in an interesting form, and are chosen so as to explain the subject to persons previously totally unacquainted with these problems of the development and genealogical affinities of animals. We can most cordially recommend the book to young naturalists.

The author has contrived to bring in a great deal of interesting matter relating to the embryology of other organisms besides insects, and some well-chosen woodcut sketches

After a chapter devoted to an account of the classification of insects, we have one on the influence of external conditions on the form and structure of larvæ; to this follows a discussion of the nature of metamorphoses, when the hydroid polyps, crustacea and echinoderms are brought in to illustrate the general subject. Then we pass to the origin of metamorphosis and a final chapter on the origin of insects.

That a London banker, remarkable for his treatment of financial details, a prominent member of the House of Commons, a steady bat, an archæologist of European celebrity, should also be an ardent and successful entomologist, adding strange new forms to our knowledge, and with the microscope working out the development of others in the minutest manner—producing also such works as the latest volume of the Ray Society, viz., 'A History of the Thysanura,'—is one of those facts which astound "the intelligent foreigner," and are justly sources of pride and congratulation to Englishmen. It adds not a little to such a character when we find with it a readiness to write a simple and easily-mastered sketch, such as is this volume, for the education of the younger students of science.

M. GARNIER.

Information has been received by the Geographical Society in Paris of the death of M. Francis Garnier, by the hand of an assassin, on the 7th of December last. The precise scene of this calamity—an event greatly to be lamented by the scientific world—has not at present been ascertained, but it is known that M. Garnier was sent up to Tongquin in November, 1873, for the purpose of arresting a French adventurer then carrying on a contraband trade in fire-arms in those districts. M. Francis Garnier was a lieutenant de vaisseau, and the second in command of the exploring expedition which, in 1866, 1867 and 1868, ascended the Mekong river from Saigon, and succeeded in making its way down the Yang-tze-Kiang to Shanghai; indeed, it was he who assumed the leadership of the party when Captain de Lagrèze perished on the frontiers of Yunnan. On his return to Europe, M. Garnier spent some four years in superintending the official account of the journey in which he had taken so prominent a part, and the result of his labours is to be found in the three bulky volumes which were published by the French Government in 1873. M. Garnier in that work made a most important contribution to our knowledge of the history and antiquities of Indo-China, and his writings, if not very profound, display, at any rate, a conscientious industry and painstaking care. He no sooner laid his pen aside than he started once more for the East, where, as he has told us, it was his purpose to investigate "perhaps the most important, and certainly the most obscure problem in the geography of Asia," the courses, namely, which some of the great rivers of Indo-China follow before they emerge from Thibet. It is, therefore, with much regret that we hear of his sudden and violent end so soon after the re-commencement of his researches.

ASTRONOMICAL NOTES.

At the meeting of the Royal Astronomical Society held on the 9th inst., a most interesting communication was read from the Astronomer-Royal, containing a project for a new set of lunar tables, and detailing a few steps which he had already made towards their formation. It is well known that the tables at present in use are those of Prof. Hansen, of Gotha, which were very much more accurate than those of his predecessors. Their author had succeeded in discovering some equations previously unknown, and was able, in forming his co-efficients, to avail himself of a great

mass of Greenwich observations, especially those made in recent years with the Altazimuth instrument, which furnished places of the moon at those parts of her orbit, near the conjunction, when it is not practicable to make observations on the meridian. Although, then, these tables are a great step in advance, yet there is room for further improvement; and the Astronomer-Royal thinks (in which we fully agree with him) that the form in which they are arranged is not well adapted for use, or likely to find permanent acceptance. The late M. Delaunay, of the Paris Observatory, had made further and important developments in the lunar theory, and was understood to be forming a fresh set of tables, when his premature decease cut short his labours before they were completed. In the new scheme just announced by Sir G. Airy, he proposes to base his operations upon the works of his predecessors, particularly of M. Delaunay, the greater part of whose theoretical work he will adopt; but in the actual numerical labour of the formation of tables, he hopes to arrange such adaptations as will enable much of it to be done by ordinary computers.

The stupendous work effected by the Astronomer-Royal during his tenure of office in the complete reduction of the observations of his predecessors at Greenwich, from the date of the commencement of accurate observations with good instruments by Bradley in 1750, together with their continuation by himself from 1836, and their extension, as already mentioned, by the use of the Altazimuth from 1847, to parts of the moon's orbit at which she necessarily always escaped observation on the meridian, have furnished the materials for all the important improvements in the lunar theory made by recent investigators. We are sure, therefore, that the whole astronomical world will join us in cordially wishing him success in his scheme now announced for himself making these great works of the fullest practical use by the formation of tables which will supersede all others, and long continue to represent with accuracy the motives of our erratic satellite.

At the same meeting, Col. Strange gave an account of the preparations which had been made for observation of the transit of Venus next December in Northern India. He took occasion to mention the official causes which had delayed these; but stated that they were now in a state which gave promise of being as complete as could be desired. The exact position of the station had not been selected, but it would probably be very near Peshawur; and the observations would be made under the able direction of Col. Tennant.

The Gold Medal of the Royal Astronomical Society has been awarded by the Council of that Society to Prof. Simon Newcomb, of the United States, for his Tables of Neptune and Uranus, and his other mathematical works.

SOCIETIES.

ROYAL.—Jan. 8.—The President in the chair.—The following papers were read: 'On the Brom-Iodides,' by Mr. M. Simpson, 'Contributions to the History of Orcins, IV. On the Iodo-derivatives of the Orcins,' by Dr. Stenhouse, 'On the Transformation of Elliptic Functions,' by Prof. Cayley, and 'On Electro-Torsion,' by Mr. G. Gore.

GEOGRAPHICAL.—Jan. 12.—General Sir H. C. Rawlinson, K.C.B., V.P., in the chair.—The following new Fellows were elected: Dr. G. Anderson, Major J. B. Chapman, Capt. G. N. Channer, Major-Gen. W. M. S. M'Murdo, Messrs. W. J. Beach, H. D. Bell, I. H. Burch, N. Bushell, A. W. M. Clark-Kennedy, W. W. Cooper, C. L. B. Cumming, C. T. Dent, T. Devas, W. Devereux, A. W. Edgell, W. Farquhar, T. C. Greenfield, B. Goldsmid, F. A. Lloyd, D. MacIver, G. P. Moodie, E. de Pass, M. W. Richards, W. Sparrow, G. Thomas, W. J. Valentine, E. Ward, and Rev. S. J. Whitmee.—The Chairman stated that the East African Livingstone Aid Expedition had been reported as having arrived at Unyanyembe about the end of last August, and as having thence provided themselves

with fresh supplies for the continuance of their march to Ujiji, where it was hoped tidings would be obtained of Livingstone's whereabouts.—With regard to the West African, or Congo Expedition, he was glad to say that Mr. J. Young, who had already given 2,000*l.* towards the expenses, had now announced that he would defray the whole of the expense of this undertaking; and he, the Chairman, hoped the Society at large would join with the Council in expressing their thanks for this act of munificence.—Letters were read from Mr. T. D. Forayth on the progress of the Yarkand Mission.—The paper read was 'On the Geography and Resources of Paraguay,' by Prof. Leone Levi.

GEOLOGICAL.—Jan. 7.—Prof. Ramsay, V.P., in the chair.—Messrs. H. Miller, E. J. Hebert, T. J. Price, and G. A. Moose, were elected Fellows; and Profs. A. Favre, of Geneva, R. Gastaldi, of Turin, and E. Herbert, of Paris, were elected Foreign Members.—The following communications were read: 'The Origin of some of the Lake-Basins of Cumberland,' First Paper, by Mr. J. C. Ward, 'On the Traces of a Great Ice-Sheet in the Southern Part of the Lake-District and in North Wales,' by Mr. D. Mackintosh, and 'Notes on some Lamellibranchs from the Budleigh-Salterton Pebbles,' by Mr. A. W. Edgell.

SOCIETY OF ANTIQUARIES.—Jan. 8.—C. S. Percival, Esq., LL.D., V.P., in the chair.—A resolution was passed conveying to the President, Earl Stanhope, the sympathy of the Fellows on the death of Lady Stanhope.—This being an evening fixed for the election of Fellows, no papers were read.—The following gentlemen were declared elected: Messrs. E. W. Ashbee, W. M. Fawcett, C. P. Le Cornu, E. MacCulloch, J. H. Cooke, W. H. L. Shadwell, and Dr. W. Stokes.

ZOOLOGICAL.—Jan. 6.—Dr. A. Günther, V.P., in the chair.—The Secretary read a Report on the additions made to the Society's Menagerie during December, and called special attention to a female Onager, or Wild Ass, and a pair of the new Japanese Storks (*Ciconia boyciana*). He also called the attention of the meeting to a pair of the Spotted Wild Cat (*Felis tigrina* of Jerdon).—Dr. A. L. Adams exhibited and made remarks on the Horns of a feral race of *Capra hircus*, from the Old Head of Kinsale.—Letters and communications were read: by Mr. P. L. Selater, on the species of the genus *Synallaxis*, of the family Dendrocolaptidae: the specimens of this difficult group in nearly all the principal collections of Europe and America had been examined, and the existence of fifty-eight species ascertained, besides three of which the types were not accessible, and which were considered to be doubtful,—by Mr. G. Busk, on a New British Polyzoon, proposed to be called *Hippuria Egertoni*, after Sir Philip Egerton, who had discovered it growing upon the carapace of a specimen of *Gonoplax angulatus*, dredged up at Berehaven in the course of last summer,—by Mr. A. Sanders, on the myology of *Phrynosoma coronatum*,—from Dr. J. E. Gray, containing a description of the Steppe-Cat of Bokhara, which he proposed to designate *Chaus caudatus*,—by Sir V. Brooke, Bart., on Selater's Muntjac and other species of the genus *Cervulus*. In pointing out the distinctions which characterize the three existing species, *Cervulus muntjac*, *C. selateri*, and *C. reevesi*, the author showed *C. selateri*, the species of most northern range, to be intermediate in specific characters and size between the two others. Sir Victor pointed out an advance in the specialization of the tarsus of *Cervulus* not hitherto observed. In this genus the navicular, cuboid, and second and third cuneiform bones were ankylosed together and formed one single bone, the first cuneiform being represented by a very small and separate bone,—by Sir V. Brooke, Bart., on a new Species of Deer from Persia, a pair of horns of which he had received from Major Jones, H.B.M. Consul at Tabreez in Persia, and which he proposed to call *Cervus Mesopotamicus*,—by Major H. H. Godwin-Austin on some birds obtained by

him in 1872-73 along the main watershed of the Brahmaputra and Irrawaddy rivers: of these, ten were considered as new to science, viz., *Sitta Nagensis*, *Garrulax galbanus*, *G. albosuperciliaris*, *Trochalopteron cineraceum*, *T. virgatum*, *Actinodroma Waldeni*, *Layardia robinsoni*, *Prinia rufula*, *Cisticola munipurensis*, *Munia subundulata*.—by Mr. Garrod, upon the morbid symptoms presented by the Indian Rhinoceros that had lately died in the Society's Gardens, and upon certain points in its anatomy,—by Mr. E. C. Reed on the Chilean species of the coleopterous families Cicindelidae and Carabidae.

MICROSCOPICAL.—Jan. 3.—C. Brooke, Esq., President, in the chair.—Dr. A. Carpenter was elected a Fellow.—The names of gentlemen proposed for election as Officers and Council were read by the Secretary, and Mr. Jones and Mr. Suffolk were elected Auditors.—A communication from Lord Osborne, offering to supply rotifers to Fellows who would apply to him, was read to the meeting.—Mr. C. Stewart gave a résumé of a paper contributed by Dr. H. D. Schmidt, of New Orleans, 'On the Origin and Development of Red-Blood Corpuscles in the Human Embryo,' and illustrated his remarks by black-board diagrams, enlarged from a number of drawings which accompanied the paper.—A discussion followed, in which Dr. Lawson, Dr. Matthews, Mr. Stewart, and the President took part.—A paper was read by Mr. A. Sanders, 'On the Zoospores of Crustacea and other Invertebrata.'—Specimens of a simple method of preparing drawings of microscopic objects for class illustration were introduced to the notice of the meeting; and Mr. Richards exhibited a new arrangement for a tank microscope, for the examination of objects under water to a depth of eight inches.

INSTITUTION OF CIVIL ENGINEERS.—Jan. 13.—The newly-elected President, Mr. T. E. Harrison, delivered an inaugural address on taking the chair for the first time since his election.—Twenty-one candidates were elected, viz.: Mr. W. Smith, as a Member; and Messrs. A. T. Atchison, A. L. C. Bamber, E. Bazalgette, G. H. T. Beamish, W. C. Burder, F. Coffee, W. G. L. Cotton, C. E. Cowper, J. Forest, W. Gill, J. E. Gore, R. F. Grantham, J. A. Griffiths, R. L. Jones, R. Nuttall, W. L. Owen, G. J. Perram, G. Potheary, J. Somerville, and A. A. Whiteborne. The Council have transferred Messrs. F. C. Christy, G. F. Deacon, J. L. Hadden, G. A. Hutchins, A. Leslie, J. Mansergh, H. Prince, and W. Vawdrey, from the class of Associates to that of Members; and have admitted the following candidates as students, viz.: Messrs. J. G. Blackett, C. A. Cramer, G. J. A. Danford, H. E. G. Evans, J. C. Ferguson, C. M. Forbes, T. P. Gunyon, J. J. Hatten, A. C. Hurst, J. Pollard, O. M. Prouse, P. Thurbay, C. H. B. Whitworth, and J. H. Williams.

MATHEMATICAL.—Jan. 8.—Dr. Hurst, President, in the chair.—Messrs. Lambert and R. F. Scott were elected Members; and the Rev. Dr. Booth, W. H. Lavery, and Mr. W. J. C. Miller were proposed for election.—The following communications were made: 'On the Transformation of Continued Products into Continued Fractions,' by Mr. J. W. L. Glaisher, 'The Foundations of the Differential Calculus and of Dynamics,' by Prof. Clifford, 'Method of Treating the Kinematical Question of the most General Displacement of a Solid in Space,' by Prof. Crofton, and 'Link Trammels,' by Mr. Perigal.—The following were taken as read: 'On Hamilton's Characteristic Function for a Narrow Beam of Light,' by Prof. J. Clerk-Maxwell, and 'Preliminary Account of Investigations on the Free Motion of a Solid in Elliptic Space,' by Prof. Clifford.

ANTHROPOLOGICAL INSTITUTE.—Jan. 13.—Prof. Bush, President, in the chair.—Messrs. R. Johnson and M. J. Walhouse were elected Members.—A paper, by Mr. S. E. Peal, was read 'On the Nagas and Neighbouring Tribes.' The tract of country

occupied by the Nagas lies mainly between lat. 25° N. to 27° 30' N. and long. 93° 30' E. to 96° E. It is bounded on the east by the country of the Tsingpos, a distinct race showing strongly-marked differences in language, physique, and customs; on the north, by Assam; and on the west are various other tribes; while to the south the boundary is undefined. The inhabitants of the tract, although all termed Nagas, are divided and subdivided to so great an extent, that few parts of the world can present such a minute segregation of innumerable and independent tribes.—Mr. C. B. Clarke contributed a paper 'On the Stone Monuments of the Khasi Hills.'

MEETINGS FOR THE ENSUING WEEK.

- MES.** *Adantic*, 1.—'Bright, King of Geyton,' and 'Ancient Walsley,' by Mr. T. W. Rye Davis; 'Origins of the Mounds,' Mr. H. H. Howarth.
- *Victoria Institute*, 8.—'Basilham,' Bishop Ullington.
- *United Service Institution*, 4.—'Economy of Coal,' as viewed by the Commander of a steamer, 'Lago,' Northland; 'Admiral's Patent Memorandum,' Mr. M. Adams.
- TUES.** *Royal Institution*, 3.—'Respiration,' Prof. Rutherford.
- *Statistical*, 10.—'Recent Progress of National Debt,' Mr. E. D. Baker.
- *Civil Engineers*, 8.—'Mechanical Production of Cold,' Mr. A. G. Kirk.
- *London Anthropological*, 8.—Anniversary.
- *Zoological*, 9.—'Fossiliferous embolus,' an apparently new species of *Parasit*, from *Enalio*, Veru, Dr. O. Pouch; 'Crustacean,' Mr. D. B. C. St. John; 'New Species of Pteropod from Borneo,' Mr. E. R. Alston.
- WED.** *London Institution*, 7.—'Musical Lecture,' Prof. Ellis.
- *Meteorological*, 1.—'Annual General Meeting.'
- *Society of Arts*, 8.—'German Music,' with special reference to the works of Richard Wagner, Mr. F. Praeger.
- *Literature*, 8.—'Recent Contributions to the Portraiture of Shakespeare,' Mr. C. M. Ingely.
- *Geological*, 8.—'Geology of Scotland, II. Ancient Volcanoes of the Highlands and their Relations to the Mesozoic Strata,' Mr. J. W. Judd; 'Remarks on Fossils from (Glasgow, Mysia), Mr. A. W. Waters.
- THURS.** *Royal Institution*, 3.—'Thermology,' with reference to Extinct Animals and the Physical Geography of their Time, Prof. Deacon.
- *Royal Academy*, 8.—'Painting,' Mr. C. W. Cope.
- *Antiquaries*, 8.—'Carvings at New Grange, County Westmeath,' Mr. H. Buxton.
- FRI.** *Royal Institution*, 6.—'Recent Discoveries in Mechanical Conversion of Motion,' Prof. Sylvester.
- *Society of Arts*, 8.—'Indian Music and the Usurpation of Increasing the Use of them in the Home Market,' Dr. Campbell.
- SAT.** *Royal Institution*, 8.—'Kant's Critical Philosophy,' Prof. G. C. Robertson.
- *Royal Botanic*, 11.—'Election of Fellows.'

Science Gossip.

THE 'Natural History Transactions of Northumberland and Durham,' Vol. V. Part I, has been issued. In addition to the President's address, it has a valuable contribution 'On the Occurrence of Lepidoptera in Northumberland and Durham,' 'A Meteorological Report for 1872,' by the Rev. R. F. Wheeler, M.A. and the Rev. R. E. Hooppell, LL.D., and a very interesting 'Catalogue of the more Remarkable Trees' in those two counties.

PROF. EDWARD HULL communicated to the *Geological Magazine* for January, two papers 'On the Microscopic Structure of Irish Granites,' which are valuable contributions to this branch of inquiry.

PROF. HENRY DRAPEL, of the University of the city of New York, sends us a copy of his paper 'On Diffraction Spectrum Photography,' illustrated by a Photograph printed by the Albotype Process, by Mr. E. Bierstadt. The paper is itself an acceptable contribution to science, but the photograph is of great value. The spectrum was taken on a collodion plate, and transferred by the Albotype process to a thick piece of glass, from which the plates are printed; the spectrum we are assured, is absolutely untouched, the lines of the solar spectrum being correctly represented in their relative positions as printed by themselves.

A STATEMENT of the objects, and present resources of the School of Mines at Ballarat, has been prepared by the Council for general information. In 1873, 59 students were attending the school, and there is every prospect of its becoming an exceedingly useful institution in this new mineral district. The Report, by Mr. R. Brough Smyth, the Secretary for Mines, presented to both Houses of Parliament by His Excellency's command, is in every way re-assuring.

THE Séance of the Académie des Sciences of January 5 was chiefly occupied by the election of the Vice-President for the year 1874, the choice falling on M. Fremy; and the election of two members to represent the Academy during the year in the central administrative commission of the Institut de France, the two elected being MM. Charles and Decaisne.

THE *Bibliothèque Universelle et Revue Suisse*, for December, has an extract of much interest made from his larger work, and communicated by the author, M. Edhard Wiedemann, 'Sur la Polarisation Elliptique de la Lumière, et ses Rapports avec les Couleurs superficielles des Corps.'

THE *Annales des Sciences Géologiques*, for December, 1873, contains six papers of considerable scientific interest. Amongst others, we may name the 'Poissons Fossiles d'Oran et de Licata,' by M. H. E. Sauvage, which is continued and completed, and 'Echinides Fossiles de l'Algérie,' by MM. G. Cotteau, A. Peron, and Y. Gauthier. The plates accompanying these papers are most carefully executed.

THE *Bulletins de la Société d'Anthropologie de Paris*, Parts 1 and 2, for 1873, contain the Reports of all Séances from January to April in that year. Many of the papers are of interest, but one, 'Des diverses Espèces de Prognathisme,' is especially deserving attention.

THE *Comptes Rendus* for December 23 prints a very important communication to the Académie des Sciences de Paris, by M. Berthelot, 'Recherches sur les composés Oxygénés de l'Azote; leur Stabilité et leur Transformation réciproques.'

THE *Zeitschrift für Analytische Chemie*, von Dr. C. R. Fresenius, for 1873, contains very numerous notes 'On Chemical Manipulation,' which are well worthy the attention of all chemical students.

THE following remarkable fact has been discovered, by a series of experiments made by Prof. Thurston, in the Stevens Institute of Technology, with his new testing apparatus. Metal strained so far as to take a permanent set, and left under the stress producing it, gains in power of resistance up to a limit of time, which in these experiments was about seventy-two hours, and to a limit of increase which has a value, in the best iron, of about twenty per cent., where the applied force is eighty per cent. of the ultimate breaking force.

THE *Annales des Mines*, Fourth Part, for 1873, contains a long and valuable 'Mémoire sur les Méthodes d'Exploitation des Couches Puissantes de Houille en France,' by M. Amiot, being a Report which was asked for by the American Institute of Mining Engineers. It is full of useful information, describing the applications of science which have been brought to bear on the working of coal with safety in France.

SOME craniological studies carried on in Turkey have been submitted to the Anthropological Society of Vienna by Dr. A. Weisbach. During several years' residence in Constantinople he has had excellent opportunity of studying the typical forms of Turkish skull, and has given elaborate measurements based on a collection of nearly 140 crania.

METAMORPHISM, as illustrated in the rocks of the Swiss Alps, has been made the subject of a paper communicated by Herr A. Müller to the Natural History Society of Basle. The author's researches are founded chiefly on the collection of Alpine rocks in the University of Basle, and he insists on the advantages of studying the pseudomorphism of minerals in connexion with the metamorphism of rocks.

INVENTION is active in Victoria. We have received the volume 'Patents and Patentees' from the Registrar-General of the colony. We find 133 patents were applied for, and 81 granted in 1871. This volume comes accompanied by statistical tables. From these we learn that the population of Victoria in 1836 was 224, and that in 1871 it amounted to 752,445.

FINE ARTS

ROYAL ACADEMY OF ARTS, Burlington House.—THE EXHIBITION OF WORKS OF THE late SIR EDWIN LANDSEER, R.A., is NOW OPEN.—Admission (from Nine till Dark), One Shilling Catalogue, 5s. 6d. Season Tickets, 5s.

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE TWELFTH WATER EXHIBITION OF SKETCHES AND STUDIES by the MEMBERS is NOW OPEN, at their Gallery, 5, Pall Mall East. Ten till Five.—Admission, 1s.

ALFRED D. FRIPP, Secretary.

'THE SHADOW OF DEATH.' Painted by Mr. HOLMAN HUNT—NOW on VIEW. From 10 till 5—5m, Old Bond Street.—Admission, 1s.

DONN'S GREAT PICTURE OF 'CHRIST LEAVING the TOMB.' with 'Night of the Crucifixion,' 'Christian Martyrs,' 'Francis de Rimini,' 'Joseph,' 'Andromeda,' &c., at the DORN GALLERY, 35, New Bond Street. Ten to Six.—Admission, 1s.

Will shortly Close.

THE SEVENTH EXHIBITION OF THE SOCIETY OF FRENCH ARTISTS, 101, New Bond Street.—From Half-past 5 till 8.—Admission, 1s.; Catalogue, 6d.

JAPANESE ART.

Notes on Japanese Art. By G. A. Audaley. Illustrated. (Printed for Private Circulation.)

WE are indebted for a copy of this book to Mr. J. L. Bowes, of Liverpool, the possessor of a large collection of Japanese works of art. The volume contains the catalogue of an exhibition of enamels, Persian ware, Satsuma faience, lacquer-work, porcelain, ivory carvings, metal-work, &c., which was held by the Liverpool Art Club, and the contents of which were supplied by loans from lovers of Oriental art. Mr. Audaley's lecture is concise and lucid. We have already had pleasure in admiring his taste and zeal for art and learning. He contrives to see the gist of his subject in a serviceable and effective way. He is an enthusiast for Japanese art, as he may well be; and he rates it considerably above Chinese. In principle he is undoubtedly right, although it would have been better to have extolled the islanders without depreciating the Celestials quite so vigorously as he does. However this may be, Mr. Audaley wisely praises the profound love of the Japanese for nature, and their fine taste in colour. They are in that respect immeasurably superior to the Chinese; and superior to them also in a true sense of humour—a statement with which we do not hesitate to agree. The Japanese surpass the Chinese in technical skill, draughtsmanship, and especially in feats of drawing, which astonish most western artists, when they give themselves the trouble to look at and really study the outlines of the Japanese painters. Mr. Audaley speaks of the conceit of Chinese artists, and does them no injustice if he means a self-centering habit of mind—not the same thing as "conceit," be it noted. He might have applied the term with perfect fairness to our own painters, who content themselves with a lazy admiration for feats of Japanese draughtsmanship, which very few in this island could equal, and fewer still surpass.

Mr. Audaley gives a rapid sketch of the various and numerous materials on which Japanese art is exercised; the different birds, quadrupeds, fishes, monsters, trees, shrubs, herbs, grasses, &c., the landscape and sea studies, each in turn, come in for a few sentences of descriptive criticism; and the application of art to each of the classes of works enumerated is illustrated *seriatim* by the author of this lecture. As a popular account of the subject, we do not know a better work than this discourse; and we use the word "popular" in no invidious sense, for the fact is that at present materials for an exhaustive and exact account of Japanese art do not exist in forms available by Europeans. What Mr. Audaley has done, he has done well, and we are thankful.

One thing is certain, though we do not see that Mr. Audaley has observed it, and that is, that decorative art is practised in Japan—and Japan is the only country on the face

of the earth where decoration still exists not greatly contaminated as an art—on principles and in modes, and with a spirit and feeling that are the very opposite of those that animate what is in this country called "art-manufacture." It is the one thing about which there can be no chance of a doubt. Your Japanese scamps his work sometimes; he is often careless; sometimes he is coarse, but the artist is always an artist; in fact, the assertion is not much of a paradox, he could not be an artist without being an artist. It is otherwise with us.

The photographs which illustrate this book are so numerous and clear that they form a little museum.

THE ROYAL ACADEMY.—EXHIBITION OF THE WORKS OF SIR EDWIN LANDSEER.

(Second and Concluding Notice.)

The Prouding Lion (No. 315) was produced in 1823, and exhibited in the Academy of that year. It may have been painted a short time before, but it was probably due to the death of a lion in Exeter Change, an event which led to the painting of several lion-pictures, of which a couple are here, on a large scale (212, 238), being essentially studies rather than pictures in the common sense of that term. This work has the qualities of a grand style, such as nothing but the studies which John Landseer had inculcated, and Haydon counselled, could have ensured. The nobility of the picture was probably in no small degree due to familiarity with the Elgin Marbles, those noblest models for style, which, by the way, no one now-a-days seems to think worth studying. This picture is the last of the lion subjects which Landseer painted until many years had passed. *The Watchful Sentinel* (410), belonging to Mr. J. Chapman, of Manchester, was exhibited at the British Institution in 1822, and also shows the qualities of execution on the part of the painter, to which we have already referred as due to his early, sound, and severe studies. It represents a large black dog watching packages which have been left in a road; post-horses are in the distance. *Michief in Full Play* (449) is stated to have been painted in 1822. We detect none of the exhibited pictures of 1823 in this collection, although it is probable that they are present, disguised under other than their original names. In 1824 appeared *Brutus* (433), and Lord Henniker's fine picture of a brown horse, *Brunette* (313); this was at the Academy with *Neptune, a Newfoundland Dog* (305), which has been superbly engraved by Mr. T. Landseer. It represents the head and shoulders of a large dog, in full front view, with his mouth open and the tongue shown; the head is black, a white stripe dividing it, and having a black spot in the middle of the stripe. In this year appeared the much more famous *Cat's Paw* (251), sold from the British Institution to the late Earl of Essex for 100*l.*, and peculiarly interesting as marking the cessation of Landseer's tutelage to his father, for up to this year he had resided at home, at 33, Foley Street, which John Landseer and his family occupied. Edwin Landseer had, however, a study in Cleveland Street when this picture was painted. *A Black Horse* (196), and *Hours of Innocence* (197), well known by Lewis's engraving, and a portrait of Lord Alexander Russell with his dog, were painted in 1825: the siter has since become Colonel A. Russell of the Rifle Brigade. The fellow portrait of Lord Cosmo Russell was at the Academy in 1825, with 'Taking a Back' and *The Widow* (314); we have a study for the second in *Taking the Deer* (179). The picture of 1826 was 'Chevy Chase,' which, as before noted, is not here. After this work appeared, Landseer was elected an Associate of the Royal Academy, being then barely beyond the age of twenty-four years. Mr. Millais and Sir T. Lawrence are among the very few who have thus early entered on their honours.

'The Monkey who had Seen the World,' &c.,

The Travelled Monkey (369), followed immediately; but after this, it is needless to follow the chronological order of Landseer's works. It may be well to comment on noteworthy pictures in their order on the walls here. In Gallery I. is a considerable number of drawings and sketches, some of which are highly interesting from the skill and power they display; others are characteristic, and even amusing, on account of the notes that accompany them, and for which we have not space here; e.g., No. 17 comprises a letter to Chantrey, with a pen sketch of a dog with a letter in his mouth, and "begging." Among sketches showing spirit and delicacy, notice *Highland Sport* (28), and a study for *A Random Shot* (217), one of the truest pieces of Landseer's pathos. No. 28 is a capitally humorous sketch of a little boy combing his mother's hair. Nos. 47, 79, 82, 83, are cartoons in crayons, all highly meritorious works, and some of them well known from having been recently exhibited. Nos. 92 and 93 are admirable sketches of Paganini: both are well known.

Turning to the pictures, we have in *Saved* (147) the large painting of a dog, with a child lying before it across its paws; a work which is too evidently lamp-born to be particularly acceptable. The dog is, of course, fine, but the child, which has been rescued from the sea, is quite dry, and sleeps heartily. The landscape is cruder than usual, and the dog's paws are too big. In No. 155 we have *Prosperity*, and in No. 158 is *Adversity*, both exhibited about eight years ago, and showing extremes in the life of a handsome bright bay horse, with the most delicate tinge of olive in his skin. In the former the animal is in full beauty, attended by the smartest of boy grooms that ever lady had; the fore legs and shoulders are more than questionable in drawing, but the draughtsmanship of the saddle is capital. The charm of the picture is the colour of the horse's hide. In *The Duchess of Abercorn and Child* (149), a lady with an infant in her lap, we have an unprecedented gleam of a fine sense of colour, such as Landseer rarely displayed; this is manifested by means of blue, of all colours in the world! Another version of the same which is here (164) shows it was not an accident. 'The Swannery Invaded by Sea-Eagles' was exhibited in 1869, but it had been in hand for many years, and possesses the noblest qualities of Landseer's art. Would it had been finished during his prime. *The Sick Monkey* (190) may take a place beside a 'Random Shot' as a specimen of true pathos. It is beautifully pathetic, and intensely rich in the truest sentiment. The face and action of the tender mother-monkey and the attitude of her ailing little one are triumphs of high design. *The Otter Hunt* (197), which we had not seen since 1844, disappoints us greatly, being very coarse, rough, and painty, for Landseer. *The Free Kirk* (193) shows old Scotch folk at prayer, with others, including dogs, who doze during the sermon: it has much capital humour and genuine character, but it is rather slightly executed. *The Challenge* (199) is the well-known 'Coming Events cast their Shadows before Them,'—as a design, one of the painter's best; as a picture, far from being so. In *Odin* (200) the big black dog appears, seated, and painted, as the Catalogue tells us, "within twelve hours, with the object of showing the superior effect of one continuous sitting over more elaborated work." If this be the object of the picture's existence, it exists in vain, for it shows little of the alleged superiority of one mode of practice over another. And even if it did succeed in doing so, the proof would be worth next to nothing, after the picture had demonstrated, as it unquestionably does demonstrate, that power to paint so vigorously had to be attained by enormous and unflinching practice in "more elaborated work,"—as to which process of studying, see the neighbouring picture, *The Intrusive Puppies* (204), produced on the "elaborated" system in 1821, and all the paintings we have named above as anterior to 'Chevy Chase.' The brilliancy of 'The Intrusive Puppies' bears favourably a comparison with the more pretentious, demonstrative 'Odin.'

Nevertheless, taking all the elements of Landseer's art into consideration, we think the period of 'Odin,' i. e., 1833-40, the culminating portion of his career. In it were produced 'Deer and Deer Hounds in a Mountain Torrent,' 'Suspense,' 'A Jack in Office,' 'Mr. Wigram's Hunters,' 'Collie Dog rescuing a Sheep,' 'The Drover's Departure,' 'The Old Shepherd's Chief-Mourner,' 'Distinguished Member of the Humane Society,' 'The Sleeping Bloodhound,' 'The Two Dogs,' and others of the same category. A considerable portion of these masterpieces are at South Kensington. There are more popular pictures of this period which we value at a lower rate than these, notwithstanding that they exhibit certain qualities of the highest value in Landseer's practice: among these is *Laying Down the Law* (205), which, by the way, is fearfully cracked—looking in some places like a mosaic of tesserae set in black cement. Like a large proportion of the number of pictures derived from the artist's middle period of practice, this one has become extremely horny. The fact is highly instructive. Early pictures are quite free from this defect; later pictures cannot yet be said to be secure from it, for they have not yet existed long enough for the causes of change to have their full effect.

Among the most brilliant pieces of painting in detail is the plumage of the peacock in *Dead Game* (216), painted in 1827. With all its intensity and grim pathos, there can be no question about the fact that *Man Proposes, God Disposes* (217),—a melo-dramatic title, by the way,—is too revolting in its suggestions. At the time the picture appeared, 1864, the impression it made was even more shocking than is now the case. If ordinary spectators felt thus strongly about this design, what must have been the feelings of those who were connected with Franklin's crews? Notice the flesh of No. 228, called *Lady and Spaniels*, and containing the portrait of Miss Power, Lady Blesington's daughter, as an example of the change to horniness so apparent in many pictures here. On the whole, we think Landseer never did better than with Mr. Heathcote's *The Cover Hack* (233), dating from 1848, and exceptionally fine for that period. This picture owes something to the glass which covers it. Like most of Mr. Heathcote's contributions to this gathering, see Nos. 150, 152, 160, 161, 162, 283, and 249, it is unusually rich and brilliant in colouring. *The Shepherd's Prayer* (242) was exhibited in 1842, without a title. *Eos* (223) has more grace than anything else that Landseer has given us; it is a masterpiece of draughtsmanship. But think how much *Snyders*, *Velasquez*, *Titian*, or *Van Dyck* would have bestowed on such a subject! It is one within the range of animal painting those artists affected. Notice how noble is the sense of the grandeur in the earth and sky of *Landscape* (413). *The Monarch of the Glen* (436), the well-known picture of the stag, proves him to have been an extremely "gentlemanlike" monarch. Compare the spirit which informs this work of 1851 with that which so vigorously animated *The Boar Hunt* (381), in which Landseer, just thirty years before, showed us how the big dogs took their yellow brute of an enemy by the ear, and how he ran for his life. In conclusion, it seems desirable to give the numbers only of pictures which, on one ground or another, we commend to the student's attention: these numbers are 155, 166, 190, 217, 222, 233, 253, 259, 290, 301, 310, 322, 323, 339, 341, 343, 347, 350, 352, and 354.

THE ROYAL ACADEMY ELECTIONS.

THERE will shortly be a meeting of the Members of the Royal Academy, Academicians and Associates, in order to elect a new A.R.A. The number of artists already nominated is 109, being 72 painters, 18 sculptors, 11 architects, and 8 engravers. Not a few of these are unknown by name, even to us, who have unusual opportunities for seeing good pictures. At least a score more are sufficiently well known by their works to dispell all anxiety from our minds on their account,—their pretensions are ludicrous. The chances of some are long gone by. Of a much greater number it may be said that they are

applying too soon. High on the list stands the name of one of the most accomplished and powerful artists in Europe; lower down is that of a lady-painter, of not less distinction than merit; the names of two other ladies appear among the painters. As no female names occur in their category, the lady-sculptors seem not to be ambitious; we never heard of a lady-architect, and the names of lady-engravers, if such persons now exist, are not here. Of the painters' names, excluding those unknown to us, the following is an analysis:—Mr. A. Rankley is dead; a figure-painter. Of artists of the same kind, the number is 36. Besides these, there are 18 landscape-painters, 6 portrait-painters proper, 3 animal-painters, and 2 flower-painters. The sculptors, of course, belong to one genus; but there are varieties in a genus composed of individuals whose merits are strangely unequal; two only are men of considerable ability. In any other body than the Academy, one of these, if a sculptor had a chance at all, would stand high. Like several of the landscape-painters, some of the sculptors are the merest sketchers, others never had a gleam of art-light on their fortunes. Six of the architects are Gothicians—the name of one of these is, by the way, spelt wrongly; two are decidedly inspired by the Renaissance, others are open to convictions from either side; one might be induced to build in "the Greek style," but classical architecture is nowhere with these candidates for honour. As to the seventy-two painters, we surmise that not twenty will get more than a scratch or two each; and it may as well be said at once, that there is no chance for any architect, sculptor, or engraver. The "favourite" is a popular landscape-painter; but the "favourite" does not often win, as this gentleman has learned to his cost already. Of men of first-rate ability there are three. Two of these would, in France, if there were two places to fill, be elected by acclamation; the third is a landscape-painter, whose reputation will be uninjured by failure in this contest. The occurrence of Mr. Rankley's name suggests the possibility of ghostly candidates, who could not be described as novelties, because it is known that phantom Associates of the Royal Academy have before now existed, if we may use the expression. Elias Martin, one of the original A.R.A.s, elected in 1770, died long before 1832, when his brethren, having no tidings of him, took his name off their list. Theophilus Clarke, elected in 1803, had probably become the name of a shade when, in 1832, it was called no more. Is not the Academy a wonderful body? To it, as we are officially told, the ghost of the late Mr. Rankley is eligible for election. Would any other Society have kept Elias Martin's name on its rolls for sixty-two years, when, for he died in 1804, the man had been buried not fewer than twenty-eight years? T. Clarke was last heard of at Hammersmith in 1810, but the R.A.s believed in him until 1832. Again, Mr. Foley has not exhibited since 1861, and still the R.A.s cherish his name.

FIN-ART Gossip.

MR. LEIGHTON will probably not contribute to the Royal Academy Exhibition any large picture, as he has an extremely important work in hand, a commission for a painting to be placed in a country seat. Of it we need only say that the subject is new, and the treatment as noble as it is original. This artist may be represented at the approaching Exhibition by a comparatively small painting, to which we have referred before, representing an antique juggler with balls, standing as if before a Greek company, nearly naked, the rose and gold of her flesh appearing with beautiful softness in the daylight; her sole garment being a semi-diaphanous cloth of green tissue. She appears in full view, at full-length, with face upturned to watch the flying balls which have left her hands, and now rise above her head; she holds more toys of the same kind. She stands on a carpet, and at her feet is a naked sword, for use in another feat of

skill. On the right and left of the background we have glimpses of rich foliage, the garden of the house; immediately behind the figure is a part of the wall, with Greek decorations. Another picture, which has been in hand for some time, is a view of an Hispano-Mauresque garden, or pleasure, in the Middle Ages, with a vista of a broad path, bordered by trellises and arcades of foliage artificially trailed. At the end of the vista appear the roof and dome of a pleasure-house; in the foreground, walking in the path, is a beautiful child, in a costume appropriate to the scene and its time, playing with, or rather attended by, two peacocks, one white, the other green. The most important picture by this painter which is likely to be forthcoming next season, represents Clytemnestra on her palace roof, waiting for the appearance of the fateful beacon. Near the battlements stands the queen, a tall, white-robed figure, her hands clasped finger in finger, her arms extended downwards, and all her form rigid yet convulsed, inspired, so to say, by the terrible tension of her soul, while her draperies, by their manifold involutions and troubled folds, seem as if they shared the agony of the woman. So stands Clytemnestra, her action and attitude being due to the climax of long and passion-tossed watching. She has drawn herself up to her full height, as if, in her eagerness for the signal, she strove to overlook the very horizon; with feet firmly-planted and placed side by side, straight knees, straight loins, the chest advanced with its magnificent bust and swelling throat, her head thrown a little back, and of the stern features the eyes only not mobile. Mr. Leighton may be able to add to these works one portrait, if not more than one.

MR. V. PRINSEP is engaged in painting several pictures, one of which represents at half-length, life-size, in profile to us, a young lady, dressed in black, and having on her shoulders a beautiful white cat, whose fur produces charming colour with the carnations and the sable gown of the damsel. A subject picture, probably to be styled 'The Coming Race,' depicts a party of gipsies walking on a road on Newmarket Heath. In front strides a tall young woman, in all the short-lived but superb beauty of her people. She is, in her grand way, flirting with a young man, a handsome fellow, so far as features and form can make him so, but with the furtive looks that characterize male gipsies. Behind is a toil-worn woman, with a huge baby slung before her; she looks lovingly at the child; near this person are a donkey and its cart, with the driver busily and freely using the stick. Another picture is to be called 'Milk.' A buxom young woman stands in a somewhat demonstrative attitude before the area-gate of a London house in a square, and vigorously pulls the bell. The work is remarkable for truth of lighting and beauty of toning. Three portraits, life-sized and full-length, of ladies, sisters, on one canvas, promise to be beautiful in colour.

THE exhibition of engravings after Landseer, noted in our last, was formed by Mr. Graves, jun., not by Mr. Evans.

THE last-issued Sessional Paper of the Institute of British Architects contains a paper by Mr. R. P. Spiers, on the Château de Pierrefonds, and its restoration.

MUSIC

SACRED HARMONIC SOCIETY. Exeter Hall.—Conductor, Sir Michael Costa. —FRIDAY NEXT, January 31, Dr. Crotch's Oratorio, 'Palestine.' Principal Vocalists: Madame Leemann-Sherrington, Miss Julia Ellen, Miss Ellen Henry, Mr. Cummings, Mr. Carter, and Miss Agnes. Organist, Mr. William. Tickets 2s.; numbered in pairs, 5s.; Hall, 10s. 6d., at 6, Exeter Hall.

BRITISH ORCHESTRAL SOCIETY. Patron, H.R.H. the Duke of Edinburgh. Conductor, Mr. George Mount.—FIRST CONCERT, THURSDAY, January 28, 84, James's Hall, 8 o'clock. Overture, 'Les Noces,' W. Beethoven; 'Sinfonia' (first time of Performance), J. Hamilton Clarke; 'Sinfonia,' 'Sinfonia,' Mendelssohn, Miss Edith Wynne; 'Coccolle,' a Ball, for Two Pianos, Mozart, Mr. Walter Macfarren and Miss Linda Neale; 'Rustic Song,' 'I dreamt I was in heaven' ('Nauman'), Costa, Miss Augusta Roche; 'Symphony' (No. 3), 'Eroica,' Beethoven; 'Duet,' 'Quia est homo,' Hummel, Miss Edith Wynne and Miss Augusta Roche; Overture, 'Les deux Jouvines,' Cherubini. Grand orchestra of 75 performers.—Subscription for the Concerts: 10s. and Balcony Seats, Two Guineas; Reserved Seats, One Guinea. Single Tickets: 5s. and Balcony Seats, 10s. 6d.; Reserved Seats, 2s.; Balcony, 1s.; Area, 2s.; Gallery, 1s.; Stanley Lane, Water & Co. 84, New Bond Street; Gramer; Lamborn Cook; Mitchell's Library, Chancery; Oliver's, Finsbury & Co.; A. Hays; and at Austin's Ticket-office.

ROYAL ALBERT HALL CHORAL SOCIETY.—Conductor, Mr. Barby.—Mendelssohn's "HYMN OF PRAISE," and Rossini's "STANZA MATRICE," on THURSDAY, January 24, at Eight o'clock. Madame Clara Corral, Miss Antoinette Manning, Mr. Sims Reeves, and Messrs. Agnew, Organist, Dr. Mannor, Band and Chorus of 1,200. — Boxes, 2s. 6d. 10s. and 12s. 6d.; stalls, 7s. 6d. and 5s.; balcony, 3s. Admission, 1s. Tickets at Novello's, 1, Berners Street, and 25, Foultry; the usual Agents; and the Royal Albert Hall.

MONTHLY POPULAR CONCERTS, Brighton.—Director, Mr. Ridley. Proceeds.—Fourth Concert, TUESDAY EVENING, January 28. Messrs. Pianti, Ridley, Prentice, Frost, Minson, Mrs. Hale, Madame Jewell, Bonnes P.P., Cellist, Mendelssohn and Beethoven: Concertante Violin, Frost; Polonaise, Chopin, &c.—Tickets, 2s. 6d., 1s., of Mr. Ridley Prentice, 25A, Wimpole Street, W.

BACH.

Johann Sebastian Bach. Von Philipp Spitta. Erster Band. (Williams & Norgate.)

SINCE we are told that, as a rule, genius is not hereditary, we must look upon the Silbermann organs and the Cremona violins, instances in which for generations a few families maintained their supremacy over the rest of Europe for nearly a century, as singular exceptions to the canon. But the Bach family is a somewhat similar case. We read of the celebrated Bach Quodlibets as early as 1542. Some of them made their way to Vienna at that date; and hence the Bach music must have been well known throughout the north of Germany. The family sprang from Wachmer in Saxe-Gotha. John Sebastian, 1685, was son of John Ambrose, 1645, son of John Christian, 1615, son of Henry, &c. They oscillated between Wachmer, Mülhausen, Arnstadt, Gotha, Erfurt, Eisenach, Weimar, &c. John Sebastian very early was organist at Mülhausen, afterwards violin-player in the Court orchestra at Weimar, Court organist at Anhalt-Cöthen, and finally Chief at St. Thomas's, Leipzig. There were great organists before him, and not of his name. In his day, Zachau, of Leipzig, was at Halle; Reincke (Dutch), at Hamburg; Kühnau, at Leipzig; and Buxtehude (Dane), at Lübeck. Despite those famous organists, J. S. Bach acquired the reputation, before they died, of being the greatest organist in Germany. His vocal music made little headway in his lifetime, and out of Leipzig was lost sight of. Mozart gave fresh life to it by his well-known remark, on one of Bach's Motetts: "Here is a new thing; I can learn something from such music as this." From that time people began to talk about the Bach choir-music, and its fame was increased by the critical remarks of Weber, Vogler, and Zelter. But it is to Mendelssohn that we owe the popularity of this wonderful part-song writing. When he and Devrient, his *fidus Achates*, started to canvass Berlin for subscribers and patrons to the first performance of the 'Passione' (1828), he remarked, "Is it not strange that I, a Jew, and you should venture out upon such an enterprise as this?" It was most fortunate that Bach's MSS. were preserved in the Royal Library at Berlin. Had it been otherwise, in all probability they would have been lost to the world.

Bach, like most great men, was humble and modest. To a young aspirant he said, "Work as hard as I have done, and you will do what I do." He was a large man, with genial temper and remarkably clear intellect. His industry was enormous. He created continuity in organ music. In one sense he invented no new style, for he adopted the style of the day, not rebelling against it, enlarging its unity, fellowship and order, and demonstrating his originality by great dignity of form and magnificent science of structure, united to a

marvellous tenderness and joyfulness of expression. His development of the use of the pedal organ and the compositions for two Manuals were legitimate advances upon the external forms prevalent, and they were the product of the mental tendency of his organization and his acquired power over life in sounds. His strength lay in his vivid apprehension of the union of consonance and dissonance. Consonance is light; dissonance, darkness; the one is the inverse of the other. All consonance turns into dissonance, and dissonance into consonance; they are the natural light and shade in musical portraiture. Bach knew that the presence of the seventh in the dominant chord compelled a return to the key, and the discord of the seventh and eighth was too prominent, or rather too plain and obtrusive to his cultivated ear. All simples in fine art require their interstices to be present to soften down and amalgamate. Hence Bach changed the use of the two dissonants by putting the chord of the diminished seventh or three minor thirds upon each. In fact he created the chord, so happily called by Fétis the chord of re-union, in the key of C, F, A flat, B natural, D, and G, D, F, A flat and C. In these days we call all this, discords of ninths, elevenths and thirteenth, which means no more than saying sixpence contains twelve half-pence and twenty-four farthings.

Bach lived in the days of great contrapuntists. They played with musical proportions; it was a mere game of draughts or backgammon. They eat, drank, smoked, laughed, and talked over themes and their counter-changes. Art had destroyed heart power. Bach as choir boy, violinist, and organist, had sung and played over the whole productions of the school, and felt its hollowness. It was time to make an advance. There were no new themes to deal with, the church seasons were fixed, the hymns and anthems all fixed, but the church language was the people's language, there was an open Bible, and a vernacular ritual. Bach could put his own individual feeling into this—his art power and heart feeling. He invented a Bach joyfulness, a Bach sorrow, a personal tenderness, and sanctity and creed, and he concealed and smothered his art by the intensity of the emotional expression. Hence his solemnity, splendour, continued power, richness, breadth, complexity, pathos, joyousness and brilliancy. All his work manifests the power that accompanies it, but he never exhibits mere practical excellence. He was always a great musician, and something more—an earnest man and mighty in the outpouring of high thought and assured belief. He had the "clean hand" and the "pure heart," and everything was gathered and governed to the loving elevation of his subject. There is no joy in counterpoint like that of Sebastian Bach; the "Christus" oratorio shows that. There is no sorrow in counterpoint like his; the *Passiones* have proved this. Long familiarity with spiritual things exercised a noble and dominating influence over his genius. He became essentially the "man of feeling" in harmony, and the head and the hand never failed to interpret the heart. We cannot but think there was some hereditary predisposition—a great-grandfather's sympathy in all this, but still Sebastian would not have been Sebastian without in-

dustry, temperance, kindness, sincerity of purpose, and great rectitude of principle.

Herr Spitta's first volume is a bulky one, and his book will be when completed the most exhaustive biography of Bach that has yet been published. The author has examined every previous edition, he has ascertained fresh facts regarding the ancestors of the composer, and he supplies such novel information about the early days of Sebastian. He has divided the volume into separate sections, from 1685 to 1707, from 1707 to 1717, and from 1717 to 1723. The next volume will treat of the period from 1723 to 1750, the year of Bach's death at Leipzig. The Appendix, with critical notes, is most voluminous. Whether any translation of this life of Bach will be attempted, must depend on the amount of interest belonging to the second part; but there can be no doubt of the value of the materials collected with such indefatigable zeal.

MONDAY POPULAR CONCERTS.

THE desire to hear Dr. Von Bülow's pianoforte performances seems to increase. Since the early days of Liszt, Thalberg, and Mendelssohn, there has been no artist who has achieved such success, within so short a period, as the pupil of Dr. Liszt, whose prediction that the young amateur, a Doctor of Laws, whom he advised to follow the musical profession, would make a great name as an exponent of Beethoven's pianoforte productions has been fully realized. There is in England scarcely a musician of any note, native or foreign, certainly almost no pianist, who is not ready to admit that, by his marked individuality, Dr. Von Bülow has thrown new light on compositions by various masters. Digital dexterity alone could not have ensured his popularity. It is, as we have before remarked, by his intellectual interpretation, his poetic inspiration, his extraordinary energy, his strong will, that the results of his readings are so impressive and so soul-stirring. The gift of making strong contrasts, of imparting vivid colouring, of filling out the faintest outline, is rare indeed. The instinct of tyros will tell them that such playing goes beyond the cold conventionalism of dry formalists; and the experience of professors convinces them of the away exercised by a performer who leaves the beaten track, and cares nothing about the routine of self-styled purists, moving within the narrowest circles of prejudice and bigotry. In listening last Monday to the Beethoven variations in A flat, Op. 35,—executed with such fire by Dr. Von Bülow as to cause his recall four times on the orchestral platform,—the forcible language used by the composer of the nine symphonies, in regard to the execution of his thirty-six authenticated sonatas and other pianoforte productions, recurred to our mind. It seems to be quite forgotten by the few persons who conceive that they alone are to settle the mode of playing, that Beethoven's condemnation of the metronome was so strongly pronounced. He has indicated the *tempi* in a very limited number of compositions. He, above all, enjoined those who undertook to play his works to have some poetry in their nature. "Read Shakespeare" was once the counsel given to an aspirant. Some of those who have sneered at Dr. Von Bülow's enthusiasm have become Dogberries in tone; but the general body of connoisseurs have preferred to adopt the Beethoven theory, and believe that his manifest intentions have been fully carried out by Dr. Von Bülow. As for what are termed the traditional forms of playing Beethoven handed down by London teachers, they can be utterly disregarded, for they are merely mechanical, tame, and narrow-minded.

It is unnecessary to dwell either upon the performance of the Beethoven Sonata, in D major, Op. 102, No. 2, when such a consummate master of the violoncello as Signor Pianti is associated with

Dr. Von Bülow; or of the Mendelssohn Trio in C minor, Op. 66, in which the two artists just named are reinforced by a violinist so safe and conscientious as Herr Straus. Both pieces found appreciative hearers. Schumann's long and dull String Quartet, in A major, Op. 41, No. 3, relieved chiefly by a really expressive adagio, was listened to with the reverence and respect due to the fine playing of MM. Straus, Ries, Zerbini, and Piatti.

The vocal department fell to Mr. Santley, whose splendid singing of Mr. Hatton's superb setting of the words "To Anthea" secured its re-demand. Dr. Von Bülow plays again next Monday, when he will execute J. S. Bach's Fantasia Chromatica, in D minor, which created such a sensation at one of his recitals.

Musical Gossip.

MESSRS. MACMILLAN & Co. have in preparation a 'Dictionary of Music,' which will contain history and biography, explanations of musical terms, and information of all kinds on the theory and practice of the art, which will be edited by Mr. George Grove. The want of such a book in English has been long felt, and the name of the editor leads to a hope that the work may be accurate, and also interesting to musical amateurs.

A MUSICAL event of great interest will take place next Friday evening, in Exeter Hall (the 23rd inst.), namely, the first performance by the Sacred Harmonic Society of Dr. Crotch's oratorio, 'Palestine.' The composer was one of the most remarkable musicians this country has produced. He was born in 1775, and as a child displayed extraordinary genius, so much so, that Dr. Burney, in his *Philosophical Transactions*, devoted a long paper to describe the precocity of a boy at three to four years of age. In drawing as well as in music William Crotch evinced ability. He was named Professor of Music in the University of Oxford at twenty-two years of age. He was the first Principal of the Royal Academy of Music, at its formation by Lord Burghersh (the late Earl of Westmorland) in 1822. Of Dr. Crotch's many compositions, his 'Palestine' has been always regarded as the masterpiece. The words were selected from Bishop Heber's prize poem. The work was first performed in 1812, but it is half a century since it has been heard in its entirety, although excerpts, particularly the quartet, "Lo, star-led chiefs," has been often sung at concerts. The four leading solo parts are assigned to Madame Lemmens, Miss Elton, Mr. Cummings, and Signor Agnesi, and the oratorio will be conducted by Sir Michael Costa.

THIS afternoon (the 17th inst.) the Saturday Afternoon Crystal Palace Concerts will be recommenced. In the scheme is an overture, 'As You Like It,' by the late H. H. Pierson, who died lately in Germany. The Saturday series of Popular Concerts of Chamber Music will also be resumed this day.

THE next concert of the Wagner Society, under the direction of Mr. Dannreuther, with a complete chorus as well as full band, will take place on the 23rd inst., the same evening that is to witness the production of 'Palestine.' By some kind of miscalculation, the Royal Albert Hall Choral Society will perform Mendelssohn's 'Hymn of Praise' and Rossini's 'Stabat Mater,' under Mr. Barnby's direction, next Thursday, whilst the British Orchestral Society will be holding its first meeting in St. James's Hall, with Mr. Mount as conductor.

THE fourth of the Brixton Monthly Popular Concerts, with Mr. Ridley Prentice as director, will be given on the 20th inst.

THE new American basso, Signor Giulio Perkin, may have been affected by nervousness at his debut, in the Royal Albert Hall, in Haydn's 'Creation'; but there were certain defects in his style and intonation which showed that he has no experience in the sacred school. He possesses, however, a very fine voice, his compass being as low as that of Staudigl and Formes, and on the Italian stage such an organ must tell.

THE National Assembly at Versailles has decided, by a majority of 517 over 42 Deputies, that the State will support a Grand Opera-house in Paris, not only provisionally in the Salle Ventadour, but permanently when the new edifice in the Place de l'Opéra is inaugurated, on the 1st of January, 1875, as the architect, M. Charles Garnier, promises. The old site in the Rue Lepelletier is to be converted into building land for houses. M. Halanzier will open at the Italian Opera-house next Monday (the 19th), if possible, with either Mozart's 'Don Juan' or Donizetti's 'Favorita'; he has besides the *mise en scène* saved from the fire of Meyerbeer's 'Robert le Diable' and 'Les Huguenots,' Auber's 'Muette de Portici' ('Masaniello'), Signor Verdi's 'Trouvère' ('Trovatore'), and M. Ambroise Thomas's 'Hamlet'; as also of the ballets 'Le Diable à Quatre,' 'Le Marché des Innocents' and 'Gretina Green.'

WE regret to announce the death of the gifted young violinist, Heer Jan de Graan, who died at Amsterdam on the 8th inst., at the early age of twenty-one. This Dutch musician was a pupil of Herr Joachim, and, like his teacher, he displayed executive skill of a high order. When a mere boy, Heer de Graan played at the Leipzig Gewandhaus concerts, and also in Berlin, Hanover, Paris, &c. The frequenters of the Musical Union will remember that he made his debut in April, 1870, in the same concert at which Madame Auspitz-Kolar was the pianist. Heer de Graan was subsequently associated with Herr Reinecke in performances, and the youthful violinist created a great sensation in his interpretation of Beethoven's works. His tone and execution were, indeed, remarkable for quality and precision. His intelligence and sensibility quite won the suffrages of the connoisseurs, who predicted for him a great career, which death has stopped.

M. GÉNÉVOIX's debut as Edgardo, at the Théâtre Italien, has proved fairly successful. He has not much power, but the quality of his voice is sympathetic, his intonation is true, and his style is such as to prove that he must have had considerable experience in the provinces. Mdlle. Heilbron was Lucia; Signor Padilla, Ashton; and Signor Fiorini, Bidebent; but the cast was not particularly attractive. The Cenerentola of Mdlle. de Bellocca (her second part) has been promised for this week.

A CONTROVERSY has arisen in the Paris musical organs about the date of the first performance of Handel's 'Messiah,' which is claimed for Choron, in whose École de Musique Religieuse were executed the works of Palestrina, Handel, &c., in 1822; but it is established that only portions of the oratorios by the last-mentioned composer were executed, and that the first performance of the 'Messiah' in its entirety was on the 19th of December last, by M. Charles Lamoureux, 132 years after its production. The conductor has received a cross for his achievement. At the third execution, on the 9th, the attendance was immense. Two choruses were encored, "Ah! parmi nous un enfant est né" ("For unto us a child is born") and "Comme un troupeau" ("All we like sheep").

M. ALEXANDRE DUMAS is altering the Italian libretto of the 'Traviata,' based on his 'Dame aux Camélias,' for the French adaptation at the Opéra Comique, in which Madame Carvalho will appear as Violetta.

DRAMA

THEATRE ROYAL DRURY LANE.—Last Six Weeks.—Solo James and Manager, F. R. Underhill. JACK IN THE BOX; or, Barriquin Little Tom Tucker. Grand Christmas Comic Pantomime will be performed every Evening, preceded by the farce of 'HIDDI and REEK.' Doors open at half past 6, commence at 7. Prices, from 6d. to 10s. Morning Performances every Monday, Wednesday, and Saturday. Children and Schools at reduced prices to First Circle. Dress Circle, and Boxes open at half past 1, commence at 2. Due notice will be given of the revival of 'Amy Robson.' Box-Office open from 10 till 6 daily.

FRENCH COMEDY AT THE HOLBORN THEATRE.

THE management of the French company at the Holborn Theatre adheres as far as possible to those Palais Royal pieces for which the London public

has manifested an unmistakable preference. 'Une Corneille qui abat des Noix,' by MM. Barrière and Lambert-Thiboust, the latest eccentricity of this kind, differs from the compositions of MM. Meilhac and Halévy, MM. Chivot and Durn, and other purveyors of the lightest class of drama, in being a vertebrate production. The whole is pervaded by a distinct idea which gives it cohesion and a measure of shapeliness, and the personages by which it is supported, underneath all their extravagance and absurdity, are real characters. It is almost too good, indeed, for the scene of its production, and might, with the infusion of a little more *réalisme*, have found a home at the Gaité, or even the Vaudeville. There is no want of fun in the situations, however, the imbroglio in the third act being one of the most whimsical in the entire range of the drama. The principal personage in 'Une Corneille qui abat des Noix' is a man in whom a habit of acting upon impulse accompanies an imagination almost morbid in its activity. Coming to stay with a friend, this character misreads all that he sees in the house, and arrives at the conclusion that it is a *Tour de Nesle*. With customary promptitude and resolution he sets to work to redress the wrongs he has discovered, the result being that he plunges the house into a state of confusion absolutely indescribable. A more mirthful play has not been given by the present company. M. Didier supported with his usual energy the principal rôle. Other parts were fairly rendered by members of the company, though M. Schey failed to look the part he played, and M. Léprévost, who is seldom good except as a domestic, was betrayed into unpardonable exaggeration.

'Le Mari de la Veuve,' of Alexandre Dumas, was also given. It is a scene of delightful comedy, in Dumas's best and earliest vein. Full justice was rendered it by MM. Monti and Bilhaut, Mesdames Duplessy, Tholer, and Macdonald.

Dramatic Gossip.

'DOUGHT WE TO VISIT HER,' a comedy, by Mr. W. S. Gilbert and Mrs. Edwards, will be given this evening at the Royalty Theatre.

A NEW burlesque, by Mr. Byron, entitled 'Guy Fawkes,' was produced on Wednesday night at the Gaiety Theatre, and supported by Mr. Toole, Miss Farren, and other members of the company.

THE following list, from the *Revue et Gazette des Théâtres* of the Sociétaires of the Comédie Française, may prove interesting to some of our readers:—MM. Got, Delaunay, Maubant, Brémant, Talbot, Coquelin, Febvre, Thiron, Mounet-Sully, Mesdames Nathalie, Madeleine Brohan, Favart, Emilie Guyon, Jonassain, Ed. Ricquier, Provost-Ponsin, Dinah Félix, Reichemberg, Croizette. Among the Pensionnaires appears, oddly enough, the name of Madame Arnold-Plessy, with those of Mdlle. Roussel, Mdlle. Sarah Bernhardt, MM. Chéry, Barré, Kime, Coquelin (cadet), Pierre Berton, &c. The list of Sociétaires *retirés* includes, among others, MM. Brindeau, Geffroy, Monrose, Provost, Regnier, Lafontaine, Leroux, Mesdames Dupuis, Melingue, Judith, A. Brohan, and V. Lafontaine.

'LEÇON DE DUKI,' a one-act vaudeville, by M. Paul Poirson, has been given at the Palais Royal by MM. Hyacinthe, Monbars, and Numa. It gives a new application to the fable of the lawyers and the oyster. While two "gandins" are fighting, in a *salle d'écriture*, for the oyster which is called Mdlle. Chinchinette, the fencing-master carries off the prize, and leaves the combatants the shells. 'Les Magots,' of M. Sardou, is to be given during the present week.

THE Châtelet, one of the most unlucky of Parisian Theatres, has once more re-opened, under the management of M. Hostein, with the well-known *féerie*, 'Les Pilules du Diable.'

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THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2413.

SATURDAY, JANUARY 24, 1874.

PRICE
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India Office, November, 1873.

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January, 1874.

ANTHROPOLOGICAL INSTITUTE of GREAT BRITAIN and IRELAND,

4, ST. MARTIN'S-PLACE, Trafalgar-square.
The ANNUAL GENERAL MEETING will be held on TUESDAY, the 27th January, at 8 o'clock p.m. previously, the President, Professor BUSH, F.R.S., in the Chair.
E. W. SEABROOK, Director.

NATIONAL HEALTH SOCIETY.

LECTURES TO LADIES.
Ten by Miss CHESSER, on DOMESTIC ECONOMY and HYGIENE, at the WELLINGTON HALL, Wellington-street, Islington, on TUESDAYS, at 4 p.m. beginning January 27th. Fee, 1s. 6d. of the Course; Members of Families and Schools, 5s.; Teachers, 10s.
The Course by Miss MACDONALD, on PHYSIOLOGY and HEALTH, at 10, OUCHMAN-STREET, St. John's Wood, will re-commence on January 31st. Tickets to be had of Mr. TAMES, 24, St. John's Wood Park—Secretariat, 3, Adam-street, Adelphi.

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SAINTON beg to announce that their Meetings for VOCAL CONCERTED MUSIC will COMMENCE on MONDAY, February 18th. The Works to be practised are Spohr's 'Last Judgment' and Beethoven's 'Der Kose Fliegervogel'. Further particulars may be obtained at their Residence, 71, Gloucester-place, Hyde Park; and of Mr. George Dolby, 24, New Bond-street, W.

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Dean of the School.

KING'S COLLEGE.—GEOLOGY.—EVENING CLASSES.

A Course of LECTURES on the LOWER FORMS of Plant Life, as illustrated by Fossils, will be given by the Rev. THOS. WILKINSON, M.A., F.G.S., on MONDAY EVENINGS, commencing January 27th. There will be a Field Lecture also in the neighbourhood of London during the present Term; and an Excursion of two or three days duration, at a distance from London, in the Easter Term.—For additional information apply to the Secretariat, King's College, Strand, London.

KING'S COLLEGE, LONDON.—CHINESE LANGUAGE.—Professor DOUGLAS will BEGIN his CLASSES for the FIRST TERM on TUESDAY, Jan. 27, at 7 p.m., and will continue them, at the same hour, on each succeeding TUESDAY and FRIDAY. Fee for the Term, 1s. 6d.
J. W. CUNNINGHAM, Secretary.

UNIVERSITY COLLEGE, LONDON.

ZOOLOGY.
On MONDAY, February 2nd, at 3 p.m. Professor GRANT, M.D., F.R.S., will COMMENCE his Course of LECTURES on ZOOLOGY, including an Account of the Characters, the Classification, and the History of Recent and Extinct Animals. The Lectures will be delivered daily, except Saturdays, at 3 p.m. The Course will terminate at the end of May. For the whole Course, 4s. 4d.; for the Forty Lectures, beginning on March 2nd, which treat of Recent Animals, and comprise that part of Zoology which is required at the first B.Sc. and Preliminary Scientific Examinations at the University of London, 2s. 1s.; for the Lectures on Extinct Animals only, beginning early in May, 1s. 6d.
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THE EDINBURGH REVIEW, No. 283, JANUARY, was published on SATURDAY LAST.

Contents.

1. LITERATURE, ANCIENT AND MODERN.
2. MEMOIR AND LETTERS OF SARA COLERIDGE.
3. THE DIPLOMATIC SERVICE.
4. AUTOBIOGRAPHY OF JOHN STUART MILL.
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10. MR. DISRAELI'S GLASGOW SPEECHES.

London: Longmans and Co. Edinburgh: A. and C. Black.

THE QUARTERLY REVIEW, No. 271, is published THIS DAY.

Contents.

- I. WINCKELMANN.
- II. SIMPLIFICATION OF THE LAW.
- III. MARY SOMERVILLE.
- IV. SACERDOTALISM, ANCIENT AND MODERN.
- V. LOWARD-STREET.
- VI. MILL'S AUTOBIOGRAPHY.
- VII. THE DESPOTISM OF THE FUTURE.
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- X. DIFFICULTIES OF THE LIBERALS.

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N A T U R E, For JANUARY 24, 1874.

CONTENTS:

- SCIENCE AND INDUSTRY.
- SELT'S 'NATURALIST IN NICARAGUA.' A. R. Wallace, F.R.S. (With Illustrations.)
- FETTERBURN'S ANIMAL LOCOMOTION. A. H. Garrod.
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A Synopsis of the Contents of previous Parts may be had on application.

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Gilbert Elliot, the fourth baronet of an old Scotch border family, and the future first Earl of Minto, had begun to practise as an English barrister when he entered Parliament, as member for Morpeth, in 1776, in the twenty-sixth year of his age. At the time of his election, his father, Sir Gilbert Elliot, who had been a politician of mark, was alive, and member for Roxburghshire. But he was very soon after seized with illness, which ended fatally, and father and son never sat in the House together. The father died in January, 1777, and the new Sir Gilbert succeeded him as member for Roxburghshire. These volumes tell the tale of a busy and distinguished political life of thirty years, from 1776 to 1806, when, under the Ministry of "All the Talents," Sir Gilbert went to India as Governor-General.

Sir Gilbert, in Parliament, soon found himself attracted to a close connexion with Fox and Burke, leaders of the parliamentary opposition, and with Burke especially he early established intimate friendship. Originally supporting Lord North's government on the American war, he was in decided opposition to it in 1783, when Lord North's government was overthrown. He gave a hearty independent support to Lord Rockingham's short government, which followed. On Lord Rockingham's death, he held aloof from Lord Shelburne, and adhered to Fox in opposition.

He supported the Coalition Government of Fox and North, and for that support lost his seat for Roxburghshire in the general election of the spring of 1784. He was restored to the House of Commons in September, 1786, as member for Berwick. He wrote to his wife the following account of Burke's enthusiastic joy when he took his seat on the meeting of Parliament in January, 1787; Burke was one of his two introducers.—

"Burke made quite a riot in the House about me, saying it was the best day he had seen in that place for many a day, and when I was going down the floor with Mundy to go to dinner, Burke forgot where he was so far as to bellow out to me by my name that I must not go out, and then scampered after me. Mundy said, 'You shall have him to-morrow, but I can't spare him to-day.' Burke answered, 'No wonder we all fight for him, he is worth a battle,' and so on. All this in his earnest way, and by the side of Major Scott, made quite a scene of it, from which I was running away really in confusion all the time it was passing. My reception was kind and hearty from many others, and I could not help feeling that it was very generally flattering, and I think a testimony of the favourable opinion entertained of my character, which is the point I value most. The rest must take its chance, and indeed I am not without my fears of having a little trouble in other expectations—I mean as to abilities—both from the extravagance of my particular friend's partiality, and from being urged, perhaps, to undertake more than I may execute."

Major Scott was the special friend and agent of Warren Hastings. The great attack on Hastings had been begun in the previous year, and Burke had been earnestly plying Elliot, since his election for Berwick, to prepare to take a prominent part in it. On December 14, 1786, Burke had written:—

"I wish you would look over the charges, and select such a part as you might think most proper for you to open. There is no sense in being in Parliament without taking such a part as your abilities fit you for. To do less is to injure and maim yourself as well as your friends; and I really am most earnest that whatever you do, great or small, should not be done carelessly, or greatly within the limit of your powers. You are too tall for the second rank. You must not be in it. Bring up the Impey papers with you, for that is a business which, sooner or later, we ought not to blink."

It was settled that Elliot should undertake the impeachment of Sir Elijah Impey. He thus wrote to his wife his modest hopes as to how he should acquit himself, March 31, 1787:

"I feel in tolerable heart as to my own business. I do not propose even to myself any great flights of eloquence, nor aim at the lofty fame which is attainable by four at most of all the millions who are our contemporaries. If I can preserve my place for clear understanding, tolerable judgment, moderate talents, and perfection in character and sincerity alone, my ambition will be fully gratified; and if I fail much in fulfilling these temperate desires, my nerves must take the blame, which sounds so silly that I do not like even to suppose it."

The motion about Impey did not come off till December, and Elliot had a success which placed him on a parliamentary pinnacle. He wrote to his wife, December 13, 1787:—

"I assure you that the effect this appearance of mine has produced is such that I feel awkward in relating it even to you; but as it would be very unfair to punish you by these delicacies, I shall tell you a few of those circumstances which have given me most satisfaction in the event.—First of all, then, Burke is quite out of himself on the subject, and I am quite convinced that nobody on

earth, except yourself, can feel as he does about it. His expressions as to the composition and delivery of it are extravagant, and I will not repeat them—'the most beautiful thing that ever was heard, divine, beyond human sweetness,' and such like. For God's sake do not show this to anybody else, for it is a little too bad to repeat even to you, though I do not think it fair to rob you of anything that will give you pleasure. But Burke's praises in other points, which I think more material, are really both pleasing and affecting to me—in a word, as to the substantial points which go to character. I went home with him afterwards to dinner, and he could not at all contain himself. He was darting every now and then across the room to embrace me. At dinner, without any provocation, he had his hand every now and then across the dishes to take my hand. . . . During the speech Windham's voice, from a few benches behind, was wonderfully cordial and cheering to me. The attention of the rest of the House literally suppressed the usual expression of their approbation by *hear, hear*: and the gallery took such an interest in it, that when somebody was walking down the House, so as to make a little noise with his feet, the strangers called out *Hush, hush*, from the gallery. . . . After I had done, and the House rose, I had as great a crowd on my back, and as great a flocking to shake hands, as I walked down the House, almost as Sheridan on his triumph. The manner of everybody was changed to me, and it was easy to perceive that I had got on higher ground. The shabby people proved it as well in their way as the heartiness of my friends. In short, the success was complete. This morning I have not had time hardly to write this from the agreeable interruption of congratulating friends. Francis is in ecstasy. Pelham tells me that he never heard Fox talk in such a strain of anything; that he dined at Brooke's; and that nothing else was spoken of—everybody repeating passages as they could remember them."

Burke and Windham wrote warm congratulations to Lady Elliot at Minto. Burke wrote:—

"What I have never before seen, never, I am sure, in an equal degree, the method, the arguments, the sentiments, the language, the manner, the action, the tone and modulation of voice, were all exactly of a piece, belonging each to the other, so that they were all peculiarly his own, and not copied from any original we have seen in our own time, in the whole or in any part. . . . There was not a topic upon which he touched that had not its peculiar beauty and the finishing hand of a master."

Windham's language was not less enthusiastic:—

"You may be quite assured that the most partial of his friends could not have raised their ideas beyond the excellence of the performance, or the most sanguine have extended their hopes beyond the credit it has obtained. You must prepare your laurels for him, at his return, as for a man who has ennobled himself, exalted the reputation of the party he belongs to, and made, by the confession of everybody, one of the grandest displays of character and talents ever heard in Parliament."

Elliot had thus achieved parliamentary eminence. There is in print a testimony to his success more impartial than Burke's or Windham's, and not less effective on account of the author's inferiority, which Lady Minto does not refer to, that of Sir Nathaniel Wraxall, who says that Elliot made "a speech of no ordinary ability, well arranged, temperate, yet full of energy" (Wraxall's 'Posthumous Memoirs of his Own Times,' vol. ii. p. 388). Elliot renewed the attack on Impey in April following (1788), when he maintained his reputation with his friends. "Burke," he wrote to his wife, "is, as usual, in superlatives about it." The motion made by him on this occasion was defeated by a

majority of only eighteen. The defeat by so small a majority was regarded as a victory.

"The debate was still more triumphant than the division, and we brought Pitt and his lawyers and friends to the greatest disgrace. Pitt never exposed himself and his profligacy in so great a degree before. My share in it has been successful beyond my most sanguine expectations. I was fortunate enough to conclude with an affecting passage. I had tears and violent emotions all round me as before, and my powers certainly went very far beyond any idea I could have formed of them myself. Dudley Long was one of the weepers, Adam another, and indeed the whole House and gallery were worked up to an extraordinary degree of feeling and emotion."

Henceforth Elliot is in the first rank in his party. His letters give full and interesting accounts of the Hastings trial (1788) and of the political and palace intrigues arising out of the King's insanity in 1789. Elliot's judgment and ready pen were much called into requisition for drafting important papers during the discussions of the Regency question, by the Duke of Portland, the head of his party, and by the Prince of Wales and the Duke of York. A change of government was confidently expected on the Prince of Wales becoming Regent, and the Duke of Portland was making his ministerial arrangements as if he were already Premier. The following account of the Duke's solicitude for Burke is very interesting:—

"The Duke of Portland has felt distressed how to arrange Burke and his family in a manner equal to Burke's merits and to the Duke's own wishes, and at the same time so as to be exempt from the many difficulties which seem to be in the way. He sent for Pelham and me, as Burke's friends and his own, to advise with us about it; and we dined yesterday with him and the Duchess that we might have time to talk the thing over at leisure and without interruption after dinner. We stayed accordingly, engaged in that subject till almost twelve at night, and our conference ended most happily, and excessively to the satisfaction of us all. The Duke of Portland has the veneration for Burke that Windham, Pelham, myself, and a few more have, and he thinks it impossible to do too much for him. He considers the reward to be given to Burke as a credit and honour to the nation, and he considers the neglect of him and his embarrassed situation as having been long a reproach to the country. . . . Edmund Burke is to have the Pay Office, 4,000*l.* a year; but as that is precarious, and he can leave no provision for his son, it would, in fact, be doing little or nothing of any real or substantial value unless some permanent provision is added to it. In this view the Duke is to grant him on the Irish Establishment a pension of 2,000*l.* a year clear for his own life, with the reversion of half of it to his son for life, and the other half to Mrs. Burke for her life. This will make Burke completely happy by leaving his wife and son safe from want after his death if they should survive him. The Duke's affectionate anxiety to accomplish this object, and his determination to set all clamour at defiance on this point of justice, was truly affecting, and increases my attachment for the Duke, which has grown indeed exactly in proportion as I have seen and lived with him."

However, the King got well; and all this was labour in vain. Elliot had been thought of for Chancellor of the Exchequer. In the beginning of 1789, the Whigs had proposed him as Speaker, on the sudden death of Speaker Cornwall, not hoping for success, but desiring to lay a claim for the future. He was beaten by Grenville. The Tory majority was seventy-one; but on Grenville's being made Secretary of State,

in June, Elliot was again proposed by the Whigs as Speaker, against Addington, when the majority against him was reduced to forty-one. When the Parliament expired in 1790, Elliot did not again stand for Berwick, but, through the aid of his brother-in-law, Lord Malmesbury, he found a seat for Helston in Cornwall.

In the great variance which arose in 1790 between Burke and Fox, on the subject of the French Revolution, Elliot desired to preserve neutrality, and he incurred Burke's displeasure by declining to forward to the Duke of Portland a paper of advice directed against Fox. But Elliot afterwards took fright at the Association for Parliamentary Reform, promoted by Grey and favoured by Fox; not that he was an enemy to reform of Parliament, but he feared this movement at the time as one of overt sympathy with French Jacobinism. He took a leading part in 1792 and 1793 in endeavouring to bring the Duke of Portland to a decided declaration against Fox's views. After much vacillation on the part of the Duke, Elliot, Windham, and Lord Malmesbury had, by appointment, an interview with him, in which the Duke signified agreement with them, and promised to declare in his place in Parliament his dissent from Fox and his opinion of "the necessity of giving a fair and honourable support to government on the measures which the interest of the country required." The Duke did not keep his promise, and Elliot spoke out in the House of Commons for himself. There had never been cordial sympathy between Elliot and Fox, and Elliot now roused Fox's anger. The breach in the Whig party widened. Pitt made overtures of office to Windham and Elliot. Lord Loughborough replaced Thurlow as Chancellor. Elliot refused the Governorship of Madras; but in September, 1793, he was appointed Civil Commissioner at Toulon, which had surrendered to Lord Hood. His brother-in-law, Lord Malmesbury, was at the same time sent as Ambassador to Vienna. The Duke of Portland and Windham joined Pitt's government in the following year.

We are obliged to refrain from following Sir Gilbert Elliot minutely in his new career of administration. His appointment to Toulon was quickly followed by a mission to the Italian Courts, for the purpose of effecting a league between them against France. He was the King's Viceroy in Corsica from June, 1794, till its evacuation in October, 1796. Nelson, then Commodore, wrote to the Lord High Admiral, "It is impossible I can do justice to the good management of the Viceroy with the Corsicans, not a man of whom but cried on parting with him: even those who had opposed his administration, could but love and respect so amiable a character." Elliot arrived in England in time to have an affecting parting meeting with his old friend Burke, whom he found dying, and to attend his funeral in July, 1797. He was now created Baron Minto. In June, 1799, he was appointed Minister at Vienna, and he held this post till the close of 1801. He had in the meantime become a favourite counsellor of the unhappy Princess of Wales, and had distinguished himself in the House of Lords, as he had done in early days in the House of Commons, by an elaborate speech of high quality, in favour of the union with Ireland.

On his return to England in 1801, he found Addington Premier, and peace concluded at Amiens. Lord Minto in the House of Lords joined the opposition to Addington's government, and he resumed his intimate relations with Windham.

A new generation now opens upon us. Lord Minto's eldest son, Gilbert, who was First Lord of the Admiralty in Lord Melbourne's Administration, was now in his seventeenth year, and began a course of studies in 1801. The father took a house at Edinburgh for the winter. Henry Temple, the future Lord Palmerston, was also a student at this time. Lord Minto was on the most intimate terms with Henry Temple's father and mother, and thus wrote to Lady Palmerston about him:—

"Harry is as charming and as perfect as he ought to be. I do declare that I never saw anything more delightful. On this subject I do not speak on my own judgment alone. I have sought opportunities of conversing with Mr. and also with Mrs. Stewart on the subject, and they have made to me the report which you have already heard from others, that he is the only young man they ever knew in whom it is impossible to find any fault. Diligence, capacity, total freedom from vice of every sort, gentle and kind disposition, cheerfulness, pleasantness, and perfect sweetness, are in the catalogue of properties by which we may advertise him if he should be lost."

On April 16, 1802, Lord Palmerston died, and Henry Temple succeeded to his hereditary title. The son had been sent for, but too late to enable him to arrive in London before his father died. Gilbert Elliot did the friendly office of accompanying him from Edinburgh to London on his melancholy journey; and Lord Minto, by Lady Palmerston's desire, went to Barnet to meet them, and there break to the young Lord Palmerston the news of his father's death:—

"I went to Barnet on Saturday afternoon. Gilbert and Harry arrived there this morning at seven. Harry was not at all aware of the extreme danger, and had therefore a greater shock than I hoped he might have. I had taken the greatest pains to tutor both my own servants and the Palmerstons' not to speak to Harry before he had seen me; but Hunter mistook Gilbert for Harry, brought him up to my room, saying, 'Here is Mr. Temple, my lord,' and then ran down to Harry, and told him the event as a piece of news."

The two boy friends were afterwards colleagues in Lord Melbourne's and other Administrations.

When, after Pitt's death, the Ministry of "All the Talents" was formed under Lord Grenville, Lord Minto was appointed President of the Board of Control. The Government desired to send Lord Lauderdale to India as Governor-General; but the East India Directors refused to concur in his nomination. Lord Minto was then proposed, and cordially accepted. The acceptance of this great appointment required a sacrifice of private feeling to public and private duty; his family could not accompany him, and he went alone, obeying the public call and hoping to benefit his children by large emoluments, which might make a sensible increase to a fortune not over large. This book ends with his departure for India, in December, 1806. But Lady Minto briefly tells us the tale of his return, seven years and a half afterwards, when the Allied Sovereigns were assembled to celebrate the fall of Napoleon. He died on his way from London to meet his

wife waiting for him at Minto, and was not permitted again to see her:—

"From national rejoicings, from personal honours, and even from the joyous welcome of children and family and friends, his thoughts turned longingly homewards, where his wife waited for him in redemption of a pledge, given when they parted, that their re-union should take place at Minto, thenceforth to become the abiding-home of their remaining years. Vain words! such as stir to scorn the unseen powers who dispose of mortal fate. A chill, caught at the funeral of Lord Auckland, suddenly developed the seeds of a disease already latent in his system. Having hurried away from London in spite of medical advice, he grew rapidly worse, and sank at Stevenage, on the first stage of his journey to Scotland, in the presence of the elder members of his family. It fell to the lot of the son who had accompanied him from India to carry down the mournful and incredible tidings to the country alive with preparations for his reception. In the town of Hawick the people were in readiness to draw his carriage through the streets; on the hills the bonfires were laid, and under triumphal arches the message of death was borne to her who waited at home."

Lady Minto is, on the whole, to be congratulated on an interesting publication,—an unexaggerated record of the merits of a man of very considerable ability and great excellence of character.

ROMA ANTIQUA.

The Archaeology of Rome. By J. H. Parker, C.B. 2 vols. (Murray.)

It is now more than fifty years since the late Mr. Rickman published his most useful volume, 'The Attempt to Discriminate the Styles of Architecture in England,' and thereby led the way to the revival of a sound study of ecclesiastical architecture which has borne good fruits in England, and has tended more, perhaps, than anything else, to induce accurate investigations into the age of the various buildings which adorn the principal nations of Christendom. To him we owe the establishment of the historical evidence of structure, so that every competent student can now discern and describe the differences between Saxon and Norman buildings, and the chief characteristics of Early English, Decorated, and Perpendicular edifices. What Rickman did for the so-called Gothic of this country, Mr. J. H. Parker has been, for many years, desirous of achieving for the remains of classical Rome; and the book now before us tells of the first results of his labours, embracing, as it does, all he has been able to ascertain about the fortifications, the walls, and the gates, and the materials of which those ancient works were constructed. As a general introduction to his whole work, Mr. Parker places before us a carefully executed chronological list of the Roman buildings noticed by various authors; at the same time, pointing out when there is reason to believe that remains of them still exist, and also giving an additional column, containing the chief events contemporaneous with them from the earliest period to the death of Constantine. A second volume accompanies this first instalment of Mr. Parker's researches, containing eighty-three plates, reduced from more than 2,000 photographs he has had executed during the last eight or nine years, and affording of themselves an admirable commentary on the three leading subjects to which his first volume is appropriated, with representations also of some monuments which have been destroyed

since these photographs were taken. It is understood that another volume will shortly appear, containing an account of the Catacombs and of the Mosaic pictures discovered in them, as well as of the Aqueeducts and Walls and Castles of Medieval Rome. This volume, like those we are now noticing, will be accompanied by what is better than any description—ample photographic pictures to illustrate it.

We shall now proceed to give a brief analysis of the principal contents of Mr. Parker's present instalment, premising that, till he undertook the systematic excavations herein recorded, little had been really done towards the revelation of what was still under the surface of the Imperial City; and hence that learned and ingenious theories too often supplied the place of what is now manifest from ocular examination.

Thus, in his first chapter, he discusses, at considerable length, the position and the form of the oldest earthworks, many of which, though recognized by Niebuhr, Bunsen, and others, could not be as satisfactorily ascertained, as they are at present, without careful excavations. "These ancient walls," says Mr. Parker, "could not have been visible in the Augustan Age, nor could have been seen by Varro, or Cicero, or Livy, or Dionysius (of Halicarnassus); it is, therefore, impossible that any of those authors could have written their works to fit walls he could not have seen." It follows, that if their architectural character and construction agree with the succession attributed to them in the ancient records, the traditional antiquity, if not the legendary story, of Rome derives much confirmation. We may remark, under this head, that Mr. Parker had himself the good fortune, in 1869, to determine one of the crucial points of Roman topography, the position of the Porta Capena. This gate, the starting-place of the Via Appia, he found, on excavation, still remaining, with its sill actually *in situ*. It had, we need hardly remark, been widely misplaced by writers who had been only able to reason from books.

From the most ancient earthworks, Mr. Parker passes on to an examination of what he calls the "Pomerium of the Kings," and of the separate hills of the Palatine, Capitoline, Aventine, Cælian, Quirinal, Esquiline, and Janiculum. Many details are given by him of the structural forms of the different periods, made all the more apparent to the eye by the accompanying photographs, and showing the gradual (but natural) progress from the massive blocks of lava, supplied, in many places, by the sub-soil of Rome itself, with their wide interstices and absence of lime-mortar, to the carefully-cut and closely-fitting masonry of later times. Appendices are added, giving details with which it was not thought advisable to encumber the text, some of which, as those relating to the Mamertine Prison (or so-called "Robur Tullianum"), are of the highest importance. The gates attributed to Servius Tullius are then fully described; and one of the most striking of Mr. Parker's personal discoveries, that of the remains adjoining the quay of the Emporium, is told in the following succinct fashion:—

"At the upper end," says Mr. Parker, "of the Ripa Grande, and immediately above the remains of the wooden bridge, or Pons Sublicius, the corbels remain; three of them are perfect, and are carved into gigantic lions' heads of Etruscan

character, which are probably of the time when the port was made. . . . These corbels are of hard stone, about three feet square. The back of the river, just above the salt-works, has been always called, traditionally, the Porta Leone, though no one knew the origin of the name."

We may add, that the corbels to which Mr. Parker alludes were unquestionably used at a very remote period, to carry an iron chain stretched across the Tiber at this place, either for mooring purposes, or, more probably, to stop the advance of a hostile fleet.

In his second chapter, Mr. Parker proceeds to describe the walls and gates from the time of Sylla to A.D. 1431, and makes important remarks as to the periods and the reasons for their construction, especially as regards Sylla's "Muro Torto," the grand scheme of Julius Cæsar for enlarging the boundaries of the city by turning the course of the Tiber under the Vatican Hill, and, thereby making a new Campus Martius in the meadows beneath it; and as to the "Castra Prætoriana" of Tiberius, "the northern wall of which, in admirable brickwork, still remains." In discussing the boundaries of the city, at different dates, Mr. Parker gives an interesting account of the "cippi," or boundary stones, still extant (one of these, indeed, was found so recently as 1867 in the cellar of a house),—confirmatory as these are, generally, of the statements of the classical writers, though not always in unison with modern theoretic topography. The earliest of these cippi, from the consular names on it, belongs, it would seem, to the twenty-first year of the reign of Augustus, B.C. 8, the latest to the time of Hadrian. Of the walls, the account of that attributed to Aurelian, one of the greatest of even Roman works, for it is nearly fifty feet high, and has a corridor within it for the sentinels, fifteen feet high and two broad, is extremely interesting, as here Mr. Parker is able to give the results of a minute personal examination of its various alterations and repairs, and to confirm by the character of its masonry what we can otherwise gather from Procopius, Zosimus, Herodian, and the 'Itinerary' of Einsiedlin. For the date of repairs since the eleventh century, the inscriptions set up by the Popes are sufficient warranty; for those previous to that period "we have to trust to history and the construction, which is different in each succeeding century." In working out this portion of his subject, Mr. Parker takes as his guide this curious ninth-century 'Itinerary.' He demonstrates satisfactorily the course of the ancient building, and proves when it was partially destroyed, and when and by whom it was restored. Remembering what Rome has suffered from enemies, both within and without, it seems a marvel that so much should still remain to reward careful and loving study. In the Appendix to the second chapter are given many interesting notices of original roads or streets in Rome itself, with some facts known perhaps to special students, but scarcely accepted even by people of general information. Thus we learn that so late as the second century A.D. no vehicles were allowed by law in any street of Rome; that the breadth of the streets was often only nine, never more than twelve, feet; and that, as a rule, they were carried at the bottom of the foss-ways, many of these having been only detected during the recent excavations.

In his third chapter, Mr. Parker goes very

fully into the usual building materials and their qualities, the various kinds of stone, the characteristics of the masonry, and of the famous bricks and tiles, so often adduced in this country as the indisputable marks of Roman parentage. In doing this, he points out the mode of distinguishing the age of any given work by close attention to two essential features,—first, the construction itself; and, secondly, the quarries whence the stone was procured. Thus, "the great oblong blocks of tufa (generally four feet by two broad, and two thick, or a double square) mark," says he, "the time of the kings; the massive walls of rubble work, or concrete, mark that of the Republic; and the concrete of the surface faced with brick or reticulated (stone) work that of the early Empire." Again, "in the very early walls also the stones are split off the rocks with wedges (it being the characteristic of tufa that it splits in this manner naturally), but are not cut with any iron tool. The stones are put together without mortar or cement of any kind."

The well-known cases of Baalbek and Egypt show the importance of knowing well the quarries whence these great blocks of stone came. "As in Rome," says Mr. Parker, "we know that the early Romans had not access to any quarries, except in Rome itself, or the immediate neighbourhood, for the first hundred years, we may expect that where we find tufa alone used, and a rude mode of construction without mortar (for limestone was also very scarce in that district), we have to do with buildings of the first century of Rome." More than this, we may be quite sure that the materials of each district would always be used, so far as was possible, as, indeed, we find was the case even to a late period, in the construction of the vast arcades of the aqueducts.

After the tufa, we find, as we might expect, the *peperino* (so called from the small nodules of silex noticeable in it, resembling pepper-corns); then, a little later, the *Sperone* of Gabii (all lavas of different densities); and, finally, the *Travertine* limestone from Tivoli, which, however, did not come into fashion till the end of the fourth century, or the beginning of the third, B.C. Mr. Parker justly remarks that, when once pointed out, we can readily "see the difference between the wide vertical joints of the Early Period, into which a cane can be thrust, and the closely-fitted joints and well-cut stone of the Second Period, and the iron clamps, or the holes from which they have fallen, of the Third Period." So, too, the distinction between the large blocks of the time of the kings, the rough walls of the Republic, and brick, marble, and reticulated works of the Empire, are at once obvious; while the relative thicknesses of these bricks or tiles (ten to the foot in the first century, eight in the second, six in the third, and four in the fourth) offer an efficient test of the century or half century to which they respectively belong; those of the earliest age being the finest, the most closely grained, and the hardest. It is worthy of notice, that the manufacture of artificial stone, like that employed in the Admiralty Pier at Dover, which has been often claimed as a comparatively modern invention, was undoubtedly practised, and to a large extent, by the Romans.

In the Appendix to this chapter is much valuable information with regard to the

Capitolium (or Municipium), an enormous block of buildings, comprehending within itself constructions of the earliest and latest periods, many of the most important details of which have been only ascertained by excavations made under Mr. Parker's superintendence during the last three or four years.

This must, for the present, suffice as a brief analysis of Mr. Parker's valuable work, which we now dismiss with one solitary regret, that he should have thought it necessary to identify with his most important researches, names or personages the existence of whom nearly all modern scholars hold to be more than doubtful.

For what useful end, we may well ask, is his attempt to rehabilitate the old legends of Rome, or to reverse the judgment of such inquirers as Niebuhr, Bunsen, or Lewis? That Mr. Parker has succeeded in showing the progressive order of the structures, and rendered them more visible than heretofore by his judicious excavations, a mere inspection of his volumes clearly shows; had he, indeed, done no more than superintend the making of his splendid collection of photographs, every student of art or antiquity would gladly acknowledge his debt to him; but because he finds Aggers or Walls identical with the oldest existing remains of Etruscan cities, he has given no proof that these were the work of a real Romulus, Servius, or Tarquinius, any more than it is possible to attribute with certainty the huge stones of the Jews' Wailing-Place at Jerusalem (which he quotes in illustration of his views) to any known king or builder.

Leave, we would venture to suggest to him, the legendary tales alone; they have, at least, their poetic beauty, and attempt not to reduce them to real history: better far that they should remain a beautiful epic than be marred by the rude hands of logic-loving critics. Be sure that it requires more than a general agreement between material Rome (as divulged by excavations) and the notices in Livy, to prove that Romulus and Numa were other than personages of the heroic type. Nor, *inter alia*, can we accept without much hesitation many other of Mr. Parker's ideas, as we find them scattered through his volume. Thus, to take only one example, to suppose, as he does, that the Pomœrium is but another name for Pomarium (or apple-orchard), because the old Romans, like their modern descendants, were cultivators of apples, is as unnecessary as it is gratuitous. There can be no reasonable doubt that Pomœrium (or Pomerium) is simply the clear space behind the walls (post, or pone, murum), though Aulus Gellius suggests that it sometimes meant a similar space in front of the walls. On the other hand, to suppose, with Niebuhr, that the Pomœrium was a suburb taken into the city, seems to complicate unnecessarily what in itself is sufficiently clear.

Victor and Vanquished. By Mary Cecil Hay. 3 vols. (Hurst & Blackett.)

THE great feature in 'Victor and Vanquished,' is the extreme mobility of lip which characterizes the actors. Ladies and gentlemen alike are found with quivering, trembling, and shaking lips the moment their feelings undergo the slightest shock. As the story is highly sensational, and situations more or less ex-

citing abound, these good people go through life with many contortions of countenance. There is also a great deal of crying and kissing, and a general want of self-respect among the characters. The most remarkable episode in the tale is the death of the hero, who makes the edifying end usually allotted to the consumptive young lady. This gentleman is the rightful heir to a baronetcy, who, having been unjustly sentenced to penal servitude (the connexion of ideas seems curiously close in some minds), is now out on a ticket-of-leave, and is ensconced in a cottage at High Athelston, on his family estate. Here he is occupied partly in saving money to pay off the sum supposed to have been lost by his forgery; partly in educating the son of the real culprit, who has been deserted by his father, himself a resident in the immediate neighbourhood. Gerard is also endeavouring to prove his legitimacy, and to oust the reigning baronet. These occupations are, however, unhappily interrupted by a chance meeting between Gerard and the villain Jelfrey, when the former pitches the latter into an old mine-shaft in a lake, with the apparent result of drowning him. It requires no great astuteness to opine that so profligate a villain was not born to be drowned. In fact, the whole thing has been planned by him with a view to Gerard's conviction of his murder, and his own escape from a neighbourhood which was becoming embarrassing. The result is a remarkable trial, in which all known laws of evidence are set aside, and Gerard is acquitted of an act which is sworn to by three eye-witnesses, in consequence of the spirited declamation of an old woman, who proves that the prisoner is a very good fellow, and the deceased no better than he should be. We do not complain of technical inaccuracy: few novelists know as well as Dickens that "what the soldier said isn't evidence"; but we are appalled at the suggestion of long independent speeches by the different witnesses, in addition to the chartered libertinism of counsel. With this episode the interest reaches its climax. Gerard, of course, proves his legitimacy, and soon after dies. His sister marries Sir Neil Athelston, his successor, in whose house she has been a governess under a feigned name, and who showed her the true touch of the quality of fictitious baronets by offering to seduce her when he thought she was unprotected. Miss Marjorie Castillain, to whom he was engaged at that time, consoles herself with a colonel of much gravity and wisdom. That gentleman, no doubt, has his work before him; for a more unnatural sister and daughter than this hoydenish damsel it is impossible to conceive. Indeed, with the possible exception of the colonel, there is not a lady or gentleman in the book.

THE ANCIENT IRISH.

On the Manners and Customs of the Ancient Irish. A Series of Lectures by the late Eugene O'Curry. Edited, with an Introduction, Appendixes, &c., by W. K. Sullivan, Ph.D. 3 vols. (Dublin, Kelly.)

(First Notice.)

PROF. O'CURRY held, during his lifetime, a deservedly high position among Irish archaeologists. He was one of the few Irish scholars who, before the publication of the 'Grammatica Celtica,' of Zeuss, had acquired such

knowledge of the older and more complicated declensional and conjugational forms of the Irish language, as enabled them to understand fully the oldest works in that tongue now extant. He had, with unwearied industry, for many years, investigated the large store of early Irish manuscripts which still remain in these islands, and which, for ages, had been practically inaccessible to the ordinary Gaelic scholar. He had, moreover, translated for his own use, and for that of other eminent men who were glad to avail themselves of his aid, much of their contents. His well-earned reputation amply justified the Brehon Law Commissioners in entrusting to him, in conjunction with the late Dr. John O'Donovan, the task of transcribing and translating all the Brehon Law Tracts, complete and fragmentary, that were known to exist and to be accessible—a task which, notwithstanding its great difficulty, he and his learned colleague performed faithfully, and to the satisfaction of the Commissioners. Mr. O'Curry professed to be an Irish scholar, and such unquestionably he was; but he did not pretend to be acquainted with the results of modern research and criticism in either history, philology, or archaeology. His deficiency in these respects was not denied by himself, and, indeed, was made manifest in his published lectures 'On the Manuscript Materials of Irish History,' in which he analyzed and classified a large amount of early Irish manuscript tales, poems, and legends; furnished what must be regarded as a useful handbook of unpublished Irish documents of more or less antiquity; and, by so doing, laid all subsequent investigators of the learning and traditions of the Gaedhels under a deep debt of gratitude. In that work, however, valuable as in many respects it is, he exhibited a want of capacity to appreciate the difference between history and legend, and showed himself ready to accept as of equal authenticity the statements of contemporary witnesses and the recitals in ancient manuscripts of events described as having occurred hundreds, or even thousands, of years before the date at which it is admitted that the composers of these recitals lived. He appears to treat as authentic history legends no better founded than the Trojan Colonization of Britain; and thus the uncritical character of his work has contributed to conceal, or greatly to detract from, its really considerable practical value.

Mr. O'Curry, as Professor of Irish History and Archaeology in the Catholic University of Ireland, delivered, in continuation of the course previously published, a series of lectures upon the manners and customs of the ancient Irish—a series intended to be exhaustive of the subject of their literature, social policy, and civilization. After his death, which took place, we believe, as far back as the summer of 1862, his manuscript remains appear to have passed into the hands of the present President of the Queen's College, Cork, then Professor of Chemistry in the Catholic University, who has edited them—as far as the subjects treated of in the work before us go—with a Preface, Introduction, and Appendix. The Introduction extends to upwards of 600 pages, and forms a goodly volume in itself, while the Appendix takes up nearly 150 pages of the 547 of which the third volume, exclusive of the glossaries and indexes, consists. The

original work of Prof. O'Curry is comprised in the comparatively thin volume numbered II., and the first 409 pages of Volume III. Now, inasmuch as Prof. O'Curry's portion consists mainly of translations and abridgments of Irish MSS., the whole work might more correctly be styled "Prof. Sullivan's Essay on Irish Archaeology, with Mr. O'Curry's Lectures annexed as an Appendix." It reminds us of such editions of the classics as in our college days were described as "little text and very much notes," and in regard to which it seemed as if the commentator fastened on some author of repute, not so much for the purpose of elucidating the text as of displaying his own vast store of miscellaneous information.

The Lectures of Prof. O'Curry contained in Volumes II. and III. of the present publication are undoubtedly of great value to a student of archaeology who already possesses sufficient information to enable him to analyze critically the great mass of undigested materials now for the first time made generally available. It must, however, be admitted that they fail to afford the reader any trustworthy conclusions as to the condition of ancient Celtic society at any period—a failure which nothing, perhaps, can more fully exemplify than the lectures on the weapons of war of the ancient Irish. Therein is given a complete synopsis of the accounts, in prose and verse, of the battles fought in Ireland in the olden time, beginning with the battle of *Magh Tuireadh*, the date of which is fixed, according to the chronology of O'Flaherty, at A.M. 2737, or B.C. 1272, but, according to the chronology followed by the Four Masters, A.M. 3303, or B.C. 1890. The detailed accounts of this battle are treated as if they were to be regarded as equally authentic with the account of any modern battle furnished by the special correspondent of a first-class newspaper.

These accounts of legendary battles are classified, not with reference to the date of the composition, but to the supposed chronology of the events recorded; and in this way the author places the first Irish notice (known to him) of the employment by the Gaedhels of the bow and arrow in warfare in connexion with the death of the celebrated Niall of the Nine Hostages, which occurred in the year 405 A.D. That monarch (it is said) "collecting a large force of the men of Erin and of Scotland, proceeded at their head on his last expedition into France with the intention of taking 'the hostages of Italy,' and he stopped (says the history) only when he reached the banks of the Loire, 'near the foot of the Alps,' where he encamped." And with such good faith does Prof. O'Curry seem to treat these documents as authentic, that he is not staggered even by the anachronism as regards the mantle of Cuchulain, the hero of the "Tain Bo Cuailgne," which is said to have been brought to that champion from the King of Portugal, an allusion which deprives the story, as far as that part of the composition is concerned, of all pretension to a very early date.

The Lectures on "Druids and Druidism" are of interest as containing most of the Irish legends on that obscure subject, but the general value of the author's conclusions may be estimated from the following passage:—

"It must have occurred to every one who has read of Zoroaster, of the Magi of Persia, and of the sorceries of Egypt, mentioned in the Seventh Chapter of Exodus, that Druids and Druidism did not originate in Britain any more than in Gaul or Erin. It is, indeed, probable that, notwithstanding Pliny's high opinion of the power of the British Druids, the European Druidical system was but the offspring of the Eastern augury, somewhat less complete, perhaps, when transplanted to a new soil, than in its ancient home."

The passage which we shall next quote will, we think, supply a tolerably fair means of testing Mr. O'Curry's power of distinguishing history from legend, and will also serve to give an idea of his attainments in comparative philology:—

"All our ancient traditions and writings are collected and chronologically set down in what is called the 'Book of Conquests or Invasions'; and the account there preserved is just this: we are told that the lady *Caesar* came to this island 'from Palestine before the flood' (whatever that may mean); that *Partholan* came out of *Migdonia*, in Greece, some three hundred years after the flood; that after the destruction of *Partholan's* people, *Nemidh* and his people came from the same country, or, at least, from that part of *Scythia* which our Gaelic writers say had been peopled by a Greek colony. That the *Nemidians* again, after a considerable time, were overpowered by the sea-robbers called *Fomorians*, and fled from the country in three parties; that some of these parties settled on the nearest coast of Britain, chiefly in the present island of *Anglesea*; that another of them went back to Greece, or, at least, to *Thrace*, which was then part of Greece, or subject to it; and that the third party settled in what are called the islands in the north of Greece. And we are told that this latter party were the people who afterwards took, or received, the name of *Tuatha De Danann*; a name said by some of our ancient etymologists to signify the people of the deities of science, because they venerated their professors of the social and occult sciences as deities. These *Tuatha De Danann* are said to have inhabited that part of Greece in which the famous city of *Athens* was situated; and this territory having been invaded by a fleet from *Syria*, they are stated to have exercised their Druidical powers in favour of their own friends successfully for some time; but their spells having become counteracted by a Syrian Druid, they fled from Greece northwards and westwards (into Germany), and over the north of Europe (into Denmark, Sweden, and Norway), and on their way they are recorded to have established themselves and to have brought their arts into the four cities of *Falias*, *Gorias*, *Finnias*, and *Murias*—these arts which they afterwards brought into Erin. This is the common account of their travels as may be seen reported in Keating and O'Flaherty, but not in older chronicles. I am inclined to dissent from this account of the *Tuatha De Danann*, as far as regards their having passed into Norway and Sweden. I think there is no good reason to believe that they even inhabited these countries. As far as I am aware, no city is known to have existed in any one of these countries whose name resembles in any way any of the names of the four cities mentioned above. Not so, however, with Germany. I am certain that every one will at once perceive the close affinity, if not indeed complete identity, of *Falias* and *Westphalia*; *Gorias* and *Goritia*, or *Gortz*; *Finnias* and *Vienna*, or *Pinneburg*; *Murias* and *Murrhart*, all names of cities in Germany. And without burdening this discussion with a collation of *Tuatha De Danann* and German personal names, I have still a very strong argument to adduce in favour of my opinion. It is this:—In a short article preserved in the Book of *Lecan* on the languages spoken by the different colonists who invaded ancient Erin, we are told that German was the language of the *Tuatha De Danann*, and that they spoke Latin, Greek, and

Gaehelic too. Now, it is quite certain that the old Gaehelic writers would not confound the German with the Swedish or Norse languages; and that, therefore, whoever wrote this very old article had no idea that the *Tuatha Di Danann* had ever been in these countries, or taught their arts and sciences in them. I have gone into this, I fear, too long digression, for the purpose of endeavouring to show some remote reason for the quadrangular form of the *Tuatha Di Danann* harp."

We fear that this work of Prof. O'Curry will be criticized more severely than it deserves. He understood the Gaehelic or ancient language of Ireland as well as, if not better than, any man of this century; but of general history, philology, or antiquities, he appears to have possessed no knowledge, save what he picked up from the Irish MSS. themselves. Hence, statements of singular *naïveté* occurring not unfrequently in these Lectures tend to cast an air of ridicule over facts and documents which are of real historical importance—facts and documents which he has been chiefly instrumental in bringing forth from the obscurity in which they had long been lying. Few of the yet unpublished Irish works could be more worthy of a critical examination than the tract on Irish grammar contained in the MSS. mentioned at page 53, vol. ii. It is, therefore, somewhat provoking to find it described as it is, without the slightest misgiving, apparently, as to the propriety of ascribing the authorship of the first book of the treatise, in its original state, to that very mythical personage, Fenius Farsaidh:—

"There is extant in the Books of Ballymote and Lecan, as well as others, an ancient tract on the Grammar of the Gaehelic Language, comparing it to some extent with the Hebrew and Greek languages, but more particularly and copiously with the Latin. This tract is divided into four books. The authorship of the first book (first in point of composition, though last in the present arrangement) is ascribed to *Fenius Farsaidh* [Fenius "the Antiquarian"], the ancestor of Milesius, and, according to the very early Milesian traditions, the first person that founded the great school on the Plain of Shenar, where an attempt was made to collect and teach scientifically the various languages after the Confusion at the Tower of Babel. The second book in point of composition, but the third in the present arrangement, is ascribed to *Ameryin*, the son of Milesius, poet and judge of the Milesian colony; who, it is stated, composed it at the *Tochar of Inbher Mór* (which is the place now called Arklow). The third book, in point of composition, but the second in the present arrangement, is ascribed to the above *Ferceirtid*, in the following words:—"The place of writing this book was Emania; the time was the time of Conor Mac Nessa; the author was *Ferceirtid*, the poet; and the cause of composing it was to bring the ignorant and barbarous to true knowledge." The fourth book in point of composition, but the first in the present arrangement, is the well-known book of *Cennfaeladh*, the Learned, who died in the year 678. It is quite true that not one of these four parts of this curious grammatical tract can now be found in its primitive simplicity of composition. This tract, as it now stands, was evidently compiled in the ninth century, when the writings of Isidore, Priscian, and Donatus became so familiar in the Irish schools; and the object of the writer appears to have been to extend the comparison of the grammar of the Gaehelic language with that of the Latin, which it would seem had already been touched upon by *Cennfaeladh* about the year 650. This grammatical tract bears, I think, internal evidence of its having been written in its present shape either by the celebrated Cormac Mac Callinan, King and

Archbishop of Cashel, or by some one of the noble school to which he belonged, towards the close of the ninth century."

Instances of the same uncritical spirit, and of the total absence of any attempt to apply some test of historical credibility, abound throughout the Lectures.

The Lectures on the "Buildings, Furniture, Personal Ornaments, and Music of the Ancient Irish," contain a good deal of interesting and valuable information, but, as usual, mixed up with much that is wild and extravagant.

The translations of Irish pieces in verse and prose, which occupy a large portion of the volumes containing Prof. O'Curry's own portion of the work, appear to have been hastily made, as it is, indeed, admitted in the Preface, and are, in many cases, paraphrases rather than literal versions. They are, however, sufficiently accurate for the purpose they were intended to answer, though doubtless, had the author been spared to superintend the publication of his work, they would have gained in closeness, if not in correctness. At first, on reading Volume II., we were disappointed at not finding, in all instances where practicable, a reference to the places in the original MSS. where the passages quoted in the foot-notes were to be found. This omission, we discovered subsequently, was supplied to a considerable extent by a table subjoined to the Table of Contents of that volume. And here we cannot avoid the expression of our regret that some, at least, of the short Irish poems translated by Prof. O'Curry, and of which he mentions copies as being in his possession at the time when the lectures were delivered, though they could not be traced to any particular ancient MS. known to him, were not published, either in the shape of notes, as has been done in so many other cases throughout the volumes, or as an Appendix. For instance, the poem described as the original of the translation given at p. 311 of vol. ii., could not fail to prove interesting to the comparative philologist, if to no one else.

The following passage contains an account of this poem:—

"Like the *Tathlum*, or wonderful Sling-Ball, with which the Champion Bator was killed in the battle of the northern *Magh Tuirradh*, the *Gae-Bulga*, or Belly-Dart, has been assigned an Eastern and fabulous origin by some ancient Irish poet, whose name and precise time are not known to me. This poem consists of ten stanzas, and the only copy of it that I have ever met is one made about the year 1714, by John Mac Solly, of the county of Meath, a tolerably fair scribe. The poem, the language of which is certainly older than the tenth century, and which has suffered but little by transcriptions, appears to have been written in answer to a question," &c.

How gladly would all students of our early Gaehelic texts have received a poem the language of which is stated, on such high authority, to be older than the tenth century, especially when it is borne in mind that none of the MSS. in these islands, written altogether in Irish, is regarded as of higher antiquity than the first half of the twelfth century.

What we have to say on the Introduction and Appendixes we must reserve for a second notice.

BOOKS OF TRAVEL.

The Wild North Land: being the Story of a Winter Journey, with Dogs, across Northern North America. By Capt. W. F. Butler. With Illustrations and Route Map. (Low & Co.)

A Summer in Spain. By Mrs. Ramsay. (Tinsley Brothers.)

Round about the Islands; or, Sunny Spots near Home. By Clement W. Scott. (Same publishers.)

CAPT. BUTLER has already established his position as a good writer, who is as well able to tell his experiences to others as to explore a difficult country. The two qualities are by no means invariably combined in the same person; and our author's style of writing is, we think, especially suited for the description of the scenes he has lately visited. The "Wild North Land" of Capt. Butler is that portion of the North American continent where the region of forest terminates, and that of the frozen barren lands commences. Its grand and desolate scenery, its lakes and forests, its lofty mountains and profound ravines, are admirably described; and the incidents of travel keep the reader's attention well sustained, as he is carried in imagination across the wildest part of the continent. Capt. Butler's wanderings led him from Fort Garry to the Athabasca Lake, and thence up the Peace River, and through a wild gorge in the Rocky Mountains, to British Columbia.

Fort Chipewyan, Capt. Butler's most northern point, is a place of peculiar interest; for it is the station whence several famous Arctic land expeditions of former days have taken their departure. From old Fort Chipewyan Mackenzie set forth to explore the great northern river which bears his name; and from the new Fort Simpson started on his expedition to examine the coast line of the Arctic Ocean. Franklin and Richardson rested on the shores of the Athabasca before they struck deeper into the heart of the great north. Capt. Butler recalls these memories of former deeds of prowess; and refers to the question of Arctic discovery in a passage which, at a time when it is again under consideration, is worth quoting. He says:—

"Eight hundred thousand pounds sunk in the Arctic Sea! will exclaim my calculating friend behind the national counter; nearly a million gone for ever! No, head cash-keeper, you are wrong. That million of money will bear interest higher than all your little speculations in times not far remote, and in times lying deep in the misty future. In hours when life and honour lie at different sides of the 'to do' or 'not to do,' men will go back to times when other men, battling with nature or with man, cast their vote on the side of honour, and by the white light thrown into the future from the great dead past, they will read their roads where many paths commingle."

The route across the Rocky Mountains, by following the ravine of the Peace River, as described by Capt. Butler, must pass through scenery of marvellous grandeur. Most of the streams which feed the Great Slave Lake and the Mackenzie, take their rise on the western side of the range, and force a passage through it. The Peace River cleaves the main chain of the Rocky Mountains through a chasm with steep perpendicular cliffs of great height on either side, and the current flows silently under

the immaense precipice, without a break. This gorge was the route by which Alexander Mackenzie, eighty years ago, crossed the American continent, and was thus the first to pass the Rocky Mountains. The Peace River, or the ranges on the south and north of it, are the dividing line between the buffalo and the reindeer, between the temperate and strictly Arctic Fauna. Here, too, is the land of the moose; and Capt. Butler gives an interesting account of the skill and cunning with which the great deer strives to elude his pursuers and of the superior intelligence, aided by long experience, which enables the Indian hunters to circumvent him.

But more fascinating is the description of the higher mountains, "their lower ridges clothed in forests of spruce, poplar, and birch; their middle heights covered in dense thickets of spruce alone; their summits cut into a thousand varied peaks, bearing aloft into the sunshine 8,000 feet above us the glittering crowns of snow." Our author excels in these descriptions of scenery, and the imagination of the reader is assisted by several excellent engravings, which convey an idea of the beauty of these wild regions.

Having previously explored the Yosemite, and the vale of Shasta, as well as the Peace River, Capt. Butler is able to judge of their comparative merits in point of picturesque beauty; and for wild grandeur he considers that neither the dizzy glory of Shasta nor the rampart precipices of Yosemite can vie with the lonely gorge on the great Unchagah, where the wide river flows tranquilly through a stupendous mountain range. Such scenes are not visited without the exercise of much hardihood and daring, without the endurance of hardships and the facing of dangers. Nature reserves the enjoyment of her grandest scenes only for the bravest and most resolute of the sons of men. Such men are often ungifted with the art of conveying some portion of their pleasure, at second hand, to their brethren. It is not always that the restless wanderer, whose love of adventure leads him into the wildest recesses of distant mountains, can reproduce his impressions with the skill and power that are shown by the author of 'The Wild North Land.'

The reflections suggested by the history of English blundering, which Capt. Butler gives us here and there, when touching on the boundary questions, are not so pleasant. Most of the disasters which English diplomacy gives rise to, may be traced to the incredible ignorance of geography which characterizes our statesmen. Capt. Butler's story about Capt. Gordon and the America is not correct. In point of fact, that episode in the history of the Oregon question was really far more disgraceful than he supposes. But the other details respecting the Columbia river transactions are quite exact. It is much to be desired that the history of this part of the British Empire should be better known at home. Any work which tends to interest the people of this country in our North American possessions will do useful service; and we can conscientiously recommend 'The Wild North Land' as an instructive and most entertaining book of travels.

Two centuries ago the witty, shrewd, and observant Countess d'Aulnoy penned her impressions of the then Court of Spain, and began her book with an account of her journey from the French frontier to Madrid; but till

1866, when Lady Herbert printed her impressions of Spain, no other lady had written an account of that sunny land. Now each season brings us one or more volumes of notes upon Spain by one of the sex. Mrs. Ramsay's pleasant book, 'A Summer in Spain,' is above the average of such works. She writes clearly, and without affectation. The scenes she visits produce genuine enthusiasm, and her word-sketches have no tourist twang in their treatment. The chapters describing Granada portray more vividly the last stronghold of the Moor than any account we remember to have read before. Although her journeyings were, as a rule, confined to the well-trodden lines of route accessible by railway and steamboat, she was chivalrous enough, with her fair companion, to venture into localities somewhat outside the beaten track. Spending several months over the "tour" she had no reason to hurry. Everything is examined thoroughly at leisure, and her impressions are given in a pleasant and appreciative fashion. Having acquired a knowledge of the language, probably without much difficulty (Mrs. Ramsay being an accomplished Italian scholar), she became quickly independent of the ordinary jog-trot guide—no mean advantage in a country like Spain. Mrs. Ramsay and her companion entered Spain *vid Hendaye*, resting at Burgos, Valladolid, Avila, and so on to Madrid, visiting the southern cities, Cordova, Seville, Cadiz, and so on to Granada, Malaga, Valencia, Tarragona, Barcelona, and finally re-entering France through Perpignan. An amusing chapter is devoted to the visit to La Granja from Madrid *vid Villalba*, and where, during their stay, they "happened upon" Marshal Serrano, who had travelled from Madrid in the ordinary *diligencia*.—

"There was no rabble. I don't think there are materials for a mob in La Granja, which is essentially an aristocratic and royal palace. All stood respectfully a little apart, and when the lumbering diligence appeared, those who had arms presented them, and those who had hats took them off. We, of course, expected to see Serrano step out of the Berlina. Not at all! he emerged from the dusty, dirty interior, and walked quietly away, carrying an exceedingly small carpet-bag, and acknowledging the salutations of the people. He looked older than I expected, but walked with a firm, springy step, and his bright, quick eye glanced eagerly round. I could not but contrast his reception here with the cold, slighting manner in which poor King Amadeus was looked at in the streets of Madrid."

To those who may contemplate visiting Spain, this book will be both useful and entertaining; to those who do not, an agreeable and amusing volume. It may lack the *esprit gaulois* of the splendid work of Le Baron Ch. Davillier, illustrated by Doré, but the narrative reads like a plain, unvarnished tale.

We cannot say as much for 'Round about the Islands,' as the writer has caught most of the vices of style that distinguish correspondents of the daily papers. "L'amitié c'est l'amour sans ailes" is Mr. Scott's motto, and he has acted up to it. He has sacrificed himself to his friends. He has published his book at their request, and it is to them he dedicates it. "In obedience to the request of many warm friends," he has collected and arranged what he describes as "very imperfect sketches of frequent holiday rambles round our summer islands near home." A poet

who publishes at the request of warm friends we can excuse. As a matter of fact, the series of volumes which annually reach our table from "votaries of the muse" are mostly due to the over-solicitude of warm friends. The bearer of news from "Parnassus" may be pardoned for thinking himself welcome. But why "the request of many warm friends" should prevail upon a man of sense to collect papers written as these have been avowedly written, it is difficult to say. That the author differs from his warm friends as to the merit of his achievement is clear from his Preface. The imperfections of the work, he tells us, "are sufficiently transparent." They are, indeed, "not the deliberate work of an essayist in his sanctum," but "the unripe fruit of a running pen." Under these circumstances, the warm friends should not have insisted upon introducing them to public notice, but might have ordered a private issue for themselves. Were we called to decide between the author and the warm friends, we should give our verdict in favour of the author. The volume ought not to have been issued. It seems to be composed of reports furnished to a newspaper on things in general. Some of the letters were "sent home, day by day, through the old-fashioned medium of the post, but not a few were scribbled in country post-offices at sunset, and despatched to London by telegraph." The sort of traveller who telegraphs at sunset his experiences from country post-offices may be learnt from a passage in the opening chapter. "In a Connemara trip," he says, "I do not look for luxuries; I do not require salmon cutlets and Geisler's champagne; but I demand the produce of the country carefully cooked and palatable, and comfortable inns which would have delighted the poet Shenstone." The "calm retreat of Glendalough" settled him. "I stopped the car at the other side of the lake, and bade the boatmen ferry me over to this peaceful home. At the window of a sunny inn, overlooking a lawn sloping to the lake, overlooking the unrippled water, overlooked by the awful mountains, I sit and write." Mr. Scott is a sentimental writer, but 'Round About the Islands' is not a 'Sentimental Journey.'

THE POLITICS OF THE ARYAN RACE.

Comparative Politics. By E. A. Freeman, M.A. Hon. D.C.L. (Macmillan & Co.)

MR. FREEMAN has undertaken to increase our knowledge of the primitive Aryan nation. He would place a new science, which he calls comparative politics, by the side of comparative philology and comparative mythology. By comparison of political institutions in the different Aryan races he holds we can discover what political institutions all began with alike, just as their common myths and common words shed light upon their original common stock of knowledge. Every one, we are sure, will readily allow that this may well be true, and also that there are few men more competent than Mr. Freeman, by his accurate knowledge of the primitive stages of civilization among several distinct races, to conduct the investigation. He sets out with so much circumspection that the reader's expectations are considerably raised. He recognizes that there are resemblances between institutions from which a common origin cannot be inferred. There is, first, "that class of like

nesses which come of direct and conscious reproduction or imitation"; and, secondly, "the class where the likeness is simply the natural result of like circumstances." "Beyond these two," he tells us, "lies the third class, the class which forms the more immediate subject of our inquiry, the class of likenesses where there is, on the one hand, no reproduction, no imitation, but where, on the other hand, the connexion is something closer than that of mere analogy. These are the cases where there is every reason to believe that the likeness really is owing to derivation from a common source." Setting out with this clear conception of the object of his quest, he proceeds to an analysis of Greek, Roman, and Teutonic institutions. He marks the differences between them, and, to some extent, the causes which have led to those differences. He is able to show that they have increased with time, and that the further back you go the greater is the general resemblance of political institutions in these three great families. The course of the three histories is thus seen, as it were, to diverge from a point, and this point, which lies beyond recorded history, may be determined, we are given to understand, by ascertaining the direction of the lines.

Thus the greater part of the investigation,—that part which traces the course of political development through recorded history in Greece, Italy, and the Teutonic nations,—is merely preparatory. The object of it is merely that the differences having been eliminated, the fundamental resemblance may discover itself. All through this preparatory part, Mr. Freeman is thoroughly himself, admirable both in the completeness of his knowledge and the clearness of his exposition. If this preparatory part had been the whole, we should have considered it, excluding one or two details, thoroughly satisfactory. Mr. Freeman has compared Greek, Italian, and Teutonic institutions in an excellent manner. But the object for which the comparison was instituted he has altogether failed, in our opinion, to attain. We cannot find that he has thrown any light upon the primitive Aryan constitution; or, rather, we think that the facts he has adduced tend to a conclusion quite different from that which he has drawn. The truth is, that although he sets out upon his enterprise with a great parade of earnestness and deliberation, he seems, before he has advanced far, very much to lose his interest in it. We hear less and less about the primitive Aryans, and gradually find that it is the comparison of institutions itself, and not the conclusion about a prehistoric political germ which was professedly to be drawn from them, that he has really most at heart. In fact, when he comes to his closing paragraph, he seems to have almost forgotten the object he professed to have in view when he set out; and the truth escapes him that this Aryan theory is little more than a disguise, and that his real purpose is not so much to show that these primitive institutions had an Aryan origin as that they have a present vitality; for he says he shall be content if he has led any one to look upon them, "not as something which is past and gone, not as something which is cut off from us by an impassable barrier of time and place, but as something which is still living, something in which we ourselves share."

What the primitive Aryan constitution which he professes to have discovered in, it is not very easy to say, for his language becomes as vague as possible whenever he has occasion to state his conclusions. The clearest statement of it we have found is on page 65:—"We find in all alike (i.e., in Hellenic, Italian, and Teutonic antiquity) the germs alike of the monarchic, the aristocratic, and the democratic principles of government. That union of the three which Tacitus thought, if possible, could not be lasting, seem in truth to have been a common Aryan heritage." If this merely means that in all Aryan communities some considerable powers are delegated to an individual, some class of persons is raised above the mass, and some respect is paid to the wishes of the whole community, then it is a very unimportant proposition, for it is probably true of almost all communities that ever existed. But it would be a very important proposition if he could show that every Aryan community had not merely a personal authority of some kind but that very peculiar personal authority—which no one conceives more definitely than Mr. Freeman when he pleases—distinguished as regal, not merely an upper class, but a class with definite privileges; not merely a population of free-men, but an actual popular assembly. Now, not only has Mr. Freeman not shown this, but he has plainly shown the contrary. "Nothing can be plainer," he says, "both from the description given by Tacitus and from the narrative in our own English chronicles, than that kingship in the distinctive sense was not universal, and, therefore, we may safely infer not immemorial among the Teutonic nations." And again: "The Old Saxons never had kings till they had to acknowledge one who was king of the Franks and Lombards also. And among the Saxons who crossed over the sea to Britain, as well as among their Anglian and Jutish fellows, kingship was unknown till after they were firmly established on British ground." As to the privileged class and the popular assembly, he has pointed them out among the Greeks, Romans, and Teutons; but what is the use of that? Mr. Freeman tells us why he confines himself to these three families—they are the most important, and he knows their history best. Very good reasons, if he had merely undertaken a description of them; but he has undertaken to make a discovery, by the method of comparison, about the primitive Aryan race. For this purpose, we require to know whether the Celts, the Slaves, and the Sanscrit-speaking peoples, as well as the Greeks, Romans, and Teutons, had these institutions. It does not seem even to strike Mr. Freeman that he is bound to show all this.

But suppose it were proved—what is not merely not proved but disproved—that all Aryan nations had these institutions, still it would be necessary to show that they are, at least in the main, peculiar to the Aryan nations. It is surprising to observe that Mr. Freeman appears to be entirely blind to this. If races not Aryan, or if almost all races, have these institutions, then how are we to know that they come to us by inheritance, and are not rather the necessary growth of human nature, in the same way, for example, as language? Some sort of political organization seems natural to human beings; may not the par-

ticular threefold form Mr. Freeman describes be that most natural to man? If we found it prevailing in most parts of the earth, or in widely separated parts, this would be the conclusion it would be most reasonable to draw; and therefore Mr. Freeman has proved nothing, unless he has shown that we do not find it so prevailing, but that it is, at least in the main, peculiar to the Aryan family. And yet he everywhere allows in the most candid way that it is not so. He says, for instance, that "the Old Testament, to go no further, furnishes us with several cases of striking likeness between Hellenic or Teutonic institutions and the institutions of the primitive Semitic tribes." And the sentence we quoted above as containing the clearest statement we could find of what Mr. Freeman undertakes to prove is stultified by an additional clause which we purposely omitted in quoting it. After speaking of the union of the three powers as being a common Aryan heritage, he adds, with great naïveté, "possibly a heritage of all mankind."

But, again, suppose these institutions were proved to be, in the first place, common to all the Aryan tribes, and, in the second place, peculiar to them, still it would not quite follow that they had not sprung up since the separation of the families from the original stock. If, indeed, Aryan tribes very remote from each other, such as those of India and Europe, had them in common, it might be held proved, but it is certainly not proved when only three families are shown to have had them. Mr. Freeman has chosen only three families, all European, and not widely separated in locality or physical conditions. May not the common institutions in these three families have been the result of similar physical conditions acting upon tribes related by blood and possessing a common stock of ideas? We cannot infer them to be a common inheritance unless they can be shown by some positive evidence to have belonged to the different families at the time of their separation and not to have grown up since. And this positive evidence can only be of one kind—it must be that afforded by language. Do we find, or do we not find, that the fundamental political words in the leading Aryan languages,—those, for instance, answering to king, noble, popular assembly, are cognate? If they are, then Mr. Freeman's theory becomes at once respectable; if they are not, we venture to say that the loose general resemblances he establishes between the institutions themselves will not for a moment arrest the attention of any serious investigator.

The fact notoriously is, that these fundamental words are not cognate in Greek, Latin, and Teutonic. Mr. Freeman makes no attempt to disguise the fact. He says plainly, "In many, perhaps in most, cases, we shall find that the kindred institutions bear names which are not philologically cognate"; and again, "The institutions are the same; the names are not the same."

There is nothing more to be said. If Mr. Freeman were an advocate bound to make the best of a desperate case, we might admire his pleading; as it is, we are puzzled to understand what has tempted him to start a theory in support of which no ingenuity can devise a single argument. That the mixture of

monarchy, aristocracy, and democracy is an original characteristic of the Aryan family, could only be proved by tracing it through all the branches of that family, by pointing out the absence of it in other families, and by tracing it within the Aryan family back to a period earlier than the separation of the branches. Mr. Freeman only examines three of these branches, and even here finds instances of the absence of monarchy. He admits that outside the Aryan family, and perhaps through the whole human race, the same phenomena are to be observed; and he admits that by the test of language, the only test available, these phenomena cannot be traced in the Aryan tribes beyond the separation. In other words, he admits that his assertion is supported by no evidence at all.

He has two very amusing shifts to escape the effect of the failure of the evidence from language. The first is to urge that the institutions may possibly have existed among the primitive Aryans, without, as he says, "any very refined or exact political vocabulary," that is, apparently, that they may have had kings without any word meaning king, popular assemblies without any word to describe them. Well! let us grant it to be not quite inconceivable that the institutions did exist; but what are the arguments which are to make us think it probable? The evidence from language was necessary to his theory, and therefore the failure of such evidence, even though it does not establish the contrary of the theory, yet leaves the theory itself entirely without support. The other shift is to say that the names of the institutions, though not philologically cognate, "translate one another, sometimes in a very remarkable way." Now let it be observed that there is no dispute about the general correspondence of the institutions themselves to each other. No one disputes that the king at Rome answers in the main to the king at Mycenæ, so far, at least, that we may fairly call both king. But when a phenomenon substantially the same receives names in two different languages, one of two things must happen. Either the same root will be employed in both languages, or a different root. In the first case, the names adopted will be "philologically cognate," and in the second case, they will "translate each other." So that Mr. Freeman's argument amounts to this, "it is true that the names are not the same, but then—they are different." The truth is, Mr. Freeman has not merely failed to prove his thesis, but has put the facts before his readers in such a way that they can scarcely fail to be strongly impressed with the probability of the contrary thesis. We, at least, have never been so much struck as in studying this volume with the probability that the primitive Aryan race had no organization properly called political, but were still in the tribal stage. By far the most striking fact we have to judge by, is the significant absence of common political words.

We should be sorry to convey the notion that this book, because it proposes a perfectly groundless theory, is a bad one. On the contrary, it is an excellent one, and would be a most satisfactory one if the theory were left out. If Mr. Freeman had omitted all reference to the primitive Aryans, about whom he has nothing, and at times seems to be conscious that he has nothing, to tell us, he would have

produced a most admirable study in comparative politics. We should mention that the Rede Lecture of 1872, entitled 'The Unity of History,' is reprinted in this volume. Had we the leisure, we could show that it has much the same faults and merits as the lectures on Comparative Politics. It proves nothing about the unity of history, for it is entirely confined to one part of history, namely, that which concerns the Aryan races of Europe, and even of this only the earlier division, for Mr. Freeman has scarcely a word to say of anything later than the Reformation. And his attempt to prove that "the distinctions of 'ancient' and 'modern' in history are to be broken down," only succeeds in showing that those distinctions are, in general, roughly drawn. Undoubtedly, when historical studies have been made more methodical, the common classification will be much modified; but it will not then be thought that, because all historical phenomena are connected with each other, therefore they are not to be divided into groups for the convenience of study. We believe that the distinction of ancient and modern will not be obliterated even in science, and education, which is what Mr. Freeman is principally thinking of, is a practical matter, and governed by practical exigencies which he entirely disregards.

OUR LIBRARY TABLE.

WE presume that *The Exiles at St. Germaine*, by the author of 'The Lady Shakerley' (Hurst & Blackett), is to be regarded in the same light, as far as the writer is concerned, as Mr. Browning's 'Dramatic Lyrics,' of which he says "they are the utterances of so many imaginary persons, not mine." At least, we cannot imagine the existence of a sentimental attachment to James the Second in the mind of any person who was younger than the supposed narrator of the story, and even in her it would be remarkable, but for the fact that her grandmother was born in the year 1700, at the shabby-genteel court which gives a name to the book. It is, in fact, the autobiography of an old Scotch lady, of Jacobite family; and the "exiles" only come into a diary, which occupies about half the volume, and is supposed to have been kept by the narrator's great-grandmother, a sort of lady-in-waiting to the wife of the last Stuart king. Given these personages and surroundings, and, on the part of the author, a ladylike and picturesque style, with rather too much tendency to pious reflection of a somewhat trite sort, most experienced readers will be pretty well able to reconstruct the book. The key-note of it is struck in the first pages. The old lady says, "'Old times are changed, old manners gone.' Is the change for the better or the worse? I think for the worse. God knows." As we have said, we have no wish to charge the author with holding these views, if she likes to make a pretty dramatic study of the feelings of an old Jacobite lady in 1873. We will give one instance of her picturesque power, a quotation from the diary. In 1693, says the diarist, a number of gentlemen in the North of England "were all living in the stillness that precedes a storm, ready to take up arms at the first convenient season," i. e. to rise against the powers that were. Those powers, not unnaturally, having found them out, owing to certain information given "by some low creatures," arrested them. Whereupon we are told that another gentleman "remained in Lancashire, to assist in confusing the testimony of these lying witnesses," who, by the diarist's own admission, testified to nothing but the fact. This is so characteristic of the naïve way in which those who support sentimental causes express their opinion that all virtue is on their side, and all vice on the other, that we can hardly believe that the

author invented it. If she did, it does her much credit as a student of small character.

THE fascination of chess is not more remarkable than its antiquity. Before the first stone of the Egyptian pyramids was laid; before the *Petteia* of the Greeks, and the *Latrunculi* of the Romans were thought of, *Chaturanga*, the primeval chess of the Hindus, had for centuries been the cherished pastime in India. Even that limited branch of chess, of which the book before us is an illustration, —Chess Problems or End-Games,—was practised in Arabia and Persia as early, probably, as the sixth century. We know that these subtleties were a source of delight to the renowned Haroon er-Rasheed, and, curiously enough, one of the oldest on record is the composition of his son, Mutasim Billah. *The Chess Problems*, of Messrs. J. and W. Pierce, published by Messrs. Longmans & Co., number about 300. Most of them have already been published in various chess journals, both in this country and abroad, but they will be new to thousands of players, and those to whom they are familiar will gladly welcome productions so clever in a collected and portable form.

CAPT. A. H. MARKHAM has published a diary of a voyage in the Dundee steam-whaler "Arctic." He gives also a short account of the Polaris Expedition, and some brief notes by Dr. Hooker, on the Botanical, and by Mr. Etheridge on the geological specimens collected by Capt. Markham. The narrative, which is published by Messrs. Low & Co., is interesting, and free from affectation.

MESSRS. BURNS & OATES have sent us a translation, by Mr. Audley, of the Comte de Montalembert's charming *Letters to a Schoolfellow*. They were worth translating.

Charity: a Tract for the Times is a sensible pamphlet which will, we fear, fail to convince the excellent people to whom it is addressed. The anonymous author deserves to be complimented on his attempt. Messrs. Blackwood & Sons are his publishers.

MR. ABBOTT, of Trinity College, Dublin, has published, under the title of *Kant's Theory of Ethics*, an excellent translation of portions of Kant's ethical philosophy, viz., the 'Grundlegung zur Metaphysik der Sitten'; the second book of the first part and the whole of the second part of the 'Kritik der Praktischen Vernunft'; and the first portion of 'Die Religion innerhalb der Grenzen der blossen Vernunft.' His version seems to us, on the whole, the most satisfactory rendering into English that we have yet seen of any portion of Kant's writings. Mr. Abbott has wisely given the paging of the edition of Rosenkranz and Schubert. This is highly convenient for reference. Mr. Abbott's publishers are Messrs. Longmans & Co., and, upon the whole, the volume is a gratifying evidence of the philosophical activity of Trinity College, an activity which forms a pleasant contrast to the apathy with regard to such inquiries that prevails at Cambridge, and even at Oxford.

UNDER the melancholy title of *Les Dernières Lueurs d'un Flambeau qui s'éteint*, the Chevalier de Chatelain has issued another characteristic volume. His publishers are Messrs. Rolandi.

PROF. WILKINS'S little book on *National Education in Greece in the Fourth Century before Christ*, which is published by Messrs. Strahan & Co., possesses several merits, and also some faults, such as are usually found in prize essays. Mr. Wilkins is industrious and enthusiastic; he has read widely, but he has not always assimilated what he has read.

TWO annuals are on our table, *The Financial Reform Almanac* (Longmans), and *The Lichfield Diocesan Church Calendar* (Newcastle, Hickson).

WE have also on our table *The Law of Trade Unions in England and Scotland*, by W. Guthrie (Edmonston & Douglas).—*Manual of Lunacy*, by L. S. Winalow, M.B., M.L. (Smith & Elder).—*The Teeth in Infancy and Age*, by L. B. Pillin (Miles).—*The Elements and Practice of Algebra*, by J. Loudon, M.A. (Collins).—*Boam's Ready*

Reckoning Diamond Table (Boam).—*First French Reading Book*, by W. Brebner (Aberdeen, 'Free Press' Office).—*The Study of Sociology*, by H. Spencer (King).—*Sex in Education*, by E. H. Clarke, M.D. (Triebner).—*Modern Painters and their Paintings*, by S. Tytler (Strahan).—*The Expanses of Heaven*, by R. A. Proctor, B.A. (King).—*The History of the Piano-forte*, by E. Brinsmead (Cassell).—*Short Stories for Home and School Reading* (Chambers).—*Lives of Labour*, by C. L. Brightwell (Nelson).—*The Western World*, by W. H. G. Kingston (Nelson).—*Told by the Waves*, by H. Zimmer (Virtue).—*Mike Hovs, the Bush-ranger of Van Diemen's Land*, by J. Bonwick (King).—*In His Name*, by E. B. Hale (Low).—*Christmas Stories*, by B. L. Farjeon (Tinsley).—*Das Carlos*, by Schiller, translated by A. Wood (Edinburgh, Nimmo).—*Humpty Dumpty*, by W. R. Snow (Routledge).—*Waves and Caves, and other Poems*, by C. Winscom (Pickering).—*Recollections of a Pebble*, by A. Pebble (Town and Country Publishing Company).—*Lyrics of Love*, selected and arranged by W. D. Adams (King).—*Lyrics from a Country Lane*, by J. L. Owen (Simpkin).—*The Charm and the Curse*, by C. Grant (Williams & Norgate).—*Maud Vivia*, a Drama, by W. Row (Moxon).—*Little Folks*, Vol. 1873 (Cassell).—*The Children's Prize*, 1873 (Gardner).—*The Systematic Bible Teacher* (Partridge).—*Sermons*, by J. J. S. Perowne, D.D. (Isbister).—*Zwei Briefe eines ästhetischen Ketzers* (Berlin, Oppenheim).—*and Les Mystères d'un Évêché*, by Chanoine X. Mouis, Parts I. to IV. (Brussels, Librairie Socialiste Universelle). Among New Editions we have *Inaugural Address delivered to the University of Glasgow*, by the Right Hon. B. Disraeli, M.P. (Longmans).—*Sophocles*, edited by L. Campbell, M.A., L.L.D. (Macmillan).—*Dante and his Circle*, a Collection of Lyrics, edited by D. G. Rossetti (Ellis & White).—*Misunderstood*, by F. Montgomery (Bentley).—*The Bards of the Bible*, by G. Gilliland (Hamilton & Adams).—*The Pastor of Silverdale*, by Miss Stapleton (Williams & Norgate).—*and Oliver Cromwell*, a Tragedy, by A. B. Richards (Wilson). Also the following Pamphlets: *An Address Delivered at the Distribution of Prizes to the Science and Art Classes, Aylesbury*, by E. Bickersteth, D.D. (Rivingtons).—*Euporia*, a Short Essay upon Capital and Labour, Debt and Usury, by J. C. Sillar (Southey).—*The Suez Canal Question*, by J. L. Haddan (Stanford).—*Death in the Teapot*, by Ti Ping Koon (Wilson).—*Rough Notes on Liturgies*, by the Author of 'Public Prayer' (Macintosh).—*The Old Catholic Movement*, by the Rev. R. Dixon, D.D. (Rivingtons).—*The Pyramids and the Pentateuch*, by H. Tompkins (Tompkins).—*Les Secrets du Confessionnal et ma Rupture avec Rome*, by Chanoine X. Mouis (Bruxelles, Carlier).—*La Vrai Catholisme en Belgique, ou ma Rupture avec Rome*, by Chanoine X. Mouis (Bruxelles, Thiry).—*Eglise Chrétienne Universelle des Vrais Catholiques*, by Chanoine X. Mouis (Bruxelles, Librairie Socialiste Universelle).—*Die Ueberwinterung auf Nova Zembla*, by H. Tollens, translated by A. Haeger (Amsterdam, Druck & Binger).—*and Bibliografia della Principessa Dora D'Istria*, by B. Cecchetti (Firenze, Tipografia Editrice dell'Associazione).

LIST OF NEW BOOKS.

Theology.

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LADY BYRON'S VERSES.

Jan. 19, 1874.

At the distance of nearly forty years, I cannot speak with certainty of the lines quoted as Lady Byron's in the current number of the *Athenæum*. But to the best of my recollection, they were read to me, as her own, by my late dear friend. I remember saying that they might have been supposed to relate to herself, had they been written by another person,—and her answer; "They describe —" (a dear friend of hers), "the idea of writing verses about oneself is too absurd." However, it is quite certain that the "withering (gy. 'severance') of her last, last ties" could not have applied to Lady Noel Byron, whose thoughts and care were at that time devoted to her young daughter.

S. R. DE M.

WHO INVENTED BRADSHAW?

50, Fleet Street, Jan. 17, 1874.

In a letter in the *Athenæum* of to-day, referring to a short biographical notice which appeared on the 27th of December, I find it stated by Mr. Kay, editor of *Bradshaw*, that my father, the late Mr. W. J. Adams was never in any way connected

with the projection of the Railway *Bradshaw*. So far as this work in its first and original shape is concerned the assertion is correct, the projector being, as the title implies, the late Mr. George Bradshaw, of the firm of Bradshaw & Blacklock (now Henry Blacklock & Co.), of Manchester.

Had Mr. Kay confined his remarks to correcting your notice in this particular, I need only have confirmed his correction. He proceeds, however, to refer to my father's first connexion with these publications, in a manner which shows that he has completely misunderstood what that connexion really was.

I must, therefore, ask your permission to give a short sketch of the rise of these works, and of my father's early relations with them.

The railway book first originated by Mr. Bradshaw, was not the monthly railway "Guide," with the yellow cover, now as well known, but a different work, known as 'Bradshaw's Railway Companion.' This was a small 18mo. book, bound in cloth, containing railway tables and small sectional maps, and was sold at a shilling. It was not at first published periodically, but appeared occasionally, and was supplemented by a monthly Time Sheet, giving the latest alterations, which at that time (1838, and some years afterwards) were made very irregularly, so that the publication of this sheet was often delayed until late in the month.

The assertion, that my father "was not even connected with the firm until the requirements of the 'Guide' as an advertising medium called his services into action," is decidedly incorrect. He first entered into business relationship with Mr. Bradshaw about 1838, as the London agent for his map of the railways and sections of Great Britain. This, I believe, was the first, or one of the very first, railway maps published, and my father helped to procure for it great and deserved success. He shortly after took up the agency of the "Companion" and Time Sheet above mentioned, which had been previously published in London by Messrs. Tilt & Bogue, and he succeeded in largely increasing the circulation of these publications.

The monthly railway "Guide," the yellow book now universally known as *Bradshaw*, did not then exist, but appeared first in December, 1841, and was published for the proprietors by my father, from the commencement, at his office, first at 170, and for the last thirty-one years at 59, Fleet Street.

For the first few months this book (like the "Companion" and Time Sheet) contained neither steam navigation tables nor advertisements. It is true, my father first made the "Guide" a valuable and popular advertising medium, but he certainly did not, as stated by Mr. Kay, commence his operations by "canvassing for advertisements," and that, "a very considerable time after the 'Guide' had been established."

My father always claimed to have suggested the idea of a regular monthly book at a lower price as an improvement on the original work, the "Companion," and to that extent, and no farther, he may be said to have projected *Bradshaw* in its existing and most successful form. The necessity, however, for such a periodical must have appeared obvious at a time when the railways were rapidly extending.

The "Guide" did not, as Mr. Kay seems to imply, form a new series of the original work, the "Companion," but was a separate undertaking. The "Companion" continued to appear as well as the "Guide" until 1848, when it was discontinued—the "Guide," even then, having a very large circulation, and meeting more effectually the increasing wants of railway travellers. The monthly Time Sheet is still published. The *Continental Bradshaw* was established in 1847. The "Guide" soon found numerous imitators, and had long to contend with determined opposition and rivalry; and I well remember the heavy labour and anxiety undergone both by Mr. Bradshaw and my father, and indeed by all concerned, long after its first appearance.

Although I find, in your notice of the 27th of December, it is stated inadvertently that my father projected the first of the Railway "Guides," the rest of the article is correct; and your remark, that "the enterprise was successful greatly through his exertions," in no way exceeds the truth.

In the establishment of a work in which several have co-operated, it is impossible to apportion the credit due to each, and it is but just to Mr. Kay to acknowledge the ability with which he has edited the "Guide" from its commencement, although in his letter he has claimed to speak of matters about some of which he could have had but little direct knowledge. I am sorry to trouble you with details of no public interest, but I could not leave Mr. Kay's letter unanswered.

HENRY J. ADAMS.

THE SHAPIRA COLLECTION.

Jerusalem, Dec. 29, 1873.

BEFORE detailing the results obtained on the spot in the elucidation of this question, I may be permitted to record the fact that my opinion on the subject was formed at the outset, and has never varied. The first papers printed in Germany, on the subject of this inscribed pottery, produced upon me the immediate impression that it was the work of a forger, while the drawings sent to London, and shown to me, served to confirm this first impression. Nevertheless, my judgment being based on indirect, and, so to speak, personal proofs, I did not think myself justified in pronouncing my opinion publicly, although several times invited to do so. Before the verdict of scientific authority so considerable as that of Germany, I thought it wise to reserve an opinion which might have seemed rash, or even inspired by a sentiment of jealousy or envy. I had, however, several opportunities of speaking confidentially to members of the Palestine Fund Committee, who can bear witness to my assertions. I had even gone so far as to point out, *a priori*, and without any information, the probable forger—the author of the mystification. The event has proved me right. The name of the person very soon figured in the official Reports (which accompanied and authenticated many of the specimens) as the principal agent employed by M. Shapira, whose good faith, I hasten to say at once, I have no intention of suspecting, and who appears, so far as I have gone, to be the first dupe, and not the accomplice, of this colossal deception. The forger in question, as I have always said, is Selim el Gari, a painter by trade, to whom the habit of daubing bad Neobyzantine pictures for Greek pilgrims has imparted a certain readiness and skill. I had to do with him at the commencement of the Moabite Stone business. He had copied a few lines from the original seen by him at Diban, and I have always carefully kept this copy, which was rough but faithful, and which, at least, enabled me to detect from the very first, in the fantastic inscriptions of the Shapira Collection, the characteristic and peculiar manner in which our artist sees, understands, and designs the Moabite letters; among other things, there being a certain manner of drawing the *mem* peculiar to him, which, coupled with other facts of the same kind, enabled me to recognize his workmanship with as much readiness as one recognizes a man's handwriting.

In addition to this, the examination of the inscriptions was, according to me, amply sufficient to show that they were apocryphal. How to explain, for instance, that hundreds of texts found in Moab written in characters sensibly similar (much too similar) to those of the *stele* of Mesa should be completely unintelligible? For it is impossible to receive as serious translations certain unfortunate attempts made in Germany and England to make sense of these inscriptions—attempts often contradictory, which have served to show, not only the ingenuity and erudition of their authors, but the impossibility of translating texts, supposed, from the alleged circumstances of the "finds," and their paleographic appearance, to be contemporaneous with the Moabite Stone.

At the date, then, of my leaving France, my

mind was perfectly made up on the question, although I had as yet communicated my opinion only to certain scholars of France and England who did me the honour of asking it. I knew beforehand what I should find at Jerusalem, when I proposed to bring to light the whole of this tangled business, and to find material proofs of what, hitherto, I had only advanced with great reserve.

One of my earliest cares, therefore, on arriving here was to visit the new collection of M. Shapira, at present in course of formation, and intended to join its elder sister in the Museum of Berlin. It was not without trouble that I obtained the necessary authorization; and it was only through the good offices of Mr. Drake that I was enabled to overcome the scruples of the owner, who believed me, I do not know why, animated by some hostile sentiment. I visited the famous collection in company with Mr. Drake, and in presence of M. Shapira himself. It is composed of statues and vases, covered with inscriptions, supposed to be Moabite, lavished in suspicious profusion. The figures are rudely formed, and yet betray the hand of a modern. It is quite sufficient to compare them with the statues, certainly rough, but authentic, of Cyprus, to see immediately the difference between a work simple and rudimentary, but spontaneous and sincere, and that of a modern Arab reproducing mechanically models more or less disfigured. I at once recognized, in these models of badly baked earth, the manner and style of our artist, of whom I already possess certain drawings, which I propose to publish with his copy of the Moabite Stone, for the edification of the learned.

Not only the form of the objects, but the material itself of which they are made, cry aloud, "Apocryphal!" The clay is absolutely identical with that used now by the Jerusalem potters; it is hardly baked at all, and yet you will observe under the faces of the little discs of properly-baked clay with which some of the vases were full, and which are taken for coins and *tessees*, the mark of the threads of the linen on which the soft plate had been laid in order to be cut into circles. I have also seen on some of the specimens the famous deposits of saltpetre, which play so great a part in the question, and which have been produced by the partisans of authenticity as proofs of their extreme antiquity. These saltpetre deposits are only superficial, and must have been obtained, as I have always said, by plunging the things in a solution of nitre. If in some of these specimens which I have not seen the saltpetre has penetrated through the whole mass, it is because the clay was still less baked and the bath was longer prolonged.

In short, I did not see, in the whole collection, one single object which could be regarded as genuine, so that I remarked to Drake when we came out, "There is only one thing authentic in all that we have seen, the live ostrich the Arabs have brought here with the pottery. And as to the pottery itself, it only remains for us to find who is the potter that made it." My opinion is, and always has been, that the collections of M. Shapira, all derived from the same source, are false from beginning to end, not only the inscribed pottery, but also that which has no letters on it, and is like the other in form and material.

The preceding may be regarded as furnishing no sufficient proof. Accordingly, since my arrival here, I have been looking about for arguments more positive and material, and for palpable proofs. Convinced that the pottery was the work of Selim el Gari, and that it was made at Jerusalem, I took measures to surprise him, *la main dans le sac*. It was evident to me that Selim himself made the statues; as to the vases, he might either make them himself, or cause them to be made by a professional potter, adding, for his own part, the inscriptions intended to make them valuable; in either case he must have recourse to a potter, in order to get his things baked in a proper oven. Starting with this certainty, I looked about among the potters of Jerusalem, five or six in all, and very soon found out the whole truth.

The first piece of information, which put me in the right track, was given me by a certain Abd el

Bagi, surnamed Abu Mansura, a journeyman now in the employ of the potter Hadj Khalil el Malhi, whose shop is between the Spanish Consulate and the Damascus Gate. This man, whom I questioned with the greatest care, for fear of his discovering the object of my curiosity, told me that he had once worked for a certain Selim el Gari, who made statues and vases in earthenware (*terre cuite*) with writings, but that he had left off working for him for some time. In order not to awaken suspicions, I did not press my questions any further, but confined myself to asking him if he knew to what potter Selim now sent his vessels to be baked. Abu Mansura indicated a potter by name Bakir el Masry, to whom I then went. This information was not correct. Bakir, whose name and accent indicate his Egyptian origin, had never worked for Selim, but he had, and still has, in his service a young apprentice, Hassan ibn el Bitar, who has for a long time worked at the pottery of Ahmed 'Alawiye, at the present time employed by Selim, whose shop is between the Mawlawiyeh and the Damascus Gate.

What follows is the exact narrative which I took from the mouth of Hassan, always being very careful to let him speak, without suggesting anything by injudicious questioning:—

"Hassan entered into the service of Bakir about four months ago: he was formerly apprenticed to Ahmed, with another boy named Khalil, son of Said the barber, and Abu Mansura, journeyman.

"Selim el Gari got soft clay of Ahmed, made out of it, at his own house, statues of men, dogs, and women, with noses, hands, feet, and breasts, the whole covered with writings; he also made little discs of clay like *sakout* (pieces of money): then he sent them to Ahmed's to be baked. Ahmed also made vases for him in turn, and Selim wrote letters on them.

"It was Hassan and his fellow apprentice Khalil who were charged with carrying the things from Selim's house to the shop, and *vice versa*. The first time Selim himself took him to his house to make him know it: he was then staying in the street called *Harat el Djonwalidi*, near the Latin Patriarchate. He has since moved, and has gone to the street *Agabal el Battikh*, near the Spanish Consulate.

"Hassan has only been once in the latter house. Selim at first addressed himself to the potter, Hadj Khalil el Malhi, but could not come to terms with him.

"Selim, after having shown his house to Hassan, gave him two *bechtiks*: for every journey he made he gave him one *bechtik*, or a *bechtik* and a half, sometimes two. To the workman, Abu Mansura, he gave one or two *mejakkes*, and to Ahmed a sum much larger (a pound, if I remember right).

"The journeys were made between the *Maghreb* and the *Ioka*; that is to say, in the three or four hours which follow sunset: Hassan, for his part, carried the things under an *abaya*, hiding them as much as possible, as he had been instructed. He even asserts that he left Ahmed in order not to continue an occupation which made him fearful of being arrested by the patrol.

"Not only were the objects minutely counted, but if any one got broken, the very smallest fragments were carefully picked up. Selim gave, one day, two piastres to a boy who picked up a *sakout* in clay that Hassan had dropped.

"Once they gave Hassan to carry a large statuette, still hot, which burned his hands, his chest, and his arms.

"When he brought the things to Selim, he saw him on many occasions dip them into a caldron filled with water; one night Hassan himself, at the request of Selim, drew water from the cistern to fill the caldron. Selim left them to soak for some time, and then took them out to dry: he said that it was to make them grow old."

I insist particularly on the spontaneous character of this narrative, which I have purposely reproduced in its own simple and methodless style; it contains details which cannot have been invented, and the exactness and veracity of which I have been able to establish by other means. I believe it

conclusive: it is notably instructive as to the process adopted by Selim in order to impregnate his things with that *couche* of saltpetre which was to be their brevet of authenticity. I think that we can henceforth, with these elements of information, consider the matter as settled.

C. CLERMONT GANNEAU.

In forwarding the above extract from M. Ganneau's letter, it will, perhaps, be well to state the line of action taken up by the Committee of the Palestine Exploration Fund from the first announcement of the "find." It is to Mr. Tyrwhitt Drake that the Committee owed their first sketches and copies of the jars, idols, and inscriptions. Other copies were very kindly sent by Dr. Chaplin. On Lieut. Conder's arrival in Jerusalem, he made careful water-colour sketches of the more important objects; but the figures and vases failed to carry with them to the eyes of English archaeologists any evidence of their genuineness. Still, as nothing but copies had been sent home, opinion was withheld until specimens could be seen and handled. With the inscriptions it was different. Mr. Vaux, himself a member of the Executive Committee, at once declared, without hesitation, that these were, one and all, forgeries. Acting chiefly on his opinion, the soundness of which is now clearly established, the Committee refused to have anything to do with the collection. Meantime, fresh intelligence arrived. Two German travellers, with M. Shapira, had dug up similar fragments of vessels themselves in Moab. New specimens came in freely. It was reported that whole camel loads of pottery were habitually transported to Damascus to be broken up; pamphlets were written on the inscriptions; and then the German Government buying the whole of the first collection, gave a stimulus to the production of a second, which has since been proceeding rapidly. Against this evidence were to be placed the facts, that recent travellers had found nothing similar in Moab; that the American survey party in Moab had positive assurance from all quarters that nothing ever had been found; that Mr. Wright, of Damascus, had disproved the camel-load story; and that the English archaeologists refused to be convinced.

It is due to another gentleman, now in Jerusalem, to state that corroborative evidence of the strongest kind will also be shortly forthcoming. This it is hoped to publish in a week or two.

W. BESANT.

NOTES FROM EGYPT.

Cairo, Jan. 11, 1874.

I RECEIVED the other day a pleasing visit from Dr. Schweinfurth on his way through Cairo to the Oasis Khargeh, or Great Oasis, which he purposes exploring thoroughly. From him I learned several items of interesting news. The well-known Italian traveller, Signor Miani, died recently at Khartum. He had penetrated as far to the south-west as Schweinfurth himself, but not being so young or so robust as the latter, he sank under the fatigues of a journey, which, from Dr. Schweinfurth's description of it, now probably before the public, could be borne by few. On the other hand, the German traveller, Dr. Nachtigall, has succeeded in traversing the hitherto untrodden country of Wadai, where, unhappily, my young friend Vogel lost his life, and in reaching Khartum in safety, by the way of Darfur and Kordofan. As regards himself, the Doctor assured me that the report of his having received material aid from the Khedive is without foundation, for he obtained only the moral support of the Egyptian Government. So, too, the assistance rendered by the Viceroy to Dr. Rohlf's expedition into the Libyan Desert has been greatly exaggerated, his subsidy to it being limited to the sum of 4,000*l.* sterling.

When Mr. Milne and I came to Cairo, from Alexandria, on the 23rd ult., nothing was more striking to me, who have visited Egypt several times since 1840 (when I went on my first journey into Abyssinia, but have not been here since 1866, when I passed through in company with my wife, on our way to and from the latter

country) than the many great changes for the better that have taken place throughout Egypt. When once Lake Mareotis and the dreary waste on the western side of the Rosetta branch of the Nile are passed, the country, far and wide, exhibits unequivocal signs of improved and extended cultivation. I am told, that whereas in 1850 there were only two millions and a half of acres under culture, there are now at least five millions. The cotton harvest is just at an end, and the peasants are busily employed in cleaning and ploughing the land. In one instance, I saw what I do not remember to have remarked before, a camel drawing the plough. Green crops of various kinds are growing luxuriantly, and it is pleasing to see the animals, black cattle, asses, sheep, and goats, grazing in the rich pasture without stint. Trees not only line the road on both sides, but have been planted so extensively that many parts of the country have the appearance of being well-wooded. Altogether, the run across the Delta on a lovely, cool, but sunny day, was most delightful; and I am not in the least exaggerating when I say that I was often inclined to doubt whether I could really be in Egypt. The sight, here and there, of tall factory chimneys rising out of the midst of the villages, or from among the trees, tended to increase the illusion.

The fact is, that Egypt, though geographically forming a part of Africa, is rapidly assimilating herself to Europe, of which she desires to be regarded as a member.

The condition of the lower classes generally, both in town and country, has likewise much improved. Ophthalmia, perhaps the greatest curse of Egypt, is far less frequent and less virulent. If the people are not better fed, they have, at all events, constant food. Those in the towns seem to be better clad. In Cairo shoes are worn much more than formerly, not merely the native slippers, but European boots. I have just noticed a man in the usual native blue cotton frock, apparently the driver of a hack-carriage, actually having his boots blacked by a lad scarcely less meanly clad than himself. As regards the Fellahin, or peasants, they are better protected from the weather in their mud-huts, which are generally much better roofed than formerly, and oftentimes better built. In some places one sees dwellings for the labourers approaching to our European type. On the other hand, several of the native villages of the last generation are deserted, and their mud-huts are rapidly falling into decay. Such must have been the fate of the "treasure cities" built by the Israelites for Pharaoh with bricks, which there is no reason to suppose to have been burnt bricks and straw; and hence it is intelligible that no traces of them should now remain.

No doubt there is a dark side to the picture of Egyptian prosperity. The people, like the Israelites of old, work not for themselves, but for task-masters, who "make their lives bitter with hard bondage; all their service, wherein they render them service, is with rigour." Still, on the whole, the balance is decidedly on the side of good. The greatest and most important change, as being likely to be the most lasting, is, however, in the climate, consequent on the bringing of the land under culture and on the planting of trees. Egypt is fast losing its proverbial rainless character. At Alexandria, as is well known, rain is now so frequent as to have become a source of annoyance; but, until quite recently, Cairo has prided itself on its almost total exemption from rain. "At Cairo," says the new edition of Murray's 'Handbook,' "five or six showers would be the (yearly) average, and these not at all heavy." But I am assured, on good authority, that during last year there were no less than twenty-one or twenty-two days of rain; and only a week ago, since my arrival here, we had four-and-twenty hours of rain, as heavy and continuous as any in London,—in fact, a regular English wet day. The consequence was, that the unpaved streets were ankle-deep in mud, and all "circulation" was suspended, except in carriages: there was even "ripes" at the Opera for want of an audience. It may easily be imagined that the

ignorant Arabs attribute this extraordinary change in the seasons to some supernatural cause, and, as it has taken place since the accession of Mohammed Ali, they conclude that he and his dynasty have possessed the means of bringing it about. And so they have in fact, though not in the way imagined by their superstitious subjects. Another curious instance may be given of how these people attribute results to wrong causes. It is matter of history that four-and-twenty centuries ago the Persian invader, Cambyses, injured and destroyed many of the monuments of ancient Egypt, and among them (as is generally considered) the Vocal Statue of Memnon, at Thebes. It is also matter of history that, during the present century, Prof. Lepsius defaced several of the existing monuments by depriving them of their sculptured figures and inscriptions. The natives of the country, who know nothing of dates, and entertain the most vague notions respecting everything that occurred before their own time, having heard from their fathers of Lepsius's vandalism, but nothing of that of Cambyses, not unnaturally confound the one with the other, and so Dr. Lepsius is said by them to have been the destroyer of the Vocal Memnon, as if he had not already sinned enough of his own to answer for.

If the changes in the agricultural districts and in the climate of Egypt have been great, those in and about the capital of the country are not less so. The Khedive seems determined to make Cairo the Paris of the Levant. The western portion of the city is being almost entirely rebuilt, and extensively enlarged in the direction of the Nile, whilst new streets are being opened through the other quarters. But on this subject I need not dilate. It is only to be hoped that, in his zeal to modernize and Europeanize Cairo, the Viceroy will not deprive it of its Oriental character, which constitutes its great charm and attraction.

Sir Samuel Baker's expedition, it is reported here, cost half-a-million sterling. I have since been informed, on good authority, that the sum the Viceroy is out of pocket somewhat exceeds 400,000*l.*, and, according to all accounts, the results are anything but commensurate with the immense outlay. However, after he had recovered from his first disappointment, the Khedive is said to have felt not dissatisfied. Col. Gordon, who has entered His Highness's service to undertake the exploration, and, it must be added, the conquest and annexation, of those southern regions, will know how to take up and unite the broken threads; and there can be little doubt that under his skilful management the policy of the Egyptian Government will eventually be successful. That policy is broadly and unequivocally stated by Mariette Bey, in the Introduction to his 'Aperçu,' "History," says he, "teaches us that Egypt is bounded on the north by the Mediterranean, and on the south by the Cataract of Assuan. But history, in fixing these limits, does not take into account the indications furnished both by geography and by ethnography. At the north-east of the African continent, from the sea to the equator, there extends an immense tract of country formed by the river, and fertilized by it alone. On the other hand, of the various races that people the banks of this river some are uncivilized, savage, and incapable of governing themselves; whilst on this side of the tropic we meet with a nation, which, on the contrary, merits the admiration of mankind on account of its glory, its industry, and all the elements of civilization contained in it. History, then, ought rather to say that Egypt extends wherever the Nile flows, and that consequently Egypt has the right to claim as her domain all the countries watered by this celebrated river as far as they extend towards the south." It would not be difficult to expose the fallacy of this reasoning. But all that needs now to be said is that such being the avowed object of the Khedive, it is manifest that the task of the accomplished British engineer officer who has just entered His Highness's service, in the place of Sir Samuel Baker, is not only to explore the basin of the Upper Nile, but to enforce Egypt's claim to all

the countries watered by that river; and that if any man is capable of carrying out the ambitious views of Ismail Pasha with moderation and success, it is "Chinese Gordon." CHARLES BEKE.

Literaryossip.

THROUGH the courtesy of Sir John Lubbock, we have seen a letter from Mr. Calvert, in which he mentions the discovery in the Troad of a number of golden objects, similar to those found by Dr. Schliemann. "The relics consist of bars, ear-rings, head-pieces, &c., weighing from 100 to 200 ounces." Mr. Calvert considers there is no doubt of the genuineness of the discovery.

WE are able to state that neither the hymn sung yesterday at the Abbey, by special desire of Dean Stanley, nor the music to which it is set, was specially composed for the occasion, as might have been supposed.

'THE REVOLT OF THE FIELD' is the title of a new work, shortly to be issued by Messrs. Hodder & Stoughton. It will contain a sketch of the rise and progress of the movement among the agricultural labourers, known as the "National Agricultural Labourers' Union," and a reprint of the correspondence furnished to the *Daily News*, during a tour through Canada with Mr. Arch, by Arthur Clayden.

WE are glad to perceive that the state of the Patent Office is attracting public attention. A deputation has waited upon the Lord Chancellor, to urge that something should be done for the Patent Museum, which ought never to have been separated from the Patent Office; and the Members of the Society of Arts have been discussing how the large incomes received from Patents may be best applied to the advancement of science. One useful mode of employing some of the annual surplus of 80,000*l.*, would be to prepare a general index to the Patents. This has long been talked of, and has been retarded, we are told, first by the uncertainty as to what Parliament would do respecting the Patent Laws; and secondly, because the late Master of the Rolls never attended the meetings of the Commissioners, and the Attorney-General was opposed to it. Now that the principal officials are changed, the Index will probably be put in hand at once. The new annual indexes are a hindrance, instead of a help to investigation; and the partial classified indexes, however carefully compiled, can never supply the want of a complete index to every Patent in the Office.

A NEW Life of Dr. Thomas Fuller, the author of 'The Worthies of England' and many other works, is in the press, compiled by Mr. J. E. Bailey, of Stretford, near Manchester. A curious petition (from the Royalist compositions in the Record Office), addressed by Fuller to "Ye Honorable Comittie at Goldsmythe hall," will be printed in Mr. Bailey's book. The document in question, we believe, has not been given in any previous biography of Fuller.

THE death is announced of Mr. J. M. Cape, for many years on the reporting staff of the *Times*, and at one time editor of the now defunct *British Press*. We much regret to hear also of the decease of Mr. W. H. Haly, who was at one time an occasional contributor to our columns, and who was long actively connected with several London journals.

THE Swiney Prize of the Society of Arts has been awarded to Sir R. J. Phillimore, for his "Commentaries on International Law." This prize is given under a bequest of the late Dr. Swiney, and is awarded on every fifth anniversary of his death "to the author of the best published treatise on Jurisprudence."

THE disciples of "Guy Livingstone" seem to affect Italy. "Ouida" still remains in Florence, and Miss Broughton is at Rome.

MR. GRAVES requests us to state that, since his song, which we printed last week, was written, Professor O'Mahony has suggested that the words 'Beemeeah ag ol' would form a more appropriate opening line than those chosen.

THE French Minister of Public Instruction has established a commission, who are to advise the Minister in relation to voyages and missions for scientific and literary purposes, to aid these enterprises if approved of, and to examine into the results obtained by them. Among the members of the commission are MM. Beulé, Félix Ravaisson, Léon Renier, Milne-Edwards, Chevreul, Quicherat, Gaston Paris, Scheffer, and D'Avezac.

FROM Berlin is reported the death of Hoffmann von Fallersleben, the German poet and critic.

M. ÉMILE DE LAVELEYE's long-expected work on the 'Early History of Property' ('Des Formes Primitives de la Propriété') is printing in Paris. It contains the results of extensive researches, and will throw light both on the early history of society and on the origin of modern institutions.

SCIENCE

The Conservation of Energy. By Prof. Balfour Stewart. (H. S. King & Co.)

THIS treatise is an elementary one, fitted for junior students, or for those who are wholly unacquainted with the principles of the subject with which it deals. It gives the merest outline of the science of the conservation of energy. Still, like most elementary books written by a real master of the subject, it contains not a few sentences and remarks which will be suggestive to the more advanced student. As bearing out this remark, we may refer the reader especially to the concluding chapter, on 'The Position of Life.' This chapter is practically a reproduction of part of an article written by the author, in conjunction with Mr. Lockyer, in *Macmillan's Magazine*, for September, 1868. A living being is regarded by the author as a machine of infinite delicacy of construction, the word infinite being used in its true mathematical acceptation. The author takes as illustration of a very delicate machine, a loaded rifle at full cock with a hair trigger. Here a small, but not an infinitely small expenditure of energy gives rise to a great transmutation of energy:—

"The rifle is delicately constructed, but not surpassingly so; but sportsman and rifle together form a machine of surpassing delicacy, *ergo* the sportsman himself is such a machine. We thus begin to perceive that a human being, or, indeed, an animal of any kind, is in truth a machine of a delicacy that is practically infinite, the conditions or motions of which we are utterly unable to predict."

And again,—

"We have seen that life is associated with delicately constructed machines, so that whenever a transmutation of energy is brought about by a living being, could we trace the event back, we should find that the physical antecedent was probably a much less transmutation, while again the antecedent of this would probably be found still less, and so on as far as we could trace it."

That characteristic of scientific investigation which is at present most before the public, and which most influences men's habits of thought, is its determinateness. That there meets us in many instances a factor which is indeterminate, must give rise to somewhat different influences, the spread of which may not unnaturally be looked for as science proceeds.

The present volume consists of six chapters, to the last of which we have already referred. The titles of the other chapters are respectively, 'What is Energy?'—'Mechanical Energy and its Change into Heat,'—'The Forces and Energies of Nature,'—'The Law of Conservation,'—'Transmutations of Energy,'—and 'Historical Sketch: the Dissipation of Energy.' The illustrations made use of are of the simplest possible kind. The first chapter is a beautiful introduction to the idea contained in the extension to scientific problems of the fact that, "very often we know little or nothing of individuals, while we yet possess a definite knowledge of the laws which regulate communities." Thus, for instance, although we know little or nothing of what an atom is, or what its motions are, still we are not left in "profound ignorance of the laws which determine the ultimate result of all these motions, taken together as a whole." The reader is justly introduced to the subject of the transmutation and conservation of energy by a chapter, the principal part of which is specially devoted to the relations between mechanical energy and heat. The transmutations between these two forms are at once the commonest and the most easily understood. In Chapter III., we have the "energies of nature" enumerated and separated into eight different heads, viz., 1, visible motion; 2, position; 3, heat motion; 4, molecular separation; 5, chemical separation; 6, electrical separation; 7, electricity in motion; 8, radiant energy. In Chapter IV. the various phenomena which exhibit the change of these forms into one another are enumerated and explained. The reader will here learn that each form of energy is not capable of being transformed directly, at least so far as is at present known, into every other form. Thus, for instance, energy of visible motion cannot be directly transformed into energy of chemical separation, or into radiant energy. The circumstances which attend the transformation from any one form to another are to be determined by experiment; and the fact that heat can only be transformed into mechanical energy subject to a certain condition, shows us that there must be constantly going on a dissipation of energy. This is touched upon in the fifth chapter, which concludes with the following remarks, summing up its results:—

"If we could view the Universe as a candle not lit, then it is, perhaps, conceivable to regard it as having been always in existence; but if we regard it rather as a candle that has been lit, we become absolutely certain that it cannot have been burning from eternity, and that a time will come when it

will cease to burn. We are led to look to a beginning when the particles of matter were in a diffuse chaotic state, but endowed with the power of gravitation; and we are led to look to an end in which the whole Universe will be one equally heated inert mass, and from which everything like life, or motion, or beauty, will have utterly gone away."

If we were disposed to find fault with the book, we might object to the tone of some of the illustrations and phrases as somewhat out of place, and as rather becoming the spoken than the written explanation; but these are surface defects in a book of this kind.

PHYSICAL NOTES.

At the First Annual Conversazione in connexion with the Naturalists' Club of Sheffield, Mr. H. C. Sorby, the President, described some investigations upon which he is now engaged. He stated that he had studied the changes that had occurred in the colouring matters of leaves and flowers during their development from a rudimentary to a perfect state, and the connexion between them and the action of light, and had found that there was, apparently, a most remarkable correlation. When more and more developed under the influence of light, coloured compounds were found more and more easily decomposed by the action of light and air, when they were no longer parts of living plants, but dissolved out from them. There was thus, apparently, some condition in living plants which actually reversed these re-actions. He had also found that in the more rudimentary state of the leaves of the highest classes, the colouring matters corresponded with those found in lower classes, and in the case of the petals of flowers, their more rudimentary condition often corresponded with some other variety, which thus appeared as if due to a naturally arrested development of a particular kind. This principle would, perhaps, serve to explain the greater prevalence of flowers of particular colours in tropical, or colder regions, and at different elevations. Mr. Sorby is about to extend his inquiries, to determine (what he at present only infers from the indications of his previous experiments) whether light, with a relatively greater amount of the blue rays, might not be relatively more favourable to the cryptogamia than to the flowering plants.

In the *Berichte der Deutschen Chemischen Gesellschaft zu Berlin* a paper by Prof. Schöne appears, 'On the Reciprocal Behaviour of Ozone and Water.' The chief points of interest resulting from this investigation are, that ozone does not convert water into peroxide of hydrogen; that a considerable quantity of ozone is absorbed by water, even at ordinary temperatures, but that it suffers no qualitative change; that there is a loss of ozone when it is passed through water, beyond that which is absorbed, which is due, it is thought, to the conversion of ozone, by the action of water, into common oxygen. In the *Journal of the Scottish Meteorological Society*, Dr. T. Moffat, of Hawarden, has a curious paper 'On Atmospheric Ozone and its Sources.' He thinks that he has proved, by observation and experiments, that there is an intimate connexion between phosphorescence and ozone. He states that the brilliancy of phosphorescent bodies varies with the state of the weather; that the glow-worm is more luminous in unsettled than in settled weather; that the luminosity of the sea, produced mainly by the night-shining Series, is a precursor of storms, and that then ozone is produced. The atmospheric conditions of periods of phosphorescence are the same as those of ozone, and periods of non-phosphorescence and no-ozone periods occur under similar conditions.

We conceive that Dr. Moffat has entirely neglected the ever-varying electrical conditions which are known to be intimately connected with the development of ozone.

An improved form of tangent-galvanometer has been devised by Dr. F. Müller, of Osnabrück, and is described by him in Poggenдорff's *Annalen*.

The same journal contains an account of Poggenдорff's researches on the action of that form of Holtz's electrical machine, in which there are two plates rotating in opposite directions.

Some observations on the spectrum of the precious opal have been recently published by Dr. Behrens, of Kiel. The light reflected from the surface of this gem gives a spectrum consisting of one or two bright lines; the purity of the colours of the opal may be referred to the homogeneity of this reflected light. Behrens's researches are described and illustrated in the last number of Leonhard and Geinitz's *Neues Jahrbuch*.

A somewhat novel idea is started by M. Desdemaines Hugon, in a paper 'On the Diamond Diggings of South Africa,' which is printed in the *Revue Scientifique de la France et de l'Étranger*. He states that the air is always highly electric where diamonds abound, and he intimates his opinion that this may throw some light on the formation of that gem.

We would refer to a paper presented to the Académie des Sciences on November 27, by M. de Mondésir, 'On the Maximum Density of Water, and a Mechanical Explanation of this Phenomenon.' The hypothesis advanced cannot be satisfactorily explained in the space at our disposal, but it appears to be exceedingly ingenious, and in the *Comptes Rendus* it is very clearly explained.

SOCIETIES.

ROYAL.—Jan. 15.—The President in the chair.—The following paper was read: 'Preliminary Account of an Investigation on the Transmission of Sound by the Atmosphere,' by Dr. Tyndall.

SOCIETY OF ANTIQUARIES.—Jan. 15.—C. S. Perceval, Esq., LL.D., V.P., in the chair.—Mr. M. H. Bloxham exhibited a Charter granted by King John, A.D. 1209, to the nuns of Steynfield, Lincolnshire; a horn cup found in the wall-plate of Lapworth Church, Warwickshire; and a drawing of a glass bottle found under the floor of the nave of the same church; and two leaden tokens found in the playground of Rugby School.—Dr. C. Bruce communicated an account of discoveries recently made near the Roman Wall. During the construction of a new bridge over the Tyne, at Newcastle, the workmen came upon what Dr. Bruce believed to be the substructures of three bridges previously built over the Tyne, viz., (1) Hadrian's bridge, (2) a bridge built in the twelfth century, and (3) a bridge built in the eighteenth century. Of the two former bridges, Dr. Bruce exhibited portions of the timbers so found, as well as plans showing the positions in which they were found.—Dr. Bruce also exhibited drawings and photographs of various inscriptions and bas-reliefs which had recently been acquired through the zeal of Mr. Clayton.

NUMISMATIC.—Jan. 15.—J. Evans, Esq., in the chair.—Capt. J. S. Swann was elected a Member.—Mr. Evans exhibited a cast of a copper coin of Tranquillina, found in a tomb near the site of the ancient city of Anchialus, on the Buxine, on the reverse of which were a dolphin with the legend ΑΓΧΙΑΛΕΩΝ.—Mr. B. V. Head read the first portion of a paper 'On the Chronological Sequence of the Coins of Syracuse,' in which he endeavoured to determine with greater exactness than has hitherto been attempted the dates of the various issues in all metals, from the time of the Oligarchy of the Geomori, in the sixth century B.C., down to the usurpation of Agathocles, in B.C. 317.—Mr. Head exhibited, in illustration of his paper, a selection of electrotypes and casts from the most characteristic specimens of the Syracusan series preserved in the national coin cabinet; among which, as an example of archaic art, may be mentioned one of the famous dekadrachms struck after the victory of Gelon, tyrant of Syracuse, over the Carthaginians, at Himera, in B.C. 480, the issue of which pieces is recorded by Diodorus (xi. 26). As specimens of the later or fine period of Greek art, Mr. Head exhibited the dekadrachms and tetra-

drachms executed during the reign of Dionysius the Elder, by the celebrated die-engravers, Eumenus, Evranetus, and Kimon.

STATISTICAL.—Jan. 20.—Dr. Guy, President, in the chair.—Mr. R. D. Baxter read a paper 'On the Recent Progress of National Debts.'—In the discussion that ensued, Dr. Hyde Clarke, Mr. W. Fowler, M.P., Sir G. Balfour, M.P., the Right Hon. H. C. Childers, M.P., and others, took part.

LINNEAN.—Jan. 11.—G. Bentham, Esq., President, in the chair.—Mr. S. Jennings, Dr. G. Watt, Mr. R. Fitzgerald, and Mr. F. J. M. H. Stone were elected Fellows.—Dr. Hooker exhibited a series of specimens of fossil copal, the product of *Trachylobium Hornemannianum*, some specimens of recent copal from the same plant, and some fruits of a Momordica, all forwarded from Zanzibar by Dr. Kirk for the Kew Museum.—A framed plate of coloured drawings of edible and poisonous British fungi, presented to the Society by T. Walker, Esq., was exhibited.—The alterations in the by-laws proposed by the Council, and read at previous meetings of the Society, were passed.—The following papers were read: 'On Some Species of Japanese Marine Shells and Fishes which Inhabit also the North Atlantic,' by Mr. J. Gwyn Jeffreys, and 'Note on Japanese Brachiopoda,' by Mr. T. Davidson.

ENTOMOLOGICAL.—Jan. 5.—Prof. Westwood, M.A., President, in the chair.—Capt. G. Cackle was elected a Member.—Mr. Meldola exhibited some photographs of minute insects taken with the camera-obscura and microscope.—Mr. M'Lachlan called attention to a paper in the last part of the *Annales de la Soc. Ent. de France*, by M. Bar and Dr. Laboulbène, on a species of moth belonging to the Bombycidae, described and figured by M. Bar as *Palustra Laboulbèni*, and of very extraordinary habits, the larva being aquatic, living in the canals of the sugar plantations in Cayenne, and feeding upon an aquatic plant. The hairy larva breathed by means of small spiracles, a supply of air being apparently entangled in its hairs.—Mr. Butler remarked that Mr. J. V. Riley, in the *Journal of the St. Louis Academy of Sciences*, had alluded to *Apatura Lycaon*, Fab., and *A. Hyrs*, Fab., as distinct species, whereas he believed them to be identical with the *A. Alicia*, Edwards.—A letter from M. E. Olivier stated that he had recently come into possession of a portion of the collection of his grandfather, the celebrated French coleopterist, and that he would be happy to show it to any entomologist who might desire to examine the types.—Mr. Smith communicated a paper 'On the Hymenopterous Genus *Xylocopa*,' and Mr. D. Sharp, a paper 'On the Prelaphidæ and Scydmenidæ of Japan,' from the collections of Mr. G. Lewis.

CHEMICAL.—Jan. 15.—Prof. Odling, President, in the chair.—Mr. W. C. Roberts handed in a table, supplementary to his paper read at the last meeting, and containing complete analyses of all the Standard Trial Plates still extant, dating from A.D. 1477, namely, seventeen gold plates and fourteen silver ones.—The following papers were read: 'On the Action of Trichloroacetyl Chloride on Amines, I. Action on Aniline,' by Dr. D. Tommasi and Mr. R. Meldola. This reaction gives rise to a substance called *phenyl-triacetamide*, which crystallizes in lustrous plates. It is acted on by nitric acid with production of *dinitrophenyl-triacetamide*, crystallizing in yellow needles.—'Note on the Action of Sodæ Ethylate on Ethylic Oxalate and other Ethereal Salts,' by Dr. H. E. Armstrong.—'On the Products of Decomposition of Castor Oil, I. Sebacic Acid,' by Mr. E. Neison, giving an account of the preparation and properties of pure sebacic acid, and of many of its salts.

METEOROLOGICAL.—Jan. 22.—*Annual Meeting*.—Dr. R. J. Mann, President, in the chair.—The Report of the Council dealt principally with the various alterations made at the Society's library at

30, Great George Street, and with the efforts which the Council have been making to extend the operations of the Society, and rest them upon a broader basis than heretofore. The Council took advantage of the presence of their Foreign Secretary, Mr. Scott, as one of the delegates from this country at the Meteorological Congress at Vienna, to request him to represent the Society. The Congress was duly held from the 1st to the 16th of September, when Mr. Scott presented a paper on the replies received in answer to a series of questions which the Council issued to the Fellows on several points in connexion with the hours of observation, instruments, &c. and which has been printed in the Report of the Congress.—The President then delivered his address.—The following gentlemen were elected officers and council for the ensuing year: *President*, R. J. Mann; *Vice Presidents*, C. Brooke, G. Dines, H. S. Eaton, Lieut. Col. A. Strange; *Treasurer*, H. Perigal; *Trustees*, Sir A. Brady, S. W. Silver; *Secretaries*, G. J. Symonds and J. W. Tripe; *Foreign Secretary*, R. H. Scott; *Council*, P. Bicknell, A. Brewin, C. O. F. Cator, R. Field, F. Gaster, J. K. Laughton, R. J. Lecky, W. G. Nash, Rev. S. J. Perry, Capt. H. Toynbee, C. V. Walker, and E. O. W. Whitehouse.

PHILOLOGICAL.—Jan. 16.—The Rev. Dr. R. Morris in the chair.—The paper read was 'On a Physical Theory of Aspiration,' by Mr. A. J. Ellis, the President.

INSTITUTION OF CIVIL ENGINEERS.—Jan. 20.—T. E. Harrison, Esq., President, in the chair.—The paper read was 'On the Mechanical Production of Cold,' by Mr. A. C. Kirk.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** London Institution, 4.—'Magnetism and Current Electricity,' J. Mr. W. F. Barrett.
- Tues.** Actuarial, 7.—'Rate of Mortality among Residents in India, being Subscribers and Nonmembers of Subscribers to the Un-announced Service Family Pension Fund between 1867-1870,' Mr. A. J. Finlason.
- Wed.** British Architects, 6.
- Thurs.** Social Science Association, 8.—'Law of Conspiracy as affecting the Relations of Employers and Employed,' Mr. R. Kettle.
- Fri.** Geographical, 8.—'Notes on the Explorer's Expedition to Central Africa,' Lieut. J. A. Baker.
- Sat.** Royal Institution, 3.—'Respiration,' Prof. Rutherford.
- Sund.** Antiquarian Institute, 8.—'Antiquary.'
- Mon.** Civil Engineers, 8.—'Discussion on "Mechanical Production of Cold"; "Gas Works constructed for the Brighton and Hove Gas Company at Portlago, Sussex," Mr. J. B. Piddon.
- Tues.** London Institution, 7.—'Recent American Discovery,' Rev. A. H. Smith.
- Wed.** Society of Arts, 8.—'Recent Visit to the Coal and Iron Fields of Virginia, U. S. of America,' Prof. D. T. Ansted.
- Thurs.** British Archaeological Association, 8.—'The Earthquakes in 1870,' Mr. F. Stanford.
- Fri.** Royal Institution, 8.—'Palaeontology, with reference to Extinct Animals and the Physical Geography of their Time,' Prof. Debenham.
- Sat.** Royal Academy, 8.—'Painting,' Mr. C. W. Cope.
- Sund.** Antiquarian, 8.—'Historical Value of the Life of Rollo as narrated by Order of St. Quentin,' Mr. H. H. Howarth.
- Mon.** United Service Institution, 2.—'Field Engineering, illustrated by Operations of the German Engineers during the War of 1870,' Lieut. Col. R. Newham.
- Tues.** Royal Institution, 8.—'Water and its Times,' Mr. J. Bennet.
- Wed.** Royal Institution, 8.—'Kant's Critical Philosophy,' Prof. G. G. Robertson.

Science Gossip.

THE Council of the Geological Society have awarded the Wollaston Medal to Prof. Heer, of Zurich, and the balance of the Wollaston Donation Fund to M. Henri Nyst, of Brussels. The Murchison Medal was awarded to Dr. Bigsby, and the balance of the Murchison Fund is to be divided between Mr. Alfred Bell and Mr. Ralph Tate, F.G.S.

THE *Journal of the Scottish Meteorological Society* for the quarter ending June, 1873, has just been published. Prof. H. Mohn, of Christiania, contributes a paper 'On Certain Effects of Currents on the Temperature of the Sea and Air.'

PROF. RAYMOND, President of the American Institute of Mining Engineers, wishes it to be generally known that preparations have been already commenced for holding an International Exhibition at Philadelphia, in 1876. The Institute invites the "Iron and Steel Institute" of this country to visit America at that time, and extends its invitation to the scientific societies of Europe generally.

THE intention of the "Manchester Society for the Promotion of Scientific Industry," whose opening proceedings were presided over by the

Earl of Derby on the 16th inst., is so good, that we desire to direct attention to it. At the end of this month, or in the very beginning of February, an exhibition will be held, in Peel Park, Manchester, of appliances for the saving of fuel. This exhibition is to be divided into eight sections: these embrace the getting of coal, coal-cutting machinery and the like, the combustion of coal in furnaces and the production of steam, domestic fire-places, and all appliances for warming or ventilation.

At the meeting of the French Academy on January 12, M. Le Verrier announced the completion of his tables of the planet Jupiter, which, he remarked, perfectly represented its motions from the epoch of the Greenwich observations in 1760 to the present time. There would appear therefore to be no other disturbing cause acting upon Jupiter sufficient to produce any effect appreciable by observation, besides those of the known bodies of the solar system. The perturbing effect of the large group of minor planets was found to be quite insensible. By the formation of these tables, M. Le Verrier has earned a new debt of gratitude from astronomers, who already owe to him the possession of Tables which have superseded all others for the computation of the places of Mercury, Venus, the Earth (or Sun) and Mars, in their respective orbits. It will be in the recollection of many that the Royal Astronomical Society of London marked their sense of the value of these by the award of their gold medal in February, 1868.

M. FAYE, in a reply to M. Tarry, on the question of "the Formation of Terrestrial and Solar Waterspouts," brought before the Académie des Sciences, on the 1st of December, some striking facts connected with the formation and the progress of terrestrial waterspouts.

A FEW days only before his death, Prof. Agassiz completed a paper 'On Evolution and Permanence of Type.' This has been printed in the *American Monthly*, and is well deserving attention, the author's views with regard to the evolution hypothesis being well known.

In the *Annales de Chimie et de Physique* for January will be found an interesting paper, by M. Barthélemy, 'On the Peculiar Undulations produced on the Surface of Liquids under the Influence of Vibrations.' These peculiar ripples have been studied by Mr. Tomlinson and others, but many new and curious facts have been observed by M. Barthélemy.

DR. MAX SCHULTZE, the anatomist, died at Bonn, last week.

FINE ARTS

ROYAL ACADEMY of ARTS, Burlington House.—THE EXHIBITION OF WORKS OF THE late SIR EDWIN LANDSEER, R.A., is NOW OPEN.—Admission (from Nine till Dark), One Shilling; Catalogue, Sixpence. Season Tickets, 1s.

THE SOCIETY OF PAINTERS in WATER COLOURS.—THE TWELFTH WINTER EXHIBITION OF SKETCHES AND STUDIES BY THE MEMBERS is NOW OPEN, at their Gallery, 6, Pall Mall East. Ten till Five.—Admission, 1s.

ALFRED D. FRIPP, Secretary.

INSTITUTE of PAINTERS in WATER COLOURS.—THE EIGHTH WINTER EXHIBITION, is NOW OPEN, from 10 till 6.—Admission, 1s.—Gallery, 38, Pall Mall. JAMES FAHEY, Secretary.

'THE SHADOW OF DEATH,' Painted by Mr. HOLMAN HUNT—NOW ON VIEW. From 10 till 6.—See, Old Bond Street.—Admission, 1s.

DONOR'S GREAT PICTURE OF 'CHRIST LEAVING THE TOMB,' with 'Night of the Crucifixion,' 'Christian Martyrs,' 'Promises to Rimini,' 'Ecce homo,' 'Andromeda,' &c., of the DONOR GALLERY, 28, New Bond Street. Ten till Six.—Admission, 1s.

Will shortly Close.

THE SEVENTH EXHIBITION OF THE SOCIETY OF FRENCH ARTISTS, 100, New Bond Street.—From Half-past 3 till 6.—Admission, 1s.; Catalogue, 6d.

'PRAYER IN SPAIN,' BY JOHN PHILLIP, R.A.

THIS is an engraving in mezzotint, of the kind which Mr. T. O. Barlow has given us so many successful specimens. Mr. E. S. Palmer, of Golden Square, has sent us a fine proof. It is one of Mr. Barlow's best works, and, in some respects, among the happiest illustrations of his views of the colour and chiaroscuro of John Phillip. The original

is the painter's diploma picture, deposited in the Royal Academy on his election as an Academician, and is, therefore, one of his later works. Our readers will remember the picture, and many of them may be glad to secure a record of it, especially as Mr. Barlow, Phillip's ablest and most practised expositor, has evolved as much colour as the black and white of his art will permit, and reproduced by means that were apparently insufficient, a great deal of the richness, the glow, and the force of the painting. The design represents two Spanish women in a church; one of them sits at the base of a column, and, with her hands clasped in her lap, looks upwards with an intense expression. Her face receives the principal light of the picture, the light and shade, the composition, and the chiaroscuro going together to make this head the focus of the design. In the background stands the other woman, fan in hand, hand to lips, looking devoutly downwards with lips moving. The richness of colour, and the depth and variety of the tones in this print, make it a most acceptable addition to the series of transcripts which Mr. Barlow has made from the works of his friend. Mr. Barlow's works have the advantage not often possessed by modern engravings, and generally ignored by the old engravers, of being faithful to his original without departing from the legitimate limits of the art of the graver. Engraving commonly means translating a work of art into a language, which is not only strange to the painter who produced the subject, but unknown to him. Thus it usually happens that the crude composition, i.e. the arrangement of the figures, their expressions, and the chief lines of the draperies, are all that one expects to find in a print; if we get more, it is by good luck.

Fine-Art Gossip.

WE regret to be compelled to record the death, at Cairo, on the 17th inst., of Mr. Howard Goodall, eldest surviving son of Mr. F. Goodall, R.A., a young artist whose picture at the last Academy Exhibition many of our readers will remember. Mr. H. Goodall was twenty-four years of age.

WE are requested to say that the drawings and models for the prizes offered by the Goldsmiths' Company for designs for plate, are exhibiting at the Architectural Museum, Tufton Street, Westminster.

IT ought to be a thing quite out of the question that St. Etheldreda's Chapel, Ely Place, which is advertised for sale, should really be destroyed, in order to furnish a site which may be made "eligible" for building purposes, or, what is less likely, that the crypt should be used to store beer, although several as fine crypts are still used in London for no nobler purpose. But St. Etheldreda's—the very name ought to bring at least a ton of gold from the Isle of Ely and from Cambridge—shire—is the last relic of the house in which John of Gaunt died; it belonged to Hatton, and has had many a noble and famous visitor. The chapel itself, although a sad wreck, possesses many beautiful features. To preserve it would probably cost less than to make the statue on the horse which stands at the place called Holborn Circus.

THE death of the French architect, M. Victor Baltard, is announced as having taken place after a long illness. He was born in 1805, obtained a *Premier Grand Prix d'Architecture*. He was architect to the city of Paris; in performing the duties of which office he restored a considerable number of churches in that capital. He built the Halles Centrales. He was a member of the Institute.

M. C. BLANC will resume, in the next number of the *Gazette des Beaux-Arts*, the publication of his 'Grammaire des Arts-décoratifs.'

A MONUMENT commemorating the Empress Catherine the Second has been uncovered at St. Petersburg. It is the work of the Russian sculptor, M. Mikeshin, and comprises a bronze statue of the Empress on a granite column: the latter is surrounded by groups representing Potemkin,

Rumiantsof and Suvorof, Orlof and Tchitchagof, Derzhavin and the Princess Dashkof, Besborodkof and Betsky.

MR. M'LEAN has sent us 'Six Etchings on the Thames,' by M. A. Ballin, capital studies of the effects of light, produced with admirable delicacy by the able engraver of 'Les Adieux,' which we recently noticed. Among them is a charming snow-piece, Greenwich Hospital, as seen with river in chilly calm, the sky a level, but not hard or opaque grey. There is another view of Gravesend, in a sunny effect, with the water glittering, while the direct light of the sun is hidden by masses of clouds. The Custom House supplies a good subject, and it has been efficiently treated. Woolwich, by moonlight, and Purfleet, with a ship in the mid-distance, are excellent specimens of a kind of art which, as employed here, grows on one, but does not strike at first.

M. E. VINET, who has already published the 'Catalogue méthodique de l'Ecole nationale des Beaux-Arts,' is preparing a more extensive work, 'Bibliographie des Beaux-Arts, répertoire raisonné des ouvrages les plus utiles et les plus intéressants sur l'Architecture, la Sculpture, la Peinture, la Gravure, l'Art Industriel, l'histoire de l'Art et des Artistes, &c.,' which is to complete the "Manuel du Libraire" of J. Ch. Brunet. The classification adopted in the Catalogue is good, and the alphabetical table of the names of authors and anonymous works is useful.

MR. BRUCKMANN sends us an impression of a print styled 'The Last Banquet of the Generals under Wallenstein at Pilsen' ('Gastmahl der Generale Wallensteins zu Pilsen'), after a picture by Herr Julius Scholtz, engraved by Herr Johann Kracker. The design of this work displays, as our artistic readers know, extraordinary spirit and vigour of conception. The moment chosen is that at which Terzky spreads the document on the table, in the centre, under the chandelier, so as to be in the full light, and Lillo energetically urges his companions to sign it; some of the latter are filled with enthusiasm; others whisper in doubt; some, already recalcitrant, look full of perplexity and fear. The story is told with great force and wealth of incident, and the picture is designed with attention to the essentials of the subject. This remark applies to the composition of the figures, their respective actions and attitudes, and to the treatment of the light and shade: the last element of the design is contrived on the approved principles. The engraver has done his work admirably in regard to each and all these features of the work.

WE have received from Messrs. Williams & Norgate the first part of *Geschichte der Bildenden Künste in der Schweiz* (Zürich, Staub), by Dr. J. Rudolf Rahn, with illustrations on stone and wood. It is an elaborate and comprehensive history of the arts, architecture, sculpture, jewellery, and illuminating, as they obtained from the Roman to the Romanesque periods. The work appears likely to be valuable to students; when it is completed, we may be able to examine it at length.

In the *Bulletin de la Société Archéologique de Touraine* for the year 1873, we find an interesting paper, 'Histoire de l'Abbaye des Noyers au XI^e et XII^e Siècles,' edited by M. L'Abbé Chevalier, and followed by the Latin cartulary of the abbey for the two centuries. Then the custom of pecuniary compositions had fallen in desuetude and been replaced by the settlement of quarrels by the sword; land was measured by the quantity which a pair of oxen could plough in a day's work. In the deeds of the eleventh century French names begin to be substituted to the appellations introduced by the Romans.

MUSIC

SACRED HARMONIC SOCIETY. Exeter Hall.—Conductor, Mr. Michael Costa.—On FRIDAY WEEK, February 6, Mendelssohn's 'Elijah.' Principal Vocalists: Madame Thernington, Miss Antoinette Birling, Mr. Bessie Rawson, and Mr. Bentley.—Tickets, 5s., 3s., and 1d., now ready, at 4, Exeter Hall.

BRITISH ORCHESTRAL SOCIETY.—Patron, H. R. H. the Duke of Edinburgh, K.G. Conductor, Mr. George Mount.—THE SECOND CONCERT, THURSDAY EVENING, February 5, at Eight o'clock.—Tickets at Stanley Lucas, Weber & Co.'s, 24, New Bond Street; and the usual Agents.

WAGNER.

Richard Wagner and the Music of the Future: History and Aesthetics. By Franz Hueffer. (Chapman & Hall.)

Richard Wagner: his Tendencies and Theories. By Edward Dannreuther. (Augener & Co.)

The Music of the Future. A Letter to Mr. Frederic Villot. Translated from the original German by Edward Dannreuther. (Schott & Co.)

Quatre Poèmes d'Opéras, Traduits en Prose Française, précédés d'une Lettre sur la Musique. By Richard Wagner. (Paris, Bourdilliat et Cie.)

THE "Music of the Future" will not be a failure in this country from lack of champions; but the crucial test of Herr Wagner's operatic drama has yet to come; for the enthusiastic reception of his 'Flying Dutchman,' in the Italian adaptation, at Drury Lane Theatre in 1870, cannot be accepted as a decisive proof of the composer's future popularity here, inasmuch as he has excommunicated 'L'Olandese Dannato,' and in his later operas he has adopted the "poetic principle," which he maintains ought to be the basis of the lyric drama. In Mr. Hueffer, Herr Wagner has found one of his most earnest advocates in this country. The volume just issued contains, in a collected form, a series of essays, biographical as well as aesthetic, which have been published in the *Fortnightly Review* and other publications. Mr. Hueffer, however, has re-cast his detached articles, and he now presents them as a consistent whole, in order to "define," as he states, "the æsthetical foundation of the new idea in music," the starting-point of which he finds in the three first movements of Beethoven's Ninth Choral Symphony, in D minor. So far as regards orchestral composition, we agree with the author, that to the first movement of the No. 9 can be traced the new forms adopted by the modern musicians of Germany; but, for the operatic stage, the earliest revolutionist was Gluck. No doubt Herr Wagner was influenced by the example set by Beethoven in his instrumental recitative; but the latter, in his orchestral and vocal alliance in his Ninth Symphony, certainly never contemplated the subserviency of instrumentation to the human voice, severely as he has tested it in his choral movement. In the opening movement Beethoven took his new line, going far beyond anything in his preceding eight symphonies; the *allegro maestoso* is full of a new world, so to speak; but in the two other movements in the *scheroso vivace* and specially in the *adagio cantabile* his innovations are not remarkable: Mozart might have signed both these movements, for they are strictly orthodox. We do not see why Mr. Hueffer, in the kind of genealogical tree, which is on the cover of his book, should insert the names of Franz, Schumann, Liszt, and Schubert with that of Herr Wagner at the top branch, surrounded with stars. The three first-named composers owe nothing to Herr Wagner or his system. The lyric principle of Schubert was essentially creative; his followers, we will not say imitators, were Schumann, Franz, and Liszt, but no one of them, we contend, owes anything to Herr Wagner in

the composition of the "song." If Liszt in his symphonic poems has departed from the beaten track, it is owing to the early influence of Beethoven, influence felt long before he became the patron and friend of Herr Wagner. We have on previous occasions recorded our conviction, that so far as the instrumental works of the latter are concerned, his position here is established on such a solid foundation that nothing can now shake it; but the operatic question quoad 'Lohengrin,' 'Tannhäuser,' 'Tristan und Isolde,' 'Die Meistersinger,' &c., cannot be settled in this country, until those works have been heard here. In France, neither the 'Tannhäuser' nor 'Rienzi' has taken its place in the *répertoire*. In Belgium, the first-mentioned opera, so successful last year, has been a failure on its revival in Brussels lately. Mr. Hueffer is not justified in citing Italy as having accepted 'Lohengrin,' for, welcomed as it was at Bologna at first, the opera has disappeared from the list of standard works. In Germany, on the other hand, Herr Wagner's popularity is undoubted. Setting aside our objection to Mr. Hueffer's quintet party as being illustrative of the "Music of the Future," we may say that his volume is an acceptable one, and his notice of Robert Franz is calculated to make known the merits of a musician whose name is unfamiliar to our concert frequenters. Mr. Hueffer rightly refers to the popularity of the songs of Franz in America, and we agree with our author, that if introduced here, they would be duly appreciated. Dr. Liszt, with that chivalrous feeling for aspiring composers he has always displayed during his long career, has eloquently enforced the claims of Robert Franz to be enrolled in the category of the great German song-writers, and Mr. Hueffer quotes from Liszt largely. Franz is fast approaching threescore years, having been born at Halle in 1815, in the University of which town he occupies the chair of music. In two appendixes to his volume, Mr. Hueffer supplies an account of the festival at Bayreuth, and prints some interesting letters of Robert Schumann, written between 1835 and 1844, to Herr Anton von Zuccalmaglio, one of his colleagues in the 'Neue Zeitschrift für Musik.'

Mr. Dannreuther's two contributions to the Wagnerian literature are intended to be explanatory, defensive, and biographical. The author has embodied "the Tendencies and Theories" of his idol in a series of lectures, in which he lays down the theory that the old lyric drama is virtually defunct, and that, to adopt Comte's maxim, art is waiting impatiently for a fresh organic impulse, which has been given by Herr Wagner. We doubt the alleged decay of the operas either of Mozart, Weber, Meyerbeer, Rossini, Bellini, Balfe, Donizetti, Wallace, &c.; or of the living composers, M. Gounod, M. Ambroise Thomas, &c. The two Frenchmen have taken a firm position in Germany with 'Faust' and 'Mignon,' actually setting the two great imaginings of Goethe. Then, as regards the Italian school, have the 'Barbiere,' 'William Tell,' and 'Semiramide' ceased to attract? Will not the 'Son-nambula' and 'Lucia,' given the artists capable of creating interest and sympathy in the leading characters, fill any theatre in Vienna, in Berlin, in Munich (the stronghold of Wagnerism), or any opera-house in the Teutonic land? The real

question to be decided with regard to the Wagner "music dramas" is, whether cosmopolitan amateurs will include them in their likings, or, if not, whether a new and separate musical public can be found. It is a mistake to submit as an alternative, "Wagner or Nobody"—or, "After Wagner the Deluge." The lyric drama cannot be circumscribed after that fashion.

The translation of the letter to M. Villot is from the original German copy. It first appeared in a little volume, 'Quatre Poèmes d'Opéras,' in which Herr Wagner sought to make the Parisians comprehend his system, by explaining the librettos of the 'Flying Dutchman' (which he had not then thrown overboard), 'Tannhäuser,' 'Lohengrin,' and 'Tristan und Isolde.' It is a pity that Mr. Dannreuther confined himself to translating to the letter, and did not extend his labours to the four analytical poems which are full of interest.

We welcome these Wagnerian publications as calculated to provoke discussion, which must be eventually beneficial to art-progress. The intensity of sentiment and the powerful will possessed by the composer have already produced beneficial results. Only, however, through the importation of a German *troupe* well trained in Wagner's operas, can it be ascertained how far the composer's advocates have succeeded in preparing the way for the acceptance of his operas by the British public.

THE CONCERT-WORLD.

THIS has been a week of prodigious activity in the concert-world. Last Monday, the Popular Concerts; on Tuesday, the Monthly Popular Concerts at Brixton; on Wednesday, the London Ballad Concerts; on Thursday, Mendelssohn's 'Lobgesang' and Rossini's 'Stabat Mater' at the Royal Albert Hall; on the same evening, the first concert of the second season of the British Orchestral Society; last night, the production at Exeter Hall, by the Sacred Harmonic Society, of Dr. Crotch's 'Palestine,' under Sir Michael Costa's direction; and, on the same evening, the third concert of the second season of the Wagner Society. This afternoon (the 24th inst.) will take place the Saturday Popular Concert and the Crystal Palace Orchestral Concert. And England is not a musical country!—and in London there is no variety in our musical entertainments!—so we are often assured abroad. Out of the above list, however, we shall merely select a few novelties calling for notice; the Thursday and Friday concerts can only be referred to in our next issue. It was gratifying to find in Monday's programme a Trio in B flat, Op. 27, by Molière, executed by Dr. Von Bülow, Madame Norman Neruda, and Signor Piatti. This composer's chamber and vocal compositions ought to be more frequently heard: he is more genial than Schubert and Schumann; and he is more scholastic and sound in his works for stringed instruments; while his Lieder are generally elegant and charming. As a writer for the violin, of which he was such an able exponent, he stands in the first class, quite on a par with Spohr. Dr. Von Bülow selected fugues by Bach and Mendelssohn for his solos, and joined the lady violinist in Beethoven's Sonata in C major, Op. 30, No. 3. At the Brixton concert, a Concertante Duet, in a major, Op. 6, for piano and harmonium, was executed by Mr. E. Prout, the composer thereof, who is also an organist, and by Mr. Ridley Prentice. Now that the harmonium has become, like the pianoforte, an instrument used in the domestic circle, writing for that instrument will be welcome, and Mr. Prout is fully capable of doing it justice. The return of Madame Carreno, the South American pianist, to the Ballad Concerts should be cordially greeted, for the

lady is one of the most brilliant and accomplished of the lady players. In the Sydenham scheme of last Saturday there were two new pieces: one, an overture to 'As You Like It,' by the late Mr. H. H. Pierson; and the other, a most elegant setting, by Herr Taubert, the Berlin Kapellmeister, of the love duet between Ferdinand and Miranda in the 'Tempest,' not as playing at chess, but as a music-lesson on the lute. This "Liebesliedchen," with a charming oboe *obbligato*, well played by M. Dubruq, quite enchanted the auditory, and it was re-demanded. Mr. Pierson's style gave rise to much controversy when his oratorios were produced at Norwich festivals, and it is not worth while to revive the discussion; he is a dry formalist in his music, and his scholastic learning does not compensate for his lack of melodious inspiration. Miss Anne Williams, who was first heard at the Royal Albert Hall, and has since studied in Italy, sang at the concert of the 17th: the lady possesses a powerful mezzo-soprano voice, which has been unfortunately forced upwards to become a soprano; if she will adhere to her natural register she may prove an acquisition.

Musical Gossip.

THE sad news has reached us of the death of Madame Parepa-Rosa, at the early age of thirty-six, on Wednesday. She was the daughter of M. Parepa, a Greek, who was married to Miss Elizabeth Seguin, one of the children of the Mr. Seguin, of Regent Street, for so many years a leading official in the direction of the King's Theatre. Mdlle. Parepa made her *début* in Italy, and whilst singing at Malta was engaged for the Royal Italian Opera. She was first married to Capt. Carvill, and subsequently, in America, to Herr Carl Rosa, the violinist. In their Transatlantic tour with English Opera they realized a fortune. Madame Parepa-Rosa's last appearance in London was during the Covent Garden Italian Opera season of 1872; she appeared as Donna Anna, in 'Don Giovanni,' also in 'Norma.' She was gifted with a splendid soprano voice, and might have formed a worthy exponent of the Pasta-Grixi characters. No artist in the relations of private life has been more liked and respected. Her death has compelled Herr Rosa to abandon his English Opera undertaking at Drury Lane Theatre, which was to have commenced in March next. The adaptation of Herr Wagner's 'Lohengrin' has been, of course, given up.

MR. GYE, prior to his departure for St. Petersburg, engaged, in Paris, Mdlle. Marimon for the Covent Garden season. The artist's *répertoire* will place her between two fires, for Madame Adelina Patti and Mdlle. Albani have absorbed all the parts of the Belgian *prima donna*.

MR. JOHN THOMAS, the harpist to her Majesty, is in St. Petersburg, and has been playing before the members of the Imperial family, as well as their Royal English visitors.

THE Bristol Musical Festival Society has now been organized on a permanent basis. A musical library will be formed, choral practice is to be continued, and concerts to be given every year, to prepare the singers for the triennial celebration.

MR. G. A. MACFARREN'S oratorio, 'St. John the Baptist,' was produced at Manchester on the 22nd inst., under the direction of Mr. Charles Halle.

MR. W. S. HOTT, Organist of All Saints', Margaret Street, has been appointed Director of the Choir of the Lay-Helpers' Association for the diocese of London. This Association will hold a Special Evening Service in St. Paul's Cathedral, on Thursday, the 6th of February, when the Anthem will be the whole of Mendelssohn's Psalm, "As the hart pants."

THE Salle Ventadour, in Paris, was opened last Monday, with Mozart's 'Don Juan,' by the Grand Opera troupe. The cast composed Madame Ferucci, as Donna Anna; Madame Gueymard, as Elvira; Mdlle. Thibault, as Zerlina; M. Villaret, Don Ottavio; M. Caron, Masetto; M. Gaspard, the

Commandant; M. Gailhard, Leporello; and M. Faure, Don Juan. The opera was to be repeated Wednesday and Friday, and Donizetti's 'Favorita,' M. Gounod's 'Faust,' and Meyerbeer's 'Huguenots,' are to follow in succession. The extent of accommodation, both before and behind the curtain, is complained of, but there is no help for the evil until the new Opera-house is completed. On the other nights, the Italian Opera Company are in possession, with Mdlle. de Bellocca as the attraction, in 'La Cenerentola,' in which she has not been so successful as in the 'Barbiere,' as Rosina; but much is anticipated for the future, with time, experience, and vocal and dramatic training. The remainder of the parts were sustained by Signor De Bassini, tenor; Signori Delle Sedie, Fiorini, and Zucchini, basses.

M. OFFENBACH'S 'Orphée aux Enfers,' with additions and alterations, will be produced at the Gaité on the 28th, as, owing to the failure of the strength of Mdlle. Lis Felix, it will be found necessary to withdraw 'Jeanne d'Arc,' to give her time for rest.

THE criticism of the *Revue et Gazette Musicale*, of Paris, on the London Quatuor, the Misses P. and J. Siedle, and Messrs. Hemming and Melbourne, is that they have an "ensemble correct, des voix d'une bonne qualité, mais une raideur et une impassibilité toutes britanniques." Of the merits of this glee party we know nothing, but we are quite sure that Paris cannot produce a quartet party to equal that under the direction of Mr. Land, or that directed by Mr. F. Walker, at the London Ballad Concerts. If our singers have a specialty, it is certainly glee singing.

THE three-act *opéra-bouffe*, by M. Émile Jonas, 'La Japonaise,' the libretto by MM. Grangé, Bernard, and A. Marre, was to be produced this day (the 24th) at the Am der Wien Theatre, Vienna, prior to its production in Paris.

M. SARDOU is turning his comedy, 'Piccolini,' into a comic opera; the music by M. Guiraud, the composer of the ballet 'Gretchen Green.'

A SELECTION from Weber's works was executed at the ninth Gewandhaus concert at Leipzig, to celebrate the anniversary of his birth, on the 18th of December. Madame Peachka-Leutner was the vocalist. Herr J. Weidenbach played the 'Concertstück.'

A CURIOUS composition has been executed by the Orfeo Society in Florence—a new work by Signor Maglioni, written for orchestra, military band, chorus, and twenty pianos for four hands each.

DRAMA

THEATRE ROYAL, DRURY LANE.—Last Six Weeks.—Sole Lessee and Manager, F. R. Chatterton.—'JACK IN THE BOX,' or, 'HARLEQUIN LITTLE YOUNG TRICKER,' Grand Christmas Comic Pantomime, will be performed every Evening, preceded by the Farce of 'HIDE AND SEEK.' Doors open at Half-past 4, commence at 7. Prices, from 6d. to 5s. Morning Performances every Monday, Wednesday, and Saturday. Children and Schools at reduced prices to First Circle, Dress Circle, and Stalls. Doors open at Half-past 1, commence at 2. Due notice will be given of the revival of 'Amy Robson.' Box-Office open from 10 till 5 daily.

THE WEEK.

ROYALTY.—'Ought We to Visit Her?' a Comedy, in Three Acts. By Mrs. Edwards and W. S. Gilbert.

SOCIAL questions, such as form the basis of French comedy, are slowly invading the English stage. Our dramatists, it is true, deal as yet with women who are innocent of grave offence, or who, having sinned, have repented. Almost invariably, however, the heroine of a modern English drama has offended some social law, broken through some customary restraint, or in some way played with fire. Few writers possess either the courage or the breadth of view of Mr. Wilkie Collins, who teaches us that untested virtue is of small account beside the experience that comes with sin and atonement, and shows that a preliminary roll in the gutter, and a subsequent

bath, are indispensable to the highest order of female purity. Most of them find, however, not without reason, that the virtue which has known no temptation, and never been on the point of succumbing, though it is doubtless the most respectable and estimable of things in real life, is of little good for stage purposes.

In 'Charity,' Mr. Gilbert depicted a woman who had dispensed with an observance of society, and found her offence visited upon herself and her child. The lesson of his play taught that, for the woman whose life knows but one love, whose whole being has been devoted to one man, but who has dispensed with the forms of service by which such union is legalized or consecrated, there is in society no forgiveness. Her one chance in life is to depart for some less convention-ridden country, where her offence may be ignored, or seen by indulgent eyes. No such lesson is taught in 'Ought We to Visit Her?' What lesson, indeed, there is, is not too evident. In this matter, however, Mr. Gilbert has been tied down by the novel he has adapted, and the view of social relations he has advanced has been made to his hand. The plot of the drama aims rather at satire upon a portion of modern society than a theory of morals. To apportion, however, the blame which the authors obviously think should be accorded to some of the representative personages of their story, is no easy task.

An eminent poet was visiting one of our leading astronomers. On a starry night he was able, by aid of a powerful telescope, to resolve the Milky Way into a variety of systems of worlds, many of which are assumably peopled. In silence he contemplated the sublime spectacle, and at length quitted it with the simple observation, "I don't think much of our county families." County families are, of course, the most august institution English respectability has yet developed, and it needs a poet to be able to jeer at them. The question whether a woman is to be admitted within the circle is not easy to determine, and the contest to those concerned in it is as important as most other disputes or quarrels. No satire upon the part of poet or writer will reach those who decide in such matters, or reaching them, affect them. The duty of the leaders of county respectability is to guard their position, and to admit to access none but those who approach in a decorous and conventional manner, and with the requisite guarantees. The reluctance of the county magnates to receive Jane Theobald, the heroine of the play, is, from a practical standpoint, sensible enough. When a young man of good birth, but of small means and extravagant habits, a gambler to boot, marries a pretty girl, who has been a ballet-dancer, and whose sister still follows the same profession, society may be pardoned if it hesitates before opening its arms to welcome the couple. Great wealth, great rank, and eminent artistic distinctions are forces in the world, and those who possess them will soon overcome prejudices. If His Grace of Loamshire marries a ballet-girl, there are few of the county families who will dare to turn their backs upon the duchess. It is useless to protest against such things as injustice. Those things which, like rank, men have erected into powers are none the less real because they are fanciful in origin. Society frames its laws to suit its interests, and though they are often frivolous enough,

they are not a whit more frivolous than many things that are far more generally accepted.

When Jane Theobald comes to live on her husband's few patrimonial acres, the cold shoulder is shown her by the whole of Liddington society. One woman who takes her up does so from the most contemptible motives, her object being to renew an ancient amour with Theobald. While the husband accordingly, yielding to the spell cast over him by Lady Rose Golightly, is carrying flirtation to its extreme limits, the heroine is receiving consoling attentions from Rawdon Crosbie, a young officer. Unsatisfactory enough, from a moral point of view, is the progress of things, until, in the case of both couples, an elopement is all but carried out. Then an outburst of virtue, explicable on some such principle, surely as accounts for the revivals of which one hears from country districts, brings a cure. Jane determines she will not elope with Crosbie, whom she does not love; and Lady Rose sends back Theobald to his wife, and says "she is sorry she spoke"; and the whole ends like a reprehensible lyric of Thomas Little—

Till oh! the world has seldom heard
Of lovers who so nearly erred,
And yet—who did not.

It may reasonably be urged that it is quite as good a way to convert everybody in the last act as to kill them. One cannot resist, however, an inclination to fear that the conversion may not be too durable. As the proverb says, *qui a bu, boira*. The lesson, then, in 'Ought We to Visit Her?' seems unimportant, and the satire is not very new and not very applicable to those against whom it is directed. Theobald is the only offender, and his conduct throughout is weak and condemnable. His punishment, moreover, does not come as the result of the choice of a wife from a station below him, but of his intrinsic baseness of nature, while the dénouement of the story is arbitrarily affixed to the commencement, and cannot be said to spring from it. The play, however, is clever, bright, and amusing, and the character of the heroine is thoroughly ingenious. Heine says that, belonging to the people who have always been persecuted, he casts in his lot with them, and sympathizes with the poor and the oppressed. Jane Theobald does this also. She espouses the cause of her class, repays the coldness of the county families with a *morgue* equal to their own, and takes upon herself to pity her husband and his associates, because, from a professional point of view, they cannot dance. Her temperament is gay and pleasant, and the manner in which she accepts the kindnesses or insults bestowed upon her is very natural. One is inclined to doubt the accuracy of her observation when she claims for actors a monopoly of all virtues. Her words are natural under the circumstances, however, and are dramatically appropriate. The credit of the character must be divided between the authors and the exponent. If Miss Hodson gives a delicacy and refinement which are outside the intentions of the dramatists, by many subtle and admirable touches, she imparts to the character a reality and truth quite unsurpassable. There is something specially admirable in Miss Hodson's asides, and the manner in which she takes her audience into a good-natured confidence and sympathy. Her comedy acting is admirable throughout. The small amount of

pathos demanded from her is not supplied. Throughout the performance of the entire company, indeed, there was failure in this respect. Two things Miss Hodson should note. She had better call her husband by his Christian name in her appeals, since the repetition of the surname grows wearying and ineffective. Her manner, too, of yielding herself into her husband's arms at the conclusion is expressive of too utter abandonment to take place before spectators. Mr. Charles Wyndham was satisfactory as Rawdon Crosbie. His exit in the last act was effective. Mr. Peveril as Theobald, and Misses Brennan and A. Wilton in small parts, were adequate. The fashionable ladies of Liddington and Chalkshire were exhibited in that ludicrous and offensive manner which prevails on our stage.

Dramatic Gossip.

A FOUR-ACT play, in blank verse, by Mr. Herman C. Merivale, entitled 'The White Pilgrim,' will be produced shortly at the Court Theatre, with Mr. Herman Vesin, Mr. Rignold, Miss Moodie, and Miss Berenger in the principal parts. The play, we understand, is imaginary in scene and date, and fantastic in character.

'AMY ROBERT' will be revived next month at Drury Lane, with Miss Wallis in the part of the heroine, with Mr. Ryder as Varney, and Mr. Sinclair as Leicester.

'LE MAGOT,' of M. Sardon, produced at the Palais Royal, is a not too successful effort to imitate the class of pieces on which the reputation of the theatre has been made. Marius Bousignol, a too greedy heir-expectant, having heard of the disappearance of his aunt, comes to ransack her furniture in search after the hoard he is sure she possesses. He expects to find the treasure in a certain *secretaire*. This, before his arrival, has been bought by a neighbouring vicar and presented to a Mlle. Tulipia. After many unsuccessful attempts to obtain an entry, Marius steals into the house at night and proceeds to seek for the missing money. Unfortunately, a certain Cucufat has come to the same *secretaire* with the purpose of obtaining possession of some compromising letters he has written to the possessor. Each takes the other for a robber, and a tumult, ending in the appearance of the police, is the result. Nothing in this is very new or striking, and the piece, in spite of some good acting on the part of MM. Lassouche, Brasseur, and Gilpères, obtained but a moderate success.

M. BERTON, an actor of celebrity, has just died in Paris. Born in 1820, he was a pupil of Samson. He made his *début* at the Théâtre Français, and has played at several other establishments. For some time M. Berton was in St. Petersburg. Very gentleman-like in his style, he succeeded M. Bressant in his *répertoire*. By a singular coincidence, M. Berton died in the Rue Berton, in Passy.

'PÉRIL EN LA DEMEURE,' the clever comedietta of M. Octave Feuillet, has been revived at the Théâtre Français, after some years' absence from the French stage. M. Febvre now plays M. Egnier's part, M. Pierre Berton replaces M. Delaunay, and Madame Arnould-Plessy succeeds Madame Allan.

THE Déjazet is giving a *revue* by MM. Monréal and Blondeau, entitled 'Ah! c'est donc toi, Madame la Revue.'

THE anniversary of the birth of Molière was celebrated at the Odéon by the revival of 'Tartuffe,' with M. Geoffroy as Tartuffe, and Madame Doche as Elmire. 'Le Malade Réel' was also given.

TO CORRESPONDENTS.—A. H.—W. M. A.—H. E. C.—J. P.—J. H. C.—J. R. G.—S.—W. Y.—M. J.—A. R. E.—R.—T. de M.—recused.

J. E.—W. H. S.—We cannot answer such questions.

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The PROFITS of SEVEN YEARS of the Scottish Widows' Fund Assurance Society will be DIVIDED as at 31st December, 1873. A careful estimate of probable results justifies the expectation that an unusually large bonus will be declared on this occasion.
The financial year ends on 31st December, 1873, but as some time must elapse before the Lists can be completed, Arrangements on Principles LODGED BEFORE 31st JANUARY, 1874, will HAVE as CURRENT YEAR'S EVIDENCE, 1873, and thus will receive a FULL YEAR'S BONUS. ARCHIBALD DAVY, Secretary in London.
West-end Agent—MR. ANDREW THOMSON, 40, Pall Mall.

EAGLE INSURANCE COMPANY.
Established 1877. (For Life only.)
79, FLEET STREET, LONDON.

Income from Premiums—£300,000
Accumulated Funds—£1,000,000
Also, a Subscribed Capital of more than £1,000,000
At the last Quinquennial Investigation the Surplus, after making ample provision for all claims thereafter becoming payable under the then existing Contract, was found to be £27,500. Of this sum, £10,000 was set aside for distribution by way of Bonus amongst the Share and Policy holders. The remainder—namely, £17,500—was reserved for future Bonuses, Expenses, and other contingencies.
GEORGE HUMPHREYS, Actuary and Secretary.

ALLIANCE LIFE and FIRE ASSURANCE COMPANY.
BARTHOLOMEW-LANE, LONDON, E.C.
Established 1864. Capital, £500,000.

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12, ST. JAMES'S-SQUARE, London, S.W.
City Branch: MANCHESTER HOUSE-BUILDINGS, E.C.

FINANCIAL RESULTS.
The Annual Income, steadily increasing, exceeds .. £200,000
The Assurance Fund, safely invested, in over .. £1,000,000
The New Policies in the last year were 497, insuring .. £204,000
The New Annual Premiums were .. £5,770
The Bonus added to Policies in January, 1873, was .. £100,000
The Total Claims by Death paid amount to .. £1,100,000
The Subsidizing Assurances and Bonuses amount to .. £4,770,144

DISTINCTIVE FEATURES.
CREDIT of half the first five annual Premiums allowed on whole-term Policies on healthy Lives not over 50 years of age.
ENDOWMENT ASSURANCE granted, without Profit, payable at death or on attaining a specified age.
INVALID LIVES assured at rates proportioned to the risk.
CLAIMS paid thirty days after proof of death.

REPORT, 1873.
The 4th Annual Report just issued, and the Balance-Sheet for the year ending June 30, 1873, as rendered to the Board of Trade, can be obtained at either of the Society's Offices, or of any of its Agents.
GEORGE CUTCLIFF, Actuary and Secretary.

MONEY, TIME, AND LIFE

ARE LOST IN THE EVENT OF
ACCIDENTAL INJURY OR DEATH.
Provide against these Losses by a Policy of the
RAILWAY PASSENGERS' ASSURANCE COMPANY,
Against Accidents of all kinds.
The Oldest and Largest Accidental Assurance Company.
Hon. A. KINNAIRD, M.P., Chairman.
Apply to the Clerks at the Railway Stations, the Local Agents, or
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WILLIAM J. VIAN, Secretary.

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THE SHIRT, HOSIERY, and HAT DEPARTMENT.—Great care has been taken in the selection of Winter Stock, and with special reference to the Colours being suitable for each Dress. Whether in Hats, Hosiery, or other articles, they will be found to harmonize with the particular kind of dress selected. The Shirts and Underclothing are of a superior quality, while the prices are most moderate for cash payments.

TO GENTLEMEN.—Evening Dress Suits of the highest finish and fashion at
H. J. NICOLL'S LONDON ADDRESSES:—
114 to 120, Regent-street, and 25, Cornhill. Also at 10, Mosley-street, Manchester; 20, Bold-street, Liverpool; and 34, New-street, Birmingham.

GOOD CABINET FURNITURE.—In order to FURNISH HOUSES completely WILLIAM S. BURTON has, in addition to his other Stock,

RED-ROOM FURNITURE.			
WASHSTANDS—wide	3 ft.	3 ft. 6 in.	4 ft.
Good Maple or Oak	15s. 6d.	20s. 6d.	25s. 6d.
Best Polished Pine	10s. 6d.	15s. 6d.	20s. 6d.
Mahogany, Circular Marble tops	20s. 6d.	25s. 6d.	30s. 6d.
Best do. Square Marble tops	25s. 6d.	30s. 6d.	35s. 6d.
DRAWERS—wide	3 ft.	3 ft. 6 in.	4 ft.
Good Maple or Oak	20s. 6d.	25s. 6d.	30s. 6d.
Best Polished Pine	15s. 6d.	20s. 6d.	25s. 6d.
Best Mahogany	25s. 6d.	30s. 6d.	35s. 6d.
DRESSING TABLES—wide	3 ft.	3 ft. 6 in.	4 ft.
Good Maple or Oak	17s. 6d.	22s. 6d.	27s. 6d.
Best Polished Pine	12s. 6d.	17s. 6d.	22s. 6d.
Best Mahogany, Drawers	25s. 6d.	30s. 6d.	35s. 6d.
WARDROBES, with Drawers, Trays, and Hanging Space	4 ft.	4 ft. 6 in.	5 ft.
Good Maple or Oak	10s. 6d.	15s. 6d.	20s. 6d.
Best Polished Pine	7s. 6d.	12s. 6d.	17s. 6d.
Best Mahogany	15s. 6d.	20s. 6d.	25s. 6d.
American Art. Birch, Polish Pine, &c., in proportion.			

DINING-ROOM FURNITURE.
Mahogany Chairs, covered in leather, stuffed horsehair .. 5s. 6d. 6s. 6d. 7s. 6d.
Mahogany Chaises .. 10s. 6d. 12s. 6d. 15s. 6d.
Mahogany Dining Tables, telescopic action, size 5 ft. by 4 ft. .. 15s. 6d. 18s. 6d. 20s. 6d.
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With Plate-glass backs .. 20s. 6d. 25s. 6d. 30s. 6d.
Easy Chairs, upholstered horsehair .. 7s. 6d. 8s. 6d. 9s. 6d.

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Couches, Settees, Ottomans, Easy and Poney Chairs.
Centre Tables, Work Tables, Occasional Tables, Card Tables, Chiffoniers and Cabinets, Bureaux, Whatnots, Music Cabinets and Stools.
The above in Walnut, Black and Gold, and Fancy Woods.
Gilt Console Tables and Pier Glasses.

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General Furnishing Ironmonger, by appointment, to H.R.H. the Prince of Wales, creates a Catalogue, containing upwards of 600 illustrations of his unrivalled Stock, with List of Prices and Plans of the 30 large Show Rooms, post free.—20, Oxford-street, W.; 1, 1A, 2, 3, and 4, Newman-street; 4, 5, and 6, Fetter's place; and 1, Newman-street, London, W. The cost of delivering Goods to the most distant parts of the United Kingdom by railway is trifling. WILLIAM S. BURTON will always undertake delivery at a small fixed rate.

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Shooting substance, &c. Very Soft and very Durable.
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HONEYCOMB SPONGES.—These Sponges are well adapted for the Bath, and are preferred by many to the finer kind; they are very much lower in price than the fine Sponges used.—**WETNALL, SINGLEY & CO., 11, St. Paul's Churchyard, London.** Toilet Brushmakers (by appointment) to H.R.H. the Prince of Wales.

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Sparkling Champagne	25s. 6d.	30s. 6d.	35s. 6d.
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Old Pale Brandy	25s. 6d.	30s. 6d.	35s. 6d.
Fine Old Irish and Scotch Whisky	25s. 6d.	30s. 6d.	35s. 6d.
Wines in Wood	Gallon.	Octave.	Qtr. Case.
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Choice Sherry	12s. 6d.	10s. 6d.	12s. 6d.
Old Sherry	13s. 6d.	11s. 6d.	13s. 6d.
Good Port	14s. 6d.	12s. 6d.	14s. 6d.
Old Port	15s. 6d.	13s. 6d.	15s. 6d.
Old Pale Brandy	21s. 6d.	18s. 6d.	21s. 6d.

Price Lists of all other Wines, &c., on application to
HEDGES & BUTLER, 100, REGENT-STREET, LONDON; and 20, KING'S-ROAD, BRIGHTON.

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WATERS'S QUININE WINE
As the best Restorative for the Weak.
Sold by all Grocers.

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LEA & PERRINS' SAUCE, THE "WORCESTERSHIRE,"
Famous by Connoisseurs "THE ONLY GOOD SAUCE."
Improves the appetite and aids digestion.

UNRIVALLED FOR PURITY AND FLAVOUR.
Ask for LEA & PERRINS' SAUCE.

Beware of IMITATIONS.
And see the Names of LEA & PERRINS on all bottles and labels.
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E. LAZENBY & SON, Sole Proprietors of the celebrated Pickles and Manufacturers of the PICKLES, SAUCES, and CONDIMENTS, so long and favourably distinguished by their name, are compelled by CAUTION the public against the inferior preparations which are put up and labelled in close imitation of their goods, with a view to mislead the public.—21, WIGMORE-STREET, Grosvenor-square (late 4, Edwards-street, Portman-square); and 18, Trinity-street, London.

HARVEY'S SAUCE.—CAUTION.—The admirers of this celebrated Sauce are particularly requested to observe that each bottle prepared by E. LAZENBY & SON, bears the label used so many years, signed "Edmond Lazenby."

OLD AGE or ACCIDENT, not DISEASE,
should END our DAYS.—Pamphlet on Use of the Portable Turkish Bath, for curing Rheumatism, four stamps, by C. HUNTER, of Calcutta. Rheumatism, Gout, Lumbago, Stiffness of Joints, cured by HUNTER'S NEWLY-INVENTED PORTABLE TURKISH, VAPOR and HOT-AIR BATHS. Price, complete, 5s. and 4s.

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The best Remedy for Asthma and Disorders of the Chest and Lungs.
In Bottles at 1s. 1d. and 2s. 2d. each.
Sold by all Chemists.

ISSUE of 696 EIGHT PER CENT. FIRST MORTGAGE DEBENTURE BONDS of £100 EACH,
Being the balance of £100,000, constituting the First Mortgage, and secured by a first charge on the entire undertaking and property of

THE CADIZ WATER WORKS COMPANY

(LIMITED).

The Bonds are redeemable within Three Years, namely, on the 1st of October, 1876, at £110 per Debenture of £100, being a Bonus of £10 each.

PRICE OF SUBSCRIPTION—PAR, OR £100 PER DEBENTURE.

Interest is payable Quarterly in each year, by Coupons attached to the Debentures, viz., on the 1st of January, the 1st of April, the 1st of July, and the 1st of October.

Calculating the Bonus of £10 per Debenture, the return to Subscribers will be nearly 12 per Cent. per Annum on the amount invested during the three years' term of the Bonds.

DIRECTORS.

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JAMES BRUNLEES, Esq. M.I.C.E.

HENRY W. CHISHOLM, Esq.

SAMUEL SLATER, Esq.

Señor Don J. G. Y. GUTIERREZ.

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BANKERS—Messrs. ROBERTS, LUBBOCK & CO. 15, Lombard-street, E.C., London.

SOLICITORS—Messrs. G. S. & H. BRANDON, 15, Essex-street, Strand, W.C., London.

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CONTRACTORS—Messrs. E. W. BARNETT, M.P., and H. GALE, 3, Westminster Chambers, S.W., London.

AUDITORS—Messrs. CHATTERIS, NICHOLS & CHATTERIS, 1, Gresham-buildings, Basinghall-street, E.C., London.

BROKERS—Messrs. GEORGE BURNAND & CO. 69, Lombard-street, E.C., London.

SECRETARY—Mr. B. G. KINNEAR.

OFFICES—4, Skinner's-place, Queen Victoria-street, E.C., London.

The Directors invite SUBSCRIPTIONS for 69,600*l*. EIGHT PER CENT. FIRST MORTGAGE DEBENTURE BONDS (being the balance of 100,000*l*. constituting the entire Debenture Capital of the Company), in Bonds of 100*l*. each, payable as follows:—

£10 0 0	...	...	...	On Application
30 0 0	...	...	...	On Allotment.
20 0 0	...	...	...	On 2nd March, 1874.
20 0 0	...	...	...	On 1st April, 1874.
20 0 0	...	...	...	On 1st May, 1874.
£100 0 0				

Subscribers will have the option of paying up all the instalments on allotment, and will be thereby entitled to interest at the rate of 8 per cent. per annum on the amount of each Bond from the 1st January last.

The Debenture Bonds are issued redeemable within three years, viz., on the 1st October, 1876, at 110*l*. per Debenture, being 10*l*. bonus per Debenture.

Reckoning such bonus of 10*l*. per Debenture, the return to subscribers will be nearly 12 per cent. per annum on the amount invested.

Coupons for the interest at 8 per cent. per annum will be attached payable quarterly, on the 1st January, 1st April, 1st July, and 1st October in each year, at the bank of Messrs. Roberts, Lubbock & Co., Lombard Street, London.

The ordinary share capital of the Company is 150,000*l*., of which the sum of 96,430*l*. has been allotted, and the sum of 16,740*l*. has been appropriated for the payment to the contractors, pursuant to the terms of the contract for the works; and 200,000*l*. in Preference Shares, of which 184,430*l*. has been allotted.

The 100,000*l*. Debentures, of which the 69,600*l*. now offered for subscription form part, constitute the whole of the Debenture capital of the Company, and are a first charge, both for principal and interest, on the entire undertaking, taking precedence over all the share capital of the Company, both ordinary and preferred.

The payment thereof is secured by a first mortgage of the whole undertaking duly executed to trustees on behalf of the intended Bondholders, securing the payment of the interest, principal, and bonus. The Directors have satisfaction in announcing that the Engineer of the Company left England for Cadiz on the 8th instant, with the object of remaining on the spot until the works are opened, expected to be in about three months.

The following is an estimate of the minimum income of the Company, based on a consumption of only 12 gallons per head per diem, or less than one-half the daily consumption per head of London, Paris, Berlin, Madrid, and other large cities.

The population to be supplied being 130,000, and the rate allowed by the tariff being 3 <i>s</i> . 6 <i>d</i> . per 1,000 gallons to private consumers, and 1 <i>s</i> . 9 <i>d</i> . per 1,000 gallons to the municipality, and the gratuitous supply being 285,120 gallons per diem, the gross revenue will amount to	...	...	...	£92,800 0 0
Deduct Working expenses, estimated at 3 <i>d</i> . per 1,000 gallons on the total supply of 582,540,000 gallons	...	...	...	£7,880 0 0
And setting aside 10 per cent. for a reserve fund and renewal of works	...	...	...	5,491 0 0
				13,390 0 0

Leaving a nett annual revenue of £49,420 0 0

The amount required for the interest on the entire Debenture capital of the Company being only 8,000*l*. per annum, the estimated nett income, as above mentioned, is more than six times the amount required for the same.

In anticipation of the early completion of the works, the demand for water has already commenced; and the resident officers of the Company are now actively engaged in concluding contracts with the municipalities and householders for the supply of the water.

Copies of the concessions and of the mortgage for securing the Bondholders may be seen at the Offices of Messrs. G. S. and H. Brandon, No. 15, Essex-street, Strand, W.C., London, the Solicitors of the Company.

Provisional Scrip Certificates will be issued upon allotment, and will be exchanged for the Bonds after due payment of all the instalments.

Failure to pay any instalment at the due date will render all previous payments liable to forfeiture.

Applications on the enclosed form, accompanied by a deposit of 10*l*. per Bond, may be made to the Company's Bankers, Messrs. Roberts, Lubbock & Co., Lombard-street, E.C.; to the Brokers, Messrs. George Burnand & Co., 69, Lombard-street, E.C.; or to the Secretary, at the Office of the Company.

In view of the ample margin of security presented by the large share capital of the Company, and of the approaching completion of the undertaking, the Directors feel warranted in recommending the Bonds now offered as an unusually well-secured and profitable investment.

By order,
B. G. KINNEAR, Secretary.

No. 4, Skinner's-place, Queen Victoria-street, E.C., London,
16th January, 1874.

CADIZ WATER WORKS COMPANY (LIMITED).

Form of Application (to be Retained by the Bankers).

To the Directors of the Cadiz Water Works Company (Limited).

GENTLEMEN,—Having paid the sum of pounds, being 10*l*. per Bond on my application for Debenture Bonds of 100*l*. each of the Cadiz Water Works Company (Limited), I request you to allot me that or any less number of the said Bonds, and I hereby agree to accept the same, and to pay the further instalments in respect of such Bonds at the times mentioned in the Prospectus, dated 16th January, 1874.

Name (in full)
Address
Profession (if any)
Date 1874
Signature

(Form to be signed if the applicant wishes to pay up in full on allotment.)

I desire to pay up the above Debentures in full on allotment.

Issue of 696 Eight per Cent. First Mortgage Debenture Bonds of £100 each.

Being the Balance of £100,000, constituting the FIRST MORTGAGE, and secured by a FIRST CHARGE on the entire undertaking and Property of

THE CADIZ WATERWORKS COMPANY, LIMITED.

NOTICE IS HEREBY GIVEN, that the Subscription Lists for the above will be closed on TUESDAY NEXT, the 27th inst., for London; and on WEDNESDAY NEXT, the 28th inst., for Country applications.

By Order.

London, 22nd January, 1874.

Office, 4, SKINNER-PLACE, QUEEN VICTORIA-STREET, LONDON, E.C.

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* * The January and February Numbers sent post free for 10 stamps.
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Contents.

1. Dr. Guy's Inaugural Address.
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- Prize Range turned Ancey by a Novelist. II. The Sparrow's Death. Life in London. XII. Christmas Day on a "Grower." By Ashfield Forbes.
- Recollections of John Keats. By Charles Cowden Clarke.
- Men of the Gladstone Parliament.
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- Table-Talk. By Sylvanus Urban, Gentlesman.

NOTICE.

For the March Number, Mr. W. Hepworth Dixon has consented to write an Article on Prince Bismarck and Plo Nemo. In the same Number will appear a Paper 'On the Life of Charles Dickens,' a review of the publication of the final volume of Mr. Forster's Biography of the Great Novelist. Mr. Forster's Article, 'Inverness Character-Fair,' announced for the present month, is postponed till March, to make room for that gentleman's amusing sketch of his Adventures in London on Christmas Day.

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SATURDAY, JANUARY 31, 1874.

LITERATURE

JOHN OF BARNEVELD.

The Life and Death of John of Barneveld, Advocate of Holland; with a View of the Primary Causes and Movements of the Thirty Years' War. By John Lothrop Motley. 2 vols. With Illustrations. (Murray.)

THE Life and Death of John of Barneveld, or Olden-Barneveld, as he was more correctly styled in his own country, are certainly worth recounting for the benefit of an age that has almost forgotten him. The greatest statesman ever known in Holland, perhaps the greatest statesman in Europe between the days of Wolsey and Richelieu, he was even more remarkable for honesty than for shrewdness, at a time when honesty was scarce among politicians, and by his death he was placed high in the list of martyrs.

Born a year or two after William of Nassau became Prince of Orange, he was just one-and-twenty, but already a lawyer of repute, when, in 1568, William took the lead of the Dutch Protestants in their insurrection against Philip the Second, and, after joining soldiership to his practice of the law, being nearly killed in the futile effort to relieve the siege of Haarlem, and again in great danger during the memorable exploit by which Leyden was saved, he had, before he was thirty, been raised to the important office of Chief Pensionary of Rotterdam, and to the yet more important office of chief adviser and agent in State affairs of his master, now at the summit of his greatness. The Silent Stadtholder needed a skilful spokesman and a trusty deputy, and Barneveld was equal to all the work confided to him, or left for him, to initiate. After William had been assassinated, in 1586, Barneveld procured the appointment of Prince Maurice, then a lad of only eighteen, to the sovereign countship, and he took an even more influential position under the son, in whom he saw promise of great things, than that which had fallen to him under the father. In the same year he accepted the office of Advocate of Holland, with the patriotic condition that he should cease to hold it if any negotiations were ever begun for restoring the province to the dominion of King Philip. He became the foremost, though not the best known man in the Netherlands, just when that little federation of republics was, for a brief time, the foremost champion of liberty in Europe. While Maurice rose to eminence as the servant of the States General, the States General were virtually Barneveld. "There can be no doubt," says Mr. Motley, and his whole work bears out the assertion, "that if William the Silent was the founder of the United Provinces, Barneveld was the founder of the Commonwealth itself. He never had the opportunity, perhaps he might never have had the capacity, to make such prodigious sacrifices in the cause of the country as the great prince had done. But he served his country strenuously, from youth to old age, with an abiding sense of duty, a steadiness of purpose, a broad vision, a firm grasp, and an opulence of resource, such as not

one of his compatriots could even attempt to rival." Maurice rose to be the greatest soldier then in Europe. Barneveld continued to be the greatest statesman. Being Premier of Holland while Holland was supreme among the Lower Provinces, he managed all the country's home affairs with almost absolute authority; and his conduct of its diplomacy with foreign countries raised it to a dignity that the bravest soldiership in the world could not have effected. Henry the Fourth of France esteemed him at his true worth, and accorded him proportionate honour. Elizabeth of England yielded to him unwillingly; and James the First vainly essayed to trick him. The score or two of German potentates without power held him in awe and cringed to him. Philip the Second of Spain failed to baffle him, and Philip the Third had to humble himself before him.

He it was who brought about in 1609 that Twelve Years' Truce, in which he hoped that the United Netherlands might have leisure to solidify themselves into a great and lasting nation, such a world's metropolis of commerce as England afterwards became, such a centre of true liberty as England, with harder efforts and after longer lapse of time, has also partially become. But for that task even he was not strong or wise enough. His principles, though remarkably enlightened for the seventeenth century, were not without flaw, and, faulty as they were, they were altogether too refined for the majority of his fellow-countrymen. Though the Netherlands' only chance of acquiring as much wealth and national prosperity as they desired lay in breaking down the obstacles to commercial enterprise, his doctrine of free trade found very few disciples in that age of monopolies. Though they had just fought against foreign tyranny, his efforts to convert them from a conglomeration of burgher oligarchies into a commonwealth of democratic republics were accounted treason in that age of political oppression. Though their noble fight had been further ennobled by their defiance of the Church of Rome and the sacerdotal captains of Philip's armies, his gospel of universal toleration (within Trinitarian limits) was regarded as rank atheism in that age of religious bigotry. So he came to be a prophet without honour in his own country, despised and rejected of the men for whom his patriotism was too exalted and his religion too pure. Many jealousies and hatreds took shape and grew under the ungrateful leadership of the man whose fortunes he had mainly helped to build up. Among soldiers, Prince Maurice had no equal in his day. As a politician, he was above the average, in honesty as well as in fact. But he could not brook the unconscious rivalry of the friend who had made him Stadtholder, and the courageous patriotism of the friend who did not choose that he should be more than Stadtholder. Before the Twelve Years' Truce was signed, Maurice had set his heart upon becoming King of the Netherlands, but Barneveld forbade it, and he would never hear of it during the rest of his life. And there was another cause of offence. Barneveld saw as clearly as any one that the Twelve Years' Truce could only be a truce, and that, if the young nation he was trying to establish was to hold its own, it must very soon be at war again with Spain, and probably with other

countries besides Spain. But on every ground, for the sake of humanity as well as for the sake of his own people, whose exhausted strength needed recovering, and whose material resources needed developing, he desired to put off the ugly time as long as possible, and with that object he used his subtlest statecraft in keeping Spain and France and Germany and England at peace with one another, and at arm's length from the Netherlands. Maurice looked upon the growing turmoil that was to issue in the Thirty Years' War only with a soldier's eye, and the eye of a soldier who knew his talents, and thought that, if kingdoms were to be fought for and an empire was to be won, he had a better chance than most of his contemporaries. Why should not the Netherlands win glory, and he win something more substantial than glory, by hastening on the fray and striking his rivals before they were armed? Barneveld saw good reasons against such a project, and being strong enough to check it, Maurice regarded him with fresh hatred and jealousy.

Thus the game went on until the summer of 1618, when Barneveld was seventy-one, and Maurice could not wait longer and allow the old statesman to die a natural death. On a most frivolous pretext, Barneveld was arrested. During seven months he was kept in prison without any charge being brought against him. Then he was summoned before a packed tribunal of amateur judges; allowed no counsel to defend him; no access to his friends or papers; not even ink and other materials with which to prepare his own defence against the unnamed charges which he was to answer, but which he knew too well to be made up of all the slanders and falsehoods that had been uttered against him by rivals and false friends during his long lifetime. Day after day he was badgered and brow-beaten, but nobly refuted all the calumnies heaped upon him. At length, after he had been nine months in prison, on the 12th of May, 1619, he was told that in a few hours he should be beheaded. "I never expected that," he said; "are they thus to deal with a true patriot? Let me have pen, ink, and paper, that I may write farewell to my wife." These were grudgingly accorded, and he penned one brief letter to his "very dearly beloved wife, children, sons-in-law, and grandchildren."

"I receive at this moment," he said, "the very heavy and sorrowful tidings that I, an old man, for all my services done well and faithfully to the Fatherland for so many years—after having performed all respectful and friendly offices to his Excellency the Prince with upright affection, so far as my official duty and vocation would permit, shown friendship to many people of all sorts, and unwittingly injured no man—must prepare myself to die to-morrow. I console myself in God the Lord, who knows all hearts, and who will judge all men. I beg you all together to do the same. I have steadily and faithfully served my Lords the States of Holland, and their nobles and cities. To the States of Utrecht, as sovereigns of my own Fatherland, I have imparted at their request upright and faithful counsel, in order to save them from tumults of the populace, and from the bloodshed with which they had so long been threatened. I had the same views for the cities of Holland, in order that every one might be protected and no one injured. Live together in love and peace. Pray for me to Almighty God, who will graciously hold us all in his holy keeping."

Maurice, trembling at the enormity of which

he was chief perpetrator, and anxious to sneak out of the discredit that it threatened to bring on himself, had secretly endeavoured to induce Barneveld's family to make petition for his pardon—pardon for crimes he had never committed. If they would do that, he led them to understand, his sentence would be altered. But they would not hear of it. "They would not move one step in it," they said; "no, not if it cost him his head." Better he should die than live dishonoured. So next morning he was led out to execution. "Men," he exclaimed to the assembled multitude, "do not believe that I am a traitor to the country. I have ever acted uprightly and loyally as a good patriot, and as such I shall die." At one blow his head was struck off, and those nearest to the scaffold lapped up the blood with their handkerchiefs, "driving many hard bargains afterwards," says Mr. Motley, "for these relics, to be treasured with various feelings of sorrow, joy, gluttony or expiated vengeance." A year or so later a technical question arose as to the nature of the offence for which he had been executed, and, after some consultation, it was decided that he must have been guilty of high treason, "because otherwise his property would not have been confiscated." That story, we say, was certainly well worth recounting in all its instructive and painful details; and perhaps there is no one more competent to recount it, fairly, justly, and eloquently, than Mr. Motley. Mr. Motley has done it pretty well, though by no means so well as might have been expected of him; yet the volumes before us are very unsatisfactory. In the first place, though they are entitled 'The Life and Death of John of Barneveld,' they treat only of the last decade or so of their hero's career, leaving all the earlier, and almost as important, portions of it to be picked out from the parenthetical allusions made to Barneveld in the four volumes of Mr. Motley's 'History of the United Netherlands.' In the second place, the events of the decade here treated of have, in like manner, to be picked out from a mass of material that has not very much, and sometimes has very little, to do with Barneveld's life. We cannot blame Mr. Motley for not repeating much that he had already published in a work so well known as the 'United Netherlands,' nor will we complain of him for desiring to supplement that deservedly popular work by a graphic sketch of Dutch history, and of the history of Europe in connexion therewith, during ten years more; but he does justice neither to himself nor to his readers in styling the supplement 'The Life of Barneveld,' when his account of that life, which could all have been easily printed in a single volume, is distributed in a fragmentary way over the whole six volumes that he has devoted to the period which it covers. His reason, such as it is, for this inartistic arrangement is, of course, easily to be discerned, and is almost avowed by himself:—

"These volumes," he says, "form the natural sequel to the other histories already published by the author, as well as the necessary introduction to that concluding portion of his labours which he has always desired to lay before the public, a History of the Thirty Years' War."

He has given to the sequel, or introduction, a title that may possibly be attractive, but is certainly misleading.

This would be a comparatively trivial

offence, however, if the book itself were a very good one. That it is not. Mr. Motley's 'History of the United Netherlands' deserves nearly all the success it has attained. If he puts into it as much sound judgment as the close research we may count upon, his 'History of the Thirty Years' War' will probably be as successful. But his present attempt to link the two works by what ought to have been called a 'History of the Twelve Years' Truce,' is faulty in many ways. There was much excuse for the digressions upon the history of other countries than the Netherlands, and especially that of England, which eked out the earlier work, as something of the sort was necessary to a complete and dramatic exhibition of the great struggle between liberty and tyranny, which was Mr. Motley's theme. But there is far less justification for the digressions in the new volumes, and they are made with much less literary power. One of them, for instance, contains a tediously elaborate narration of Henry the Fourth's passion for Marguerite de Montmorency and its consequences, an episode more suitable for one of those lady novelists who find relief from the monotony of fiction-making by wandering in the scandalous by-paths of history, than for a workman like Mr. Motley, and an episode the importance of which is strangely overrated by him when he sees in it a principal cause of the Thirty Years' War. Another principal cause, as he considers it, of the Thirty Years' War, about which Mr. Motley is needlessly diffuse, is James the First's absurd and arrogant dogmatism in theology, although we may be grateful to Mr. Motley for setting forth as clearly as he does, in all their mischievous frivolity, the disputes between the Remonstrants and Contra-Remonstrants, the Gomarites, with their Seven Points, and the Arminians, with their Five Points, by which the Protestantism of the Netherlands was rent in twain, and a paltry excuse was furnished for Prince Maurice's opposition to Barneveld. There was real significance in this unreal struggle, and Mr. Motley does well in showing how offensive was its origin, and how disastrous were its effects upon the social and political history of the Netherlands. Nor should we object to his lengthy dissertations on the Cleve succession, on the candidature for the Bohemian crown, and on other evidences of the disintegration of the German empire, which were noteworthy antecedents of the Thirty Years' War, if they were not rendered both uninteresting and confusing by their very length and diffuseness. Even Mr. Motley's mastery of style forsakes him when he writes such sentences as these:—"Meantime the Emperor Matthias, not less forlorn than through his intrigues and rebellions his brother Rudolph had been made, passed his days in almost as utter retirement as if he had formally abdicated. Ferdinand treated him as if in his dotage. His fair young wife, too, had died of hard-eating in the beginning of the winter to his inexpressible grief." Some readers will be curious to know whether it was the death or the hard-eating of the fair young wife that caused her husband inexpressible grief, and also whether the beginning of winter is considered by Mr. Motley to be a particularly unfavourable time for gorging. The Esquimaux, we believe, do not find it so.

On the whole, we are forced to the con-

clusion that Mr. Motley, having usefully spent a good deal of time in deciphering Dutch manuscripts, has been tempted to make out of them a much longer work than their importance justifies, and, further, to eke it out by the introduction, from tolerably familiar sources, of a good deal of irrelevant matter. It is a pity that he did not adhere, throughout his book, to the sound opinion that he enunciated, and to the resolution that he vainly made, concerning its theological portions:—"Among the diplomatic controversies of history, rarely refreshing at best, few have been more drouthy than those once famous disquisitions, and they shall be left to shrivel into the nothingness of the past, so far as is consistent with the absolute necessities of this narrative." Were it the work of a new writer, the faults of this book would deserve to be leniently treated, for the sake of its generally good writing and of the painstaking research of which it gives evidence. But Mr. Motley is not a new writer, and he ought to be blamed when he does worse work than he has proved himself able to do. In spite of some brilliant passages in it, he will add nothing to his reputation by this so-called history of 'The Life and Death of John of Barneveld.'

DEVON AND CORNWALL.

Bygone Days in Devonshire and Cornwall.
By Mrs. Henry Pennell Whitcombe.
(Bentley & Son.)

THERE are few counties within the British Isles which present more varied characteristics, or differ in their general external aspect more completely, than Devonshire and Cornwall. The inhabitants, too, are unlike each other, even now, when Brunel's great bridge has linked them together by spanning the Tamer. Forty years since, when the fisher, or the miner, of Western Cornwall, regarded a man from Exeter as an "outlandish man," and one coming from the eastern counties as a "Sarzen," the distinguishing peculiarities were yet more strongly marked. At that period, in Cornwall, customs derived from a remote antiquity still prevailed, while in Devonshire they were perishing under the pressure of a civilization which had long been exerting its influence on the people. At one time, all the country west of the river Exe,—which embraced the old Damnonium,—was, without doubt, occupied by the same people; but, by Roman and by Saxon, they were driven westward, and fresh races occupied all that is now Devonshire. It is true that the Roman penetrated even to the Land's End, and that the Saxon, at one time, possessed all that is now Cornwall. The Roman has left his mark in the shape of inscribed stones, and of scattered coins, and the Saxon has named many villages, but they had no abiding hold upon the Cornish land. The inhabitants of Devonshire profiting by the fertility of their soil, devoted themselves, for the most part, to agriculture; but those of Cornwall became miners and fishermen, leading lives full of excitement and danger.

To the student of the traditions of these peoples, their peculiarities are brought out in the strongest of lights and the deepest of shadows. The giants of the two counties are not brethren. When Corineus overthrew Gogmagog, and cast him into Plymouth Sound,

all the old giants fled westward, and there in all their primitive strength and stupidity, they lingered on for a season. Cormoran, who built St. Michael's Mount, is an entirely different creature from Ordulph, the Giant of Tavistock, who tore the portcullis from the entrance to Exeter, and battered down gate and walls with his fist. The mighty Bolster who could stride from St. Agnes Beacon to Carn Brea,—a distance of six miles,—and the Giants of Trencrom, who played at trap-ball with huge granite boulders, all lost their lives through their intense stupidity. Not so the giants of Devonshire,—they were Titans, and have left Cyclopean works to bear witness to their powers, but they appear to have had more than a gleam of intelligence. Again, the fairy population of Devonshire, the Piaci or Pixy, are truly the elfin creations of the poet, who "dance their ringlets to the whistling wind." The Small People, the Spriggans, the Buccas, and the Brownies of Cornwall, are far less favoured, being, indeed, a portion of the fallen angels, who, according to mediæval mythology, were suffered to dwell on earth.

It would be easy to proceed and show that the superstitions of the one county differed strangely from those of the other,—that the customs of Cornwall had no type in Devonshire,—that the legends of the hills and valleys, of the wells, the rivers, and the ocean in Devonshire were moulded in different minds from those which produced the darker traditions of the "Cornwallers." Out of these a good book might still be produced, if care attended industry. We have before us Mr. Halliwell's 'Rambles in Western Cornwall by the Footsteps of the Giants,' Mr. Hunt's 'Popular Romances of the West of England,' Mr. Bottrell's 'Traditions and Heathside Stories of West Cornwall,' Mrs. Bray's 'Traditions, Legends, Superstitions and Sketches of Devonshire,' and Mrs. Whitcombe's 'Bygone Days in Devonshire and Cornwall.' We have carefully compared these books, and the result has been a firm conviction that, if the first four had not been published, the last would never have been written. Mrs. Whitcombe, indeed, gives, at the conclusion of her little volume of 271 pages, a list of 107 "of the principal works from which information for this book was derived," and, in her Preface, "she offers her sincere acknowledgments for kind communications" from three Earls and one Baron, from thirteen Parsons, three Esquires, and two Town Clerks. Surely with such aid something better than her 'Bygone Days' should have been produced by this lady. The love which she manifests for these sister counties disarms us of the censure which we should otherwise be disposed to pass upon this example of book-making. Notwithstanding the work which had already been done by the authors we have named, and by some others included in Mrs. Whitcombe's list, there remains much that would have well rewarded the industry of a careful gleaner. The contrasts which we have named, and the yet more delicate, but no less decidedly marked, peculiarities of the two counties, offer an excellent field for the study of an observant mind. Instead of anything like this, our authoress has gathered, from the sources which she has indicated without discrimination, all that appeared to her to tell of "existing superstitions and

customs," and she has thrown them together, without stopping to examine if they were "existing" even. To our certain knowledge, very nearly all the "superstitions" have died out through the advances of the railway engine, and it is indeed rare to find the nook in which any of the "customs" linger.

We cannot avoid giving one example of that incorrectness which pervades the book. Amongst the *witch* superstitions we are told, "in 1810 an old woman, Joanna Southcott, began her publications in Exeter"; the facts being that Joanna was born in Devonshire in 1750, and was a domestic servant in Exeter until she was forty. Then, she connected herself with one Sanderson, a pretended prophet, and announced to the world that she was the woman spoken of in the 12th chapter of Revelation, selling her seals to ensure everlasting life, and challenging the Clergy of Exeter to a public investigation of her miraculous powers. All this before 1800. In 1803 she published, in London, 'A Warning to the whole World,' and, at the time of her death in 1814, she is said to have had 100,000 enthusiastic followers. Joanna Southcott was no Devonshire *witch*; but she was an arrant impostor, and, before 1810, she was ruling, in London, the high priestess of a multitude of believers.

Mrs. Whitcombe "begs that indulgence may be extended to this her first venture in the literary world." We show our indulgence by saying, only, that we hope her next "venture" may be made with more care.

Memories of Many Men and of Some Women; being Personal Recollections of Emperors, Kings, Queens, Princes, Presidents, Statesmen, Authors, and Artists, at Home and Abroad, during the Last Thirty Years. By Maunsell B. Field. (Low & Co.)

HERE is one of those rare volumes which, copious as the promise is that is made on the title-page, does much more than keep it. Mr. Field has travelled from the Western Hemisphere to the Cataracts of the Nile, and has made zigzag expeditions to countries within those limits. Even in discussing politics he is lively. He is perfectly at home with all whom he encounters, from emperors to artists, and his reminiscences of the one are as amusing as those of the other, and no American traveller has ever travelled with a better store of good humour for the journey. He has had as impartial an eye for the eccentricities of his own countrymen as for those of the queer personages he has encountered of other nationalities. Among ourselves, Mr. Field found plenty of eccentric people, and he etches them humorously. Taking country and people together, he found much to say in favour of both. "I became," he says, "very fond of England, as I think there is reason that every intelligent American should." English society is "a cold and repulsive mystery," but only "at first." "The English, so cold and reserved with strangers, are the kindest and most cordial people in the world with their friends. . . . Friendship in England means a vast deal more than it does in some other parts of the world. . . . Almost everything is deeper, stronger, and heartier in England than with us." When Mr. Field adds, that the English "hardly look upon an American as a foreigner," he is even a little

short of the actual fact, which, indeed, is illustrated by a remark he "frequently heard" made, of "Oh! there were two or three Americans and half-a-dozen foreigners." He does not think that the American Congress is so rough and ready as our Lower House; but he says of our M.P.s, that he found them so well informed on American questions "it is not very easy to hold up one's own end of the rope in a conversation with them turning on these subjects." He admired the working powers of our legislators. "The Commons and the Lords meet for business, and not for bunscombe." "I heard a great many more good speeches in the Lords than in the Commons." Mr. Field remembers the Prince of Wales in America "as amiable and as good-natured a youth" as he ever met; and of a more illustrious personage, he remarks: "We Americans hardly know what a good friend the Queen has always been to us." Altogether, we have every reason to be gratified with Mr. Field's record of England and the English. Mr. Field is even well pleased with our climate: "I think," he writes, "that the most charming weather I have ever known in any part of the world I have found in the British islands, during the months of April, May, and June." In the matter of fogs, he holds us to be greatly calumniated. He adds: "One has always sensations of physical comforts there which one never experiences anywhere else."

Mr. Field divides his book into two parts, "Abroad" and "At Home." Confining ourselves, for the present, to the first part, we find the author in various companies. The Duc de Nemours (on a race-course) asked him for a light, and the traveller has a poor opinion of the Duke's tailor. The King of Holland, in his own picture-gallery, offered him a cigar. The present German Emperor (when Prince of Prussia), travelling with his wife in Switzerland, encountered Mr. Field, and presented the traveller to his wife, the Princess, and expressed a hope to see him in Berlin. On the public walk at Baden, near Vienna, he saw the Archduchess Charles in a costume so simple that it would "diagnose a Fifth Avenue belle." Later, when he met Prince Achille Murat in France, he could not help remembering how this member of the Imperial family had been a squatter in New Jersey, with "a great and somewhat unenviable reputation as a horse-jockey." Previously to this, Mr. Field encountered in Sir Benjamin Brodie's waiting-room a heavy, dull-looking foreigner, who had served as a special constable on the great Chartist day, who took the American gentleman for an Englishman, and who told him that violent revolutions could not take place in England, but that changes amounting to revolution were wholesomely worked by our self-purifying Constitution. The French, on the other hand, he said, always hoped to better themselves by violent changes. The oracle who thus pronounced that the French are given to destroy their idols was no other than Louis Napoleon. When the latter was President of the Republic, Lord Aberdeen could say nothing better, after studying him, than that he was "a dismal, dreary creature," and Lord Aberdeen was unconscious of the affinities existing between the two. Mr. Field, referring to the Emperor, expresses a conviction that he disliked America, but was civil to Americans in Paris, and "sometimes very patient with them."

Mr. Field is never in better humour than when he describes his own countrymen. In 1854, he held temporarily the office of Secretary of the American Legation in Paris, with overwhelming work to get through, and a couple of ornamental attachés, not to help him. "To do anything in consideration of having the honour to bear the titles upon their visiting cards, never occurred to them." Never was the Secretary of Legation more "bothered" than when the Emperor was about to give a ball at the Hôtel de Ville, to which the Secretary was requested to send the names of American ladies and gentlemen for whom the Embassy desired invitations. All the Americans in Paris desired the Embassy to solicit invitations for them, which being done, answer was sent that the Embassy "had asked for more invitations to that ball than could be accorded to all the foreign nationalities united." The Secretary had to select thirty-five names out of eight hundred, and thereby he made seven hundred and sixty-five mortal enemies for ever. One of the inconveniences of his office was, that he had to present such Americans to the Emperor and Empress as claimed a right to be presented by the American minister, or his representative. Of course, there was no lack of unmistakable American gentlemen, and of American ladies, wanting no grace in form or feature; but there were also men "with coats too big for their wearers, and coats too small; sleeves too long, and sleeves too short; trousers dragging under the heel of the boot, and trousers not reaching down to the ankle-joint." Added to these, there were some of those "peripatetic American ladies, whose being is shrouded in mystery, who... usually travel under the convenient title of widows, and who are looking after some important interests which appear to be of a foggy and indescribable character." But there are worse things than eccentrically dressed persons; and we can only hope that Col. Sumner did not say to the Empress, after being presented, and the Spanish Empress of the French was conversing with him—"We are not afraid of Spain; we are not afraid of Spain and France together; we are not afraid of Spain and France together, and the niggers in Cuba to boot."

Mr. Field has an amusing account of a Western American at Meurice's, who, from the centre of a circle of tobacco juice, told stories, and looked bowie-knives at the apparently incredulous. This gentle being on entering Notre Dame used the holy-water basin as a spittoon, and in the consequent uproar, quietly asserted that he "might be mistaken!" Of two younger travellers from the States, we are told that one passed as the Baron d'Attakapas and the other as the Comte de Plaquemine. When Mr. Field accompanied a third countryman on a shopping expedition, and found him insisting on having the Spread Eagle worked on his handkerchiefs, he made a resolution never to go on such expeditions again. He had to break his vow, through one day encountering in the Rue de Richelieu an American Envoy Extraordinary, on his way through Paris, to his post. He was a gigantic fellow, and "on his right shoulder he carried a horrible baby, about a year old, clad in an abominable pink-flannel dress." The Envoy was in search of a trunk, and the Secretary of Legation was the

interpreter during the negotiation. The attention which the baby, as noisy as it could be, attracted to the impassive father and his disgusted friend, "was enough to drive a civilized person mad." It was almost enough to drive the Secretary to his Transatlantic home, whither we now follow him.

Mr. Field sketches so vigorously his own countrymen abroad, that we cannot fairly avoid showing his equally strong etchings of some of our countrymen as they appeared to him when he was at home. Curiously enough, the Englishman with whom he was most disappointed was the one whom he had, before seeing him, the most worshipped, namely, Charles Dickens. Washington Irving told Mr. Field he was similarly disappointed when he first called on the "guest of the nation" at New York, and was repelled by the salutation: "Irving, I am delighted to see you! What will you drink, a mint-julip or a gin cocktail?" "Irving," says Mr. Field, "found Dickens outrageously vulgar—in his dress, manners, and mind." Mr. Field first met Dickens at Cincinnati. The English traveller was holding a morning levee at his hotel, and the American went thither, with others, full of hero-worship, to offer the homage of his respect. "Mr. Dickens," he says, "was standing in front of the fireplace, with his coat-tails under his arms, gorgeously attired, and covered with velvet and jewelry." After presentation and conversation, a shy little Englishman who attended the levee timidly reminded Dickens, that they had met at a certain house in a shire, named, and at a stated time. "Dickens looked him steadily in the face for a minute, and then answered, in a loud voice: 'I never was there in all my life.'" The shy Englishman, much confused, gently re-stated his details. Dickens is described as more loudly denying their accuracy. Mrs. Dickens reminded her husband that the gentleman was right, and that she was present with him, under the circumstances mentioned. Mr. Field says: "Mr. Dickens glared at her almost fiercely, and advancing a step or two, with his right hand raised, he fairly shouted, 'I tell you I never was there in my life.'" The unfortunate Englishman withdrew, without another word, and I and my friend retired disgusted. I then for the first time reluctantly appreciated the fact, that a man may be a great author without being a gentleman—a conclusion which I have frequently seen verified in my more mature years." It certainly seems strange that Thackeray, with all his cynicism, appears to have made a more favourable impression on many Americans than Dickens did. Of all the literary Englishmen in America, G. P. R. James won the most sincere respect.

At another of the social parties to which Mr. Field takes us, we find "Fanny Kemble" talking of her arms as her "deformities," manifesting her "masculine accomplishments" by talking of horses, rounding off an anecdote with a "by God!" not, of course, spontaneous, but quoted from the Duke of Wellington; and finishing up with Brahminism, transmigration of souls, and mystical theology. Perhaps one of the best stories told here is one which brings a British subject and a President of the Union together. When Harrison died, during his Presidency, Tyler, the Vice-President, succeeded, as a matter of course; and thereupon

he commissioned his Irish servant to look out for a carriage, to be purchased in honour of the new dignity. Pat reported well of a second-hand vehicle, for sale. "That will never do," answered Mr. Tyler; "it would not be proper for the President of the United States to drive a second-hand carriage." "And sure, what are you but a second-hand President?" was the prompt and unanswerable reply!

Some of the United States notabilities are amusingly portrayed. President Pierce stands out as famous for being entirely false to every promise he ever made; "where it did not cut too hard, it was positively ludicrous." We spend an evening with General Sam Houston, at his Washington Hotel (Willard's), and we observe the General's printed poster on the wall: "My hour for retiring is nine o'clock!" We accompany the privileged few who accompany Mr. Webster, who is to give a lecture at Niblo's Theatre. In a private room he prepares himself for eloquence by laying hold of a bottle of brandy and a jug of water, provided for his use by the committee. Mr. Webster almost filled the tumbler with the spirit, and then tempering it with about a table-spoonful of water, drank it down in two or three gulps. After the lecture, the orator returned to the brandy; but some knave had finished the bottle; and, adds Mr. Field, "Mr. Schell and myself accompanied him home, and left him more apathetic than we had found him." No wonder that Mr. Webster occasionally, in public, "faltered and hesitated as if he did not know the difference between Fenimore Cooper and Mungo Park." John Van Buren is denounced for wasting such opportunities and talents as have seldom fallen to the lot of other men. A circumstance related to our author by General Scott, who very pleasantly is to be met with at various gatherings, shows the old amenities of war. "He told me that in the last war with Great Britain, before an action began the respective commanders rode forward, accompanied by their staffs, and formally saluted each other. Each then returned to his own lines and the battle began." Mr. Field was of the party who lunched with the Prince of Wales, at Montreal, before the Prince had entered the States. "All the American gentlemen were *en règle* as to dress except one, who sat opposite the Prince, and who ate with his knife, and who wore a white waistcoat upon which the buttons were missing. He had, however, supplied their places with pins, and these pins were very provokingly visible." The volume closes with Abraham Lincoln. There are some ghastly details about the painting of Lincoln's dead face by an artist in order that the corpse might look "more becomingly in the lying-in-state." If Mr. Field be correct, there was, with some sympathy, much lack of it when the President was shot. There was a talk of erecting a statue. Meanwhile his countrymen have neglected to decently keep up his grave.

As Mr. Field cannot have exhausted the incidents of his long and varied experience in this volume, we shall hope to meet him again, as amusing, candid, and racy as he is in these gossiping 'Memories of Many Men.'

PERSIA.

A General Sketch of the History of Persia.
By Clements R. Markham, C.B. (Longmans & Co.)

THE materials already existing in European languages for a history of Persia are copious, and the book before us is a pleasant and readable *résumé* of them. In compiling such a work, it is necessary that the author should have some special knowledge or subject which may serve as a rallying point for marshalling the multitudinous and somewhat incongruous array of facts which present themselves. Mr. Markham's forte is eminently geography, and this is, we believe, a surer guide under the circumstances than even a special knowledge of Oriental language would have been, the possession of which last accomplishment Mr. Markham disclaims. The volume contains a clear and comprehensive account of the history of a country which, from its geographical position, half way between Russia and India, is still of the highest political importance; while from the part that it has played in the civilization of the world, and as the birthplace of the Aryan race, it has greater claims upon our attention than almost any other. From the very nature of the subject, it is obviously impossible to give an analysis of the contents of the book, and we can only indicate the period covered by the history, and the general arrangement of the matter. Except the few notices contained in the Pehlavi legends of the Shâh-nâmah, but little remains to us of the history of Persia before the times of the Sassanian princes. From their long intercourse with the courts of Rome and Byzantium, these have a recognized status in history; but the Parthian kings are known only by name, and the Kaiyânian dynasty, the "Medes and Persians" of Scripture, live only in the poetic legends of Firdausi; while the Mahabâdî, or primitive kings and prophets of Irân, are nothing but vague mysterious figures, at whose personality and signification we can do little more than guess.

The first two chapters of Mr. Markham's work contain the legendary history of Persia, as told by Firdausi; the abridgment here given of his great work, 'The Shâh-nâmah, or Book of Kings,' is clear and concise, and is rendered valuable by attempts at identifying, by comparison with the notices which occur in the Bible, in the Assyrian tablets, and in Herodotus and other ancient authors, the various persons and incidents described. The works of Sir Henry and Prof. Rawlinson have been, of course, largely laid under contribution in illustrating this portion of the subject. The next chapter treats of the Zend-Avesta, and of the religion and literature of Zoroastrianism; the principal authority appealed to being the works of Dr. Martin Haug, the chapter may be relied upon as giving the best results yet arrived at upon that somewhat perplexing subject. This is followed by an account of the Sassanian kings, to the further elucidation of which period Mr. Thompson's recently published work upon the coins of the Sassanian dynasty has contributed valuable aid.

Chapter V. gives a sketch of the rise of Mohammedanism, the history of the early Khalifas, and of the condition of Persia under the Muslim governors. Two chapters

are devoted to the Turanian dynasties—the Saffaris, Sâmanians, Bûyahs, Ghaznawis, Saljuks, Atâbegs, Mongols, and Muzaffaris, with incidental biographies of the great Sultan Mahmûd of Ghazneh (the conqueror of India), and Jenghiz Khân. Timûr leng—Lame Teimûr or Tamerlane—and his house, and Bâber, the founder of the dynasty of the Great Moguls, fill each a chapter. Two chapters are devoted to the Safawî dynasty, or Sophis, as older European writers call them: one detailing the romantic career of Nâdir Shâh, who, from being the son of a poor maker of peasants' sheep-skin coats, rose to be Emperor of Hindustan; and one on the Zand dynasty, brings us to the history of the Kâjâr family, the present reigning dynasty, to whom a large portion of the book is devoted. Abstracts of treaties between England or Russia and Persia; lists of British Envoys to the Persian Court, and tables of Persian Titles, Revenue, Weights and Measures, Distances, &c., complete the category of the contents of the work.

The materials from which these accounts are taken are chiefly the various translations which exist of Persian historical works, the originals of which merit a much larger share of public attention than they have yet obtained. For a knowledge of Indian history they are invaluable, and have a political importance which cannot be over estimated. The people of India look back with fondness upon the times when a Mohammedan power ruled the land. They mourn the ruin of the colleges and mosques where native learning was encouraged; they deplore the change from a policy which conciliated the masses by employing natives in the highest offices of state to a policy which makes native rank and native learning positive obstacles to advancement; and, in their regrets for the vast good which their Mogul masters, with all their faults, unquestionably did for India, they forget the evils which attended their administration. These longings after the past are not conducive to the popularity of the present government, and unfavourable comparisons are the necessary result. The way to remedy this growing disaffection is to make ourselves thoroughly acquainted with the history of our predecessors in power over India, to emulate their good deeds and wise policy, and to avoid these fatal pitfalls into which they fell. But this knowledge can only be obtained from native histories, written for the most part in Persian; and this fact of itself ought to render it incumbent on the British Government to encourage the study of that language.

The want of a special knowledge of Oriental languages has, as we have said, detracted less than might have been expected, from the historical value of the book before us; but it is to be regretted that when he attempted so difficult a task as that of pronouncing upon the literature of Persia, Mr. Markham had not submitted that portion of his work to the revision of some of the eminent Orientalists to whose authority he appeals. As it is, his account of Persian literature is not only meagre, but, for the most part, misconceived.

We are told, for instance, that Sâdy composed "two famous poems, the Gulistân and Bustân," the fact being that the first-mentioned work is a book of considerable size, consisting of eight chapters of *prose*, interspersed, it is true, with verses, in the usual Persian style;

the other is a large collection of tales and fables in verse, illustrating the tenets of Sufistic philosophy. Similarly a very spirited verse translation of a selection of some of the best of 'Omar Kheyyâms Rubaiyât,' or *quatrainas*, is quoted as though they formed a continuous poem. "His Rubaiyât, translated into English, was (*sic*) published in 1859." We have here reproduced one or two translations of Persian poetry by Falconer, and published at various times in the *Asiatic Journal*. These translations, which are too little known, considered even as English poems, are exquisite; and Mr. Markham has done a service to literature in again calling attention to their existence.

The following verses, quoted by Mr. Markham, are a fair specimen of Falconer's style, and are typical of this particular kind of Persian poetry, breathing, as they do, the true Sufistic spirit:—

Seeks thy spirit to be gifted
With a deathless life!
Let it seek to be uplifted
O'er earth's storm and strife.

Merge thine individual being
In the Eternal's love;
All this sensuous nature fleeing
For pure bliss above.

Earth receives the seed, and guards it;
Trustfully it dies;
Then what terming life rewards it
For self-sacrifice!

Thus when self-abased, man's spirit
From each earthly tie
Rises disenthralled to inherit
Immortality!

In other instances he is not so happy in his selection of specimen pieces; what shall we say, for example, to the ode beginning "*Âqar ân Turki shirdî ba dast ârad dil i mirâ*" being spoken of as one of Hafiz's best; for no other reason, apparently, than that a translation of it appears at the end of Sir William Jones's Persian Grammar?

Oriental names, too, are constantly rendered unrecognizable by being mis-spelt: as Atsif for Atsiz, Aslandûz for Arslândûz, Shah Sûjah for Shah Shujah, and innumerable blunders of the same character. Sometimes Mr. Markham undertakes not merely to give a vague and general account of the literature, but to instruct on difficult points of Persian philosophy and philology. Thus, at p. 177, he says:—

"The Sûfis established their own system upon those doctrines of Mahommed which the Persians were forced to adopt; while, at the same time, they seem to have imitated the Vedânta philosophers of India in their figurative mode of expression. The Persian Sûfy supposes an express contract between the assemblage of created spirits and the Supreme, from whom they were detached. At the time of separation a celestial voice pronounced these words, 'Art thou not with God?' (that is, art thou not bound by a solemn contract with Him!) and all the spirits answered 'Yes.' Hence *Nisî*, 'Art thou not?' and *Belî*, 'Yes,' incessantly occur in the mystical verses of Persian poets."

Now the above is simply nonsense; the account of the contract between God and the souls of men is totally mistranslated, and the words *nisî* and *belî* never occur in Persian poetry in any such sense and connexion. The allusion is to the 7th chapter of the Korân, v. 171:—

"And when thy Lord took their posterity out of the loins of the sons of Adam and bade them witness against themselves, saying, 'Am I not

your Lord?' they said, 'yea! we do witness.' This was lest ye should say on the day of resurrection, 'Verily we were careless of these things.'

This passage refers to the doctrine of predestination, which is inculcated by the Mohammedan religion. Tradition says that, in the day when God created man (*azal*, "remote eternity," as opposed to *abad*, "eternity to come"), He breathed His spirit into the senseless form of Adam, which he had fashioned out of clay. Adam then sneezed, and awakening to life, exclaimed, "Praise be to God." The angel Gabriel, who was by, replied, "God have mercy upon Adam!" All the angels were then commanded to prostrate themselves before Adam, which they did, "all save Iblis, who refused, and became puffed up with pride" (Cor. ii. 32). Then God drew forth from the loins of Adam all the men that should live on earth to the remotest generation, so that all the posterity of Adam were present before God in the form of infinitesimal ants endowed with reason. They were made to confess the existence of God, and then returned to their molecular state. The life of each was written also, together with all the events of the world's history, upon the Eternal Tablet (*lawh*) by the Pen, *qalam*, which is the spirit of God, the primeval element of the universe. When the Sufistic philosophers wish to refer to the predestination of man's career, they speak of the *Ros i "alast,"* i. e., the day on which God asked of Adam's posterity this question, "*a lastu bi rabbikum.*" When they wish to indicate that man sprang from God and must return to Him, they allude to the *ros i azal*, that is the first day of endless eternity, on which God, wishing to make himself known, "*Kuntu kenzan makhfiyan fa abbatu an 'uraf*" (I was a hidden secret, and I wished to become known), gave being to the universe by the procession of His own spirit, which became as His "pen," to write all that should ever take place. The tablet *lawh* is also called *um ul kitâb*.

Incidentally, many curious and interesting scraps of information are scattered about Mr. Markham's book, such as the history of the Koh-i-nûr diamond; the account of the revision of the Calendar by the astronomer-poet, 'Omar Kheyyâm, on March 15, 1079; and the rise of the sect of the Assassins, who were brought into existence by Hassan es Sabâh, a school-fellow of the last-named personage. Nor is the volume without its humorous episodes, and the following incident admirably illustrates the *esprit* of the Persian character:—

"Fat-h 'Aly Shâh was himself a poet; and his Laureate was an old chief, named Fat-h 'Aly Khân, whose ancestors had been for several generations the governors of Kashan. It is related that one day the Shâh gave him some of his verses to read, and asked for his opinion of them. 'May my soul be your sacrifice,' said the Laureate, 'they are bosh.' The insulted sovereign exclaimed, 'He is an ass, take him to the stables,' and the order was literally obeyed. After a short time his majesty sent for him again, and read some more of his verses. The poet walked off without a word. 'Where are you going?' cried the Shâh. 'Just back again to the stables,' cried the undaunted Laureate."

In conclusion, we may remark that, although Mr. Markham's 'History of Persia' is undoubtedly a valuable book, in spite of the

defects which we have indicated, the author is somewhat wanting in one of the chief requisites of an historian, impartiality. His volume is characterized by a bitter spirit of hostility to the Kâjâr dynasty, now reigning in Persia, and the princes of that house are continually branded by him as murderers and ingrates of the deepest dye. Nor is the antipathy which the author feels to Russia, much less. He calls her an "aggressive neighbour, who has always proved a bad friend and an ungenerous enemy," and stigmatizes her government as "the grinding yoke of the northern Ahrimân." These are strong expressions.

SHELLEY.

The Poetical Works of Percy Bysshe Shelley. Now First Printed from the Author's Original Editions. Second Series. Edited and Prefaced by the Author of 'Tennysonianism.' (Chatto & Windus.)

To the admirer of Shelley it must always be matter of genuine pleasure when a new edition of his works is brought out, for it proves at least that there is that steady element of growth in the appreciation of his writings which belongs only to the highest poetry. Nor can there be any doubt that a neat, serviceable pocket Shelley, easily accessible to the general public, has been, and, in fact, still is, a great desideratum; for the two volumes hitherto published by Messrs. Chatto & Windus, containing as they do the "Posthumous Fragments of Margaret Nicholson," and other juvenile productions which are equally worthless, can hardly be said to fulfil that purpose. There is here an obvious effort to allure the public by speculating on a certain curiosity, extraneous to the subject, which cannot fail to be repugnant to the lovers of Shelley. When the editor, for example, remarks that—"The poem of 'Laon and Cythna,' the original version of 'The Revolt of Islam,' and one of the masterpieces of Shelley's maturer genius, is at length given to the world as he first wrote it,"—the exaggeration of the statement is calculated to put one on the defensive as far as the entire edition is concerned. For this statement, at least, must be taken with considerable allowance.

In the first place—with one exception, turning on the main incidents of the poem—the changes made in the original version were chiefly verbal, and resolve themselves mainly into a softening down of certain expressions calculated to shock a susceptible public: thus we find "Infidel" invariably substituted for "Atheist," "Power" and "gods" for "God"; and other variations of the same nature. Taken altogether, only fifty-five lines of the original poem were altered, and the editor overrates these alterations when he describes the present version as "mangled and mutilated." They were made, it is true, under protest at the time by Shelley, who was naturally very indignant when he found that Ollier declined the publication of his poem, after first accepting and printing several copies of it, thus leaving him no other alternative than that of mitigating the obnoxious passages. But, however reluctant Shelley might have been at the time to alter even a particle of his work, when he was forced to do so by outward pressure, it is, nevertheless, doubtful whether he subsequently would have wished

'Laon and Cythna' to appear in his collected works in its first shape. To judge from several slight indications, it might rather be inferred that the evidence tends in the contrary direction. Although we know that, as regards the main body of his philosophical and political convictions, Shelley's principles remained the same throughout life, yet still it is obvious that they underwent considerable modifications, and that he would not, in subsequent years, have cared to make himself the champion of every theory put forth in 'Queen Mab' and 'Laon and Cythna.' Thus, for example, in a letter addressed to John Gisborne, in 1821, he speaks half jocosely of the "furious style" of the former poem, and expresses regret at its publication by a bookseller in the Strand. Again, when writing to Ollier in the same year, he asks, "Is there any chance of a second edition of 'The Revolt of Islam'?" I could materially improve that poem on revision." Such chance expressions, it appears to us, do not make it probable that Shelley would have been very grateful to those over-zealous persons anxious to drag every line that fell from his pen into the broad light of publicity, totally indifferent as to whether the author might not have regarded such zeal as an unpardonable indiscretion. Besides, the original text of 'Laon and Cythna,' or the 'Revolution of the Golden City,' was sufficiently accessible for all purposes of study and comparison.

We have spoken, however, of one main incident which was substantially altered in 'The Revolt of Islam.' The principal reason, no doubt, which induced Shelley to make Laon and Cythna brother and sister, may be gathered from a paragraph in the Preface, which, as being no longer applicable, was omitted in the later editions. We there learn, from the poet himself, that his object in introducing a circumstance not a little calculated to startle and estrange the reader, was to induce a greater activity in the formation and circulation of opinions, and "to accustom men to that charity and toleration which the exhibition of a practice widely differing from their own has a tendency to promote."

There was, probably, another and deeper motive prompting Shelley's imagination to this strange heresy—the wish to delineate that close and profound union of two beings which must result from their having drawn the inspiration of their loftiest thoughts and actions from the same sources of beauty in nature and Art, and thus being eminently fitted to feel for each other that intellectual love which is, according to Spinoza, the soul of religion itself. Shelley, who was never weary of dedicating his powers to the celebration of this sublime sentiment, and who was here desirous of depicting an affection, the fibres of which should strengthen with the very growth of life, was so utterly thrown off the ground of common experience in his theories of love, that when he makes such a feeling spring up between a brother and sister, he must be judged by a standard different from that which would be applied to a writer of less intense ideality. As in the change, however, which transformed Cythna, in 'The Revolt of Islam,' into an orphan, nurtured by the parents of Laon, and thus growing up side by side with him, the essential point of intimate comradeship was

left quite uninjured, we think there was the less reason for restoring the original version.

Nevertheless, to the curious in such matters, the present edition will possess an attraction peculiar to itself, and, in justice to the publishers, we must add that, as regards neatness and handiness, these volumes leave nothing to be desired.

THE ANCIENT IRISH.

On the Manners and Customs of the Ancient Irish. A Series of Lectures by the late Eugene O'Curry. Edited, with an Introduction, Appendixes, &c., by W. K. Sullivan, Ph.D. 3 vols. (London, Williams & Norgate; Dublin, Kelly.)

(Second and Concluding Notice.)

DR. SULLIVAN, in his long introduction to this work, has undertaken to bring Prof. O'Curry's lectures up to the level of modern criticism and the standard of historical credibility. He has also endeavoured to deduce from the statements in the Lectures, and some of the documents quoted therein, such conclusions as the present advanced state of archaeological science appears to him to warrant.

The Introduction, however, aims at being a comprehensive work in itself, and has practically no connexion with the Lectures except identity of subject. It would, in our opinion, have been fairer to the memory of O'Curry, and also to the public, to have edited his Lectures as he himself understood and delivered them, whether his conclusions were well-founded or not, than to have prefixed to his Lectures an independent work, in the conclusions of which he would most probably not have acquiesced. The contrast, not the agreement, of the Introduction and the Lectures is certainly remarkable. The latter seldom recognize any sources of information but Irish MSS., appeal but rarely, if at all, to the history of foreign countries, make no use of comparative philology, and put no trust in Worsaae and the Danish antiquaries. The former ostentatiously seeks for analogies in every country in Europe, lays ancient Egypt and Assyria under contribution, revels in lists of words in every language from the Ganges to the Shannon, and professes to give the results of the most recent inquiries on every conceivable subject, including a scientific treatise of some 150 pages, on Irish Music, treated in reference to all other systems of music.

The portion of the Introduction dealing with the social organization of ancient Erin is most misleading. The views put forward are founded in a great measure upon a very erroneous translation of an Irish law tract, known as the 'Crith Gabhlach.' The value of a document depends much, of course, on its date and author, and there are indications in the tract itself, in its present form, that it is not of a very early period. The absence of glosses, such as in most other Brehon law tracts of really ancient composition are absolutely indispensable for the comprehension of even a single line of the text; the allusion to the law of Adamnan, and the mention of the duty of an Irish king to repel the Saxons, are, notwithstanding Dr. Sullivan's attempt to explain away the last reference, presumptions against its claim to a very high antiquity, at least in its existing form. The tract itself is

curious, and, if correctly translated, could not fail to be valuable. But, without questioning its antiquity or importance, it is interesting to test Dr. Sullivan's conclusions by the authority to which he constantly refers. If O'Curry may be pardoned for ignoring the theories of modern ethnologists, his editor must be liable to the charge of pushing them to an extent never anticipated by their author. According to the Introduction, the Milesian settlers in Ireland formed an aristocracy, dwelling among *serfs*, who represented the relics of the previous successive nationalities. These Milesians, or Celts, had very lately separated from the original stock of the Teutonic tribes. In bodily appearance they were identical with the tall, white-skinned, light-haired Teuton; their institutions were identical with those of the German race. It is laid down as a first principle, on which all the subsequent conclusions are based, not that all the Aryan tribes in Europe, springing from a common stock at some remote point of time, exhibited traces of their common origin in language and institutions, and also adopted very similar customs and usages, owing to the similarity of surrounding circumstances; but, that throughout all European nations of Aryan origin, not in any stage, but in all stages of their development, there existed an absolute identity in legal and customary usages; so much so, that the existence of any custom or law in any such community affords a presumption that a similar law or custom existed in every other similarly derived community. In this way he proceeds to complete his sketch of the Celtic land law, by filling up the enormous *lacunæ* in the works at present available as sources of information on the subject, with the land-law of the Anglo Saxons, or of any other nation or tribe that suits his purpose; and furnishes the Irish tribe with a complicated executive and an efficient administration, by attributing to the various ranks of society mentioned in Irish MSS. duties and rights derived from philological speculations, or from the transfer of some official from some other European tribal community.

And as regards the Land Law of Ireland under its native kings and chieftains, it seems to us unaccountable that the editor, while discussing this subject at much length, and ransacking, to judge by his notes and references, all the publications relating to this and kindred topics in nearly every European tongue, should not, even in his Preface, have referred to, or made the least use of, the two treatises on the relations of Landlord and Tenant, or *Ceile* and *Flath*, contained in the second volume of the 'Ancient Laws and Institutes of Ireland,' published in the year 1869—treatises which, with the tract on 'Social Connexions,' in the same volume, throw more light on the social condition of Ireland in early times than any other works ever yet given to the public. This overlooking or ignoring of these most important documents is the more extraordinary as the editor in his notes (page cxi, *et seq.*) adduces, as authority for some of his views, what professes to be a translation (not by O'Curry) of a portion of one of these treatises—a translation which we defy any man living, except possibly the translator himself and the editor, to make sense of.

In order to give some plausibility to his

theory of the grandeur and completeness of the legal and judicial system of ancient Erin, Dr. Sullivan asserts that, through various causes, the written laws of Ireland had, to a great extent, ceased to be enforced or understood, between the time when, as he says, "the courts were held in full state" and the beginning of the sixteenth century. This assertion he seeks to make good by the circumstance that it had become necessary to gloss so many words and phrases, and by (what he most strangely assumes) the confessed inability of a distinguished law scribe, in the beginning of the sixteenth century, to understand or explain the most important terms of a tract on the law courts. "Of the extent of this change (i. e., in the character and language of the laws), we have," he says, "some very curious and valuable evidence in an entry in a vellum MS., classed H, 3, 18, in the Library of Trinity College, Dublin, compiled by an industrious legal scribe in the county of Clare, between the years 1509 and 1511. In a fragment of a tract in this book, the various courts held in ancient Ireland, and the officials and different classes of suitors, are mentioned. The compiler attempts to give an explanatory commentary upon each court and the persons connected with it, but at length abruptly ending his commentary, he confesses his inability to do so in these *saive* words:—'I am the laughing stock of mockery in this anno, and it is in *Druim Gall* I am, 1509, the age of the Lord.' It is clear from what he has written (continues the editor) that he, descended from a family of lawyers of considerable repute, did not understand the organization, or even the functions, of the ancient courts of Ireland" (Introduction, p. xv).

This seems plausible reasoning, but it is most fallacious. The MS. referred to is not the work of any single scribe, but a miscellaneous collection of books or codices, on various subjects, by different scribes, and at different dates. The particular tract on the law courts ends abruptly, not because the writer confesses his inability to understand or explain the subject any further, but because the remainder of that portion of the collection is unfortunately lost. The entry so much relied on occurs at page 58, not at page 24, as is asserted. It is inaccurately copied, ludicrously mistranslated, and has no reference whatever to the subject-matter of the text. All these points could be easily proved to demonstration, did the space at our disposal allow it. We shall here deal with the two latter points.

That the entry in question has nothing to do with the matter treated of in the text may be easily shown. Every person familiar with Irish MSS. must be aware that the scribes were in the habit of noticing, on the margin of the page in hand, any occurrence of a remarkable nature that took place at the time, such as the death of some distinguished person, a plague or a famine, &c. Sometimes, and, indeed, most frequently, these marginal entries relate to the time and place of writing, and the name of the scribe. Sometimes they are mere remarks on anything that happened at the moment to come into the mind of the writer. That this practice was not confined to the Irish scribes at home, is plain from the case of the St. Gall copy of Priscian, so valuable for its stores of Irish glosses, respecting

which Zeuss observes: "Marginalium notatu dignæ sunt quedam tam latine quam hibernicæ, quæ non ad textum Prisciani pertinent, sed varias res de descriptione codicis, tempore vel aliis quæ scriptori in mentem veniunt, notant" (Gram. Celt. p. xiii. first ed.). Of this class, several specimens then follow, at the page referred to and following pages, e. g., "hucusque calvus patricii depinxit; tempus est prandii; ingann membrum istana adub (parchment is scarce, the ink is thin)." Similar examples might be adduced in abundance from MSS. in Great Britain and Ireland. We shall give but one. At the bottom of page 36 of the MS. marked H 2-15, in the Library of Trinity College, Dublin, there is an entry to this effect:—"1,350 years from the birth of Christ; and this is the second year from the coming of the plague into Ireland. I have written this in the twenty-first year of my age. I am Hugh, the son of Connor MacEgan, and whoever reads it, let him offer a prayer for my soul." For similar entries, we may refer to pp. 25 and 450 of H. 3-18, in the same Library, and to folio 11. b. of the MS. Egerton 88, in the British Museum. Surely no cautious writer who had not a theory for which he must seek some appearance of support would argue, from such marginal notices, that the scribe was incapable of understanding the text.

That the principal terms of the entry are wrongly translated, we shall prove by showing this to be the case as regards the first term. *Fúichela* (in old Irish *fúichid*) is the plural of *fúichaid* or *fúichid*, and means tribulations, sufferings or afflictions of any kind. It is the gloss on *tribulatio, passio, persecutio*, in the Würzburg Codex of St. Paul's Epistles (Gram. Celt. pp. 75, 991-992). It is used in the same sense in the Milan Codex, and is translated "tribulations" by that distinguished Celtic scholar, Dr. Whitley Stokes, ('Irish Glosses,' p. 100 n.). Hence it is clear that the entry of which so much has been made relates merely to some great or unusual calamities that occurred in the year mentioned, and not to a consciousness of inability on the part of the scribe to understand his text. Alas! theories of the kind put forward in this book, resting on such worse than sandy foundations, have more than once, in the past, made Irish archaeology "a laughing stock of mockery," and brought real Irish scholarship into unmerited discredit.

Another portion of the evidence relied on to sustain the editor's theory of the Legal System, &c., of Ancient Erin is this. At p. 479, vol. iii., an *Oc-Aire* (one of the chieftain grades) is thus described: "*Oc-Aire*, his *Aire-ship*, is higher. Why is he called *Oc-Aire*? From the youngness of his *Aire-ship*, howbeit it is from his grandaïre he has inherited property." Here it must be observed that the Irish, so curiously rendered, says nothing at all of a "grandaïre," or of "inheriting property," the meaning of the phrase being that the title was given "because he is now when he has taken up householdship," a sense in which the words "*gabais trebad*" are twice translated by O'Curry himself (p. 149, vol. iii.) At page cxxx of the Introduction the erroneous version is adopted, as may be inferred from the remark: "The *Oc-Aire* was considered as a new man, although he inherited property from his grandfather." O'Curry

(vol. iii. p. 26) says of the "*Og-Aire*," or young *Aire*: "He was required to have a fourth part in a ploughing apparatus," &c., and never appears to have had the remotest idea of any other origin of the title than the simple Irish word "*oc*," or in more modern form, "*og*," "young." But Dr. Sullivan, not content with this simple explanation, proceeds to develop philologically the *Oc-Aire* thus. In a note on the translation above referred to, he says: "It is very doubtful whether the interpretation given to '*oc*' in the text be correct. We find in the laws a class of officials called *Sicc oc*, in which *oc* certainly does not mean young, but appears rather to be connected with Gothic, *Oggjan*, to terrify; O.H. German, *alk*, discipline. If this suggestion be correct, the *Oc-Aire* was probably the crier of the court, who maintained order and arraigned the prisoners, &c." Having thus, on philological grounds, assigned a meaning to the term which had not occurred either to the author of the law tract or to Prof. O'Curry, he expands the idea, at p. cclxix of the Introduction, speaking of the guarantors of a certain court:—

"These guarantors are called *Sic Oc* in the passage quoted from the laws. In a note . . . I have connected one of these words, *Sic*, with Anglo-Saxon, *Seega*, *Sæg*, an ambassador, and with Old Frisian *Asega*, a judge. In another note I have suggested that *Oc* may be connected with Gothic *oggjan*, to terrify, &c. The functions of the persons called *Sic Oc* in the passage alluded to correspond fully to those of an ambassador and judge. It is, however, evident that the words *Sic Oc* are applied to the guarantors, as if to explain the grounds on which they had seats in the court, as opposed to the king-kings who sat there in their own right. This suggests a connexion between *Sic Oc*, or *Sicc Oc*, and the English law term 'sac and soke.' *Sac* or 'Sak' meant a cause arising in a *Soen* or 'Soke,' that is, in the manor or jurisdiction of a lord. The tenants of the lord were hence called *Soemen*, and as freemen owing suit to the manor court, they formed the *Leode*, or Irish *Fo-leith*—hence the term Court Leet given to such a court. A *Sic Oc* was, therefore, an *Aire* entitled to a *Fo-leith*, that is, to hold a court within his *soen* or manor. The guarantors of the *Taab Airecht* were, therefore, kings of *Tuatha*, &c.

Now, in the original the guarantors are not called by the name "*sic oc*." The text runs, "and sureties, i.e., *sic oc*, and guarantors, i.e., *sic oc*." It seems never to have occurred to the editor that the gloss simply means that the sureties should be people who would say "*sic oc*" (medieval Latin for "*sic hoc*"), and thus express their assent to the statement made by their principal!

By similar philological efforts aided by a liberal use of comparative sociology, the Irish chief is furnished with a chancellor and a complete staff of officials, while the rights of his subjects are assured by a Court of King's Bench, a Court Leet, and a Bench of Common Pleas. And the practice of the last-named court, we are informed, was the same as that of the English Common Law, viz., "by summons, attachment, and distress"; an assertion which may be correct as regards the Irish system, but which must certainly astonish every member of the Middle Temple. Other such feats of philological dexterity will be found at page cclxxiv, on the subject of the terms "*Bar*" and "*Bar-riester*," which are, of course, traced to a Celtic source; and at page cccclxxii, as to the Celtic origin of all the Indo-European names for breast armour.

Where, however, Dr. Sullivan escapes from his ethnological and philological mazes, and confines himself to subjects which his high professional attainments and practical antiquarian knowledge qualify him to discuss, he shows himself full of sound sense, and of accurate and extensive information; as in his disquisitions upon the ancient bronze weapons found in Ireland and elsewhere in Europe; upon the methods of dyeing, and the early buildings, of the Irish. It is, however, evident that in his treatment of some of these subjects he is hampered by the endeavour to conceal his complete dissent from O'Curry.

Although, on the whole, Prof. O'Curry's portion of the work is defective from the want of a kind of knowledge whereof he candidly disclaimed the possession, and his editor has entangled him in a labyrinth of learning as bewildering as Burton's '*Anatomy of Melancholy*,' still the work cannot fail to prove useful as a storehouse of information to those inquirers who already possess such an acquaintance with archaeology and philology as may enable them to make their way in safety through the quicksands that beset their path. And we venture to express a hope that, though the volumes before us may not prove thoroughly trustworthy as a guiding light to explorers of the remote and obscure past of Erin, they will not, like the speculations of Vallancey and Betham, serve as a beacon to warn future investigators from the perilous shores of Celtic archaeology and early Irish history.

Letters of Fa. Henry Walpole, S.J. (executed at York, 17th April, 1595), from the Original MSS. at Stonyhurst College. Edited, with Notes, by Augustus Jessopp, D.D. Printed for private circulation.

DR. JESSOPP, of Norwich, from whom the world expects the standard edition of the works of Donne, the celebrated Dean of St. Paul's, is now occupied in a work more nearly connected with the county in which he resides. It is a biographical work relating to the Walpole family, the chief figure in which is Father Henry Walpole, the Jesuit, executed at York in 1595, under the statute 27 Elizabeth, cap. 2, which made it treason for any Jesuit or seminary priest to be found in England. In looking for materials for this work, Dr. Jessopp, as we mentioned some time ago, applied to the Rector of Stonyhurst College, who responded with all courtesy, and allowed the necessary searches into the archives of the house. Dr. Jessopp found, and has now printed a series of eighteen letters from Henry Walpole, in Belgium, to Father Cresswell, in Rome, ranging from January, 1590, to October, 1591. Dr. Jessopp has also printed a Latin letter from Walpole to the Rector of the English College at Rome, and a succinct Latin account of his life, written with his own hand in the Album of the Tournai Noviciate of the Society of Jesus. The letters are of little value from a literary point of view. Yet Henry Walpole could write decent verse; his elegy on Campian proves that; and his prose was good and vigorous, as is shown by Parsons's book on the Succession, half of which was translated and arranged by Walpole from the Latin of Parsons and the notes of Sir

Francis Englefield. Historically, the letters refer to no great event, but they bristle with allusions to all kinds of persons, and Dr. Jessopp has succeeded, in almost every instance, in telling us something of the persons referred to. Dr. Jessopp knows quite well the real value of the letters; and he says he has no intention of using them as anything but as *apparatus* for the biographical work he has in hand. They are valuable, he remarks, "as illustrating the biography of the writer, and as such, and only as such, are they now printed."

As a specimen of editorial industry, Dr. Jessopp's little work shows what may be done by a person who knows where to look for what he wants. That he has failed to decipher the hieroglyphics of the letter of which he gives a photographic copy is not to be wondered at; a comparison of the letters would lead towards the conclusion that the sign "116" is Henry Walpole himself, "137" England, "164" Verstegan, "110," and others alluded to at p. 36, certain Jesuits. To his note on Brinkley, at p. 51, Dr. Jessopp might have added a note from Anthony A'Wood, who says of Parsons's 'Christian Directory,' "that the platform was laid to his hand by L. de Granada, and the penning by 'one Brinkley.'"

In one of his letters Walpole says to Cresswell—"It more imports God's Church to have of our nation Catholic soldiers than the others [Irish], though I wish both." Walpole was chaplain to the regiment of English which went over to the Spaniards at Deventer with Sir William Stanley. In 1590, many English had left, and only Irish recruits joined. Walpole regretted this, and in the sentence above quoted makes it clear to any one who can read between the lines that, in common with Allen, Parsons, and numbers of the other fugitives, he was looking forward to a Spanish invasion of England, in which this regiment might serve as the nucleus of a native army to be raised on English soil. So far as this goes, it will be hard for his biographer to clear him of the charge of treason, for which he was executed.

NOVELS OF THE WEEK.

Little Lady Lorraine. By Courteney Grant. (Bentley & Son.)

Broken Bonds. By Hawley Smart. 3 vols. (Hurst & Blackett.)

Jupiter's Daughters. By Mrs. Charles Jenkin. (Smith & Elder.)

LITTLE LADY LORRAINE is a pleasing young woman, who goes through a more than usually complicated series of sentimental situations. She has a first ideal love, the object of which is one Charlie Dalrymple; this love having come apparently to nothing, she contracts an immeasurable friendship with the ideal's intimate friend. Just as the friend finds out that he is ruined as to worldly wealth, both parties discover that they have grown too fond for friendship. They exchange confidences and part, the friend for foreign service, the lady for a course of literature, religion, and philanthropy, all of which proving vain, she secures tranquillity by marriage with the original ideal. That gentleman, who has returned at once to his allegiance and a peerage, scarcely finds himself secure in wedlock, when the paulo-post-

Platonic friend appears once more in the field. Tableau, and great searchings of heart. Matters culminate in an organ-loft, where the friend plays an eloquent voluntary. Backed by her feelings, the lady turns to flee, when her dress being caught on the staircase, she undergoes a dangerous fall, pregnant with unexpected consequences. For at the bottom of the stairs, anxious, impassioned, full of new and startling information, waits the ideal husband. He picks her up with the assistance of the friend, and a tedious illness and convalescence of the lady lead all concerned to a healthy estimate of their position. There is a counterplot which involves the fortunes of a literary genius and his Bohemian mother; the latter, the victim of a vulgar crime, who by force of character succeeds in winning something more than toleration from society. The book is fairly written, and is not unhealthy in its spirit; and little as is Lady Lorraine, we acknowledge that her history is not altogether improbable.

Capt. Hawley Smart is not quite in his usual form. 'Broken Bonds' has not the swing and verve which are the most conspicuous qualities of the author's writing. Partly he has over-weighted himself with a large digression into convict life, which he has evidently read up for the purpose, but which in his hands is merely miserable and sordid. Our admirably systematic reduction of the man into the machine, though a signally forcible method of impressing on the criminal the extent of his moral suicide, offers very properly but an arid basis of romance. Something of the poetic genius which can fathom pain is required from one who would touch with dignity even the most sinister, the dull victims of a convict prison. It is no disparagement of Mr. Smart's acknowledged merit to say that this most exceptional power does not belong to him. To that extent, his book is a failure, which is not counterbalanced by the humours of Mr. Blades the house-breaker, nor those of the "bibulous" old sea-dog, who rather overdoes his quotations from Dibdin. On the other hand, the fresh country-maid who enacts the part of heroine is all that can be desired; and her tragic death in saving her lover's life is conceived in a higher style of art than the author has hitherto attempted. Jennie is a gallant lass, and Mr. Smart, having more sympathy with women than with men, unless they be soldiers, has kindled his readers' interest in his central figure. But a very capable plot is inadequately sustained; his Dorsetshire peasants do not speak the language; his lady of the well and her attendant priestesses are anachronisms ill borrowed, perhaps from Sir Walter Scott. We fancy the book has been written too quickly; the plot being too elaborate in conception for his earlier style, its treatment lacks thoroughness, though we miss the old lightness of touch.

It is curious to observe the attraction which French domestic life has for English authoresses. Some of the prettiest little stories which have appeared during the last few years are examples of this, from 'The Village on the Cliff' downwards, though Miss Peard, Mrs. Jenkin, and one or two others, are not unworthy members of the school. It is also curious to notice how almost invariably these stories are tinged with a gentle melancholy, a

tone which is, perhaps, natural to English ladies when contemplating the results of the French system of marriage. Human nature is sufficiently alike everywhere to make it probable that a marriageable girl has seen somebody for whom she has a more romantic affection than she is likely to feel for the suitor who makes his proposal in the first place to her parents; while the average Frenchwoman is (we say it advisedly) far too virtuous, both by nature and by convention, to look for a solace to blighted affections in those unlawful love-affairs which English people, forming their notions from Parisian novelists, believe to be an inseparable accident of French married life. How far the popularity of Miss Thackeray's books may be a cause of the predilection which we have mentioned, may be an open question; possibly it has not been without its effect upon her sisters in her craft; but there are, probably, other reasons. In the first place, French provincial society is in a far more primitive state than the same thing in England. The country is much larger, and the means of communication much less developed, so that it has the picturesque character which over-civilization has destroyed among us, and a writer who can tell us about it, from personal experience, has the same advantage as one would have who had been an eye-witness of, say, the times of Queen Anne. Then, again, as it is unfamiliar to the majority of readers, little slips pass unnoticed, while its very simplicity renders description comparatively easy. Mrs. Jenkin seems to us to appreciate French nature well; though we think that she, like others, makes too much of the evils attending the "mariage de convenance." There is a good deal to be said for the French view, that the parents are quite as likely as the young people to be able to judge of the qualifications necessary to ensure happiness in a life-long partnership; and if it may be said that they are at times liable to be influenced by mercenary considerations, well, the same is not unknown among us, where the initiative usually rests with the parties principally concerned. In 'Jupiter's Daughters' there is a tolerable sketch of the modern French play, which might serve as an analysis of a good many. We must, however, demur to Mrs. Jenkin's view that Messrs. Sardou, Augier, and the rest, are the greatest dramatists since the days of Molière. To mention only one name, has she never heard of Beaumarchais? There are one or two little slips of a superficial kind, which serve to show how hard it is to be accurate in details. Why does she give Berri the article which she takes away from Le Creuzot? and why does she write Zélie over and over again without its accent, when she gives a needless one to *lessive* and *concierge*? As to why the story is called 'Jupiter's Daughters,' that we leave to readers to find out.

BOOKS FOR CHILDREN.

Peeps Abroad for Folks at Home. By C. L. Mateaux. (Cassell, Petter & Galpin.)—This volume of slight sketches of travel in various parts of the world, profusely illustrated with not very new cuts, seems to be intended for boys of fifteen, and will be found suitable for them.

Elsie Dinmore.—Holidays at Roseland.—Elsie's Girlhood. By Martha Farquharson. (H. S. King & Co.)—Elsie Dinmore is a familiar name to a world of young readers. In the above three pretty volumes her story is complete, and it is one full of

youthful experiences, winning a general interest. The reader who remembers how, in her childhood, she was sorely tried and cruelly misunderstood, will not be sorry to find, in the last volume, Elsie's father looking for her, and finding her with a good and handsome Mr. Travilla, seated side by side, "Mr. Travilla with his arm about Elsie's waist and her hand in his. So absorbed were they in each other, that they had not heard his approaching footsteps." To such complexion does the very best of daughters come; and an affectionate father loses ground after a young fellow with (or without) a moustache once gets a footing within the family circle. Such things happen to good little girls, with soft eyes and soft words for cross governesses and other disagreeable people, when those little girls grow up, and keep that double softness for more interesting individuals.

The Falcon Family; or, Meta and Willy: a Tale of Two Birthdays. By the Rev. H. O. Adams. — *Tilly Trickett; or, Try.* By Mrs. Henry Keary. — *What Katy Did.* By Susan Coolidge. — *Seven to Seventeen; or, Veronica Gordon.* By M. M. Bell. — *The Children of the Pear-Garden, and their Stories.* By Eleanora Louisa Hervey. — Messrs. Warne & Co. have published the above five contributions to the Christmas and New Year's literature; but, with the youthful public, to whom they are addressed, they are likely to be popular beyond mere times and seasons. 'The Falcon Family' contains two strictly moral tales, but, as Willy says, with "awful fun" in one of them. 'Tilly Trickett' makes more than one "try" to be good before she succeeds. 'What Katy Did' to become the heart of the house is well told by one who is a "child with the children," and has not forgotten children's ways and feelings. In 'Seven to Seventeen,' Veronica Gordon is a true young heroine in a story that has some stern reality as well as romance in it. Veronica shows her common sense early, by pronouncing 'Tékémaque' stupid, and Tyder's 'Lectures on History' the dullest book she had ever read. Veronica would not have had sense enough to have discovered this if she had been herself put under the school-room pressure of 'Mangnall's Questions.' All the above are, more or less, "good"; but no other word than "capital" is applicable to Mrs. Hervey's batch of stories called 'The Children of the Pear-Garden.' From the first page, in which we hear of the magpies gathering together once a year from all parts of the world, to the last, in which we are left uncertain whether the Emirs and Bashaws are still spinning round or have come to a stop, the interest does not cease. The prose is graceful, and the flashes of poetry are such as might be expected from Mrs. Hervey's practised hand. Her name is among the names of story-tellers that will be dear to children.

Where there's a Will there's a Way; or, Science in the Cottage: an Account of the Labours of Naturalists in Humble Life. By James Cash. (Hardwicke.) — Any one walking through the humblest of the streets of London may, if he look about him, be surprised by the taste for nature to be seen in abundance. Scarcely a window will be without a bird or a plant, or a flower or a flower-pot, in testimony of a love for flowers when the owner of the pot can get them. But there are tastes beyond these, the carrying out of which raise those who cultivate them to a level with philosophers. Mr. Cash has done well in putting together the stories of men who, in despite of hard daily labour and the narrowest of means, have found time to become naturalists, botanists, mathematicians, or to win triumphs in pursuits equally useful and elevating. The only fault of Mr. Cash's book is, that it is too short.

Fables and Fancies. By Beata Francis. (Isbister & Co.) — This pretty volume, illustrated by Zwecker and others, contains a "baker's dozen" of very amusing stories, or, as the title-page calls them, 'Fables and Fancies.' They all carry a moral with them, and the moral generally is, that content and making the best of things are far better than grumbling, or suffering without attempt at bettering matters. The neglected toad came to think that the world is a very good world

even for toads. We can commend the volume throughout.

Peregrinations in the Polar Seas: True Stories of Arctic Adventure and Discovery. By Mrs. Chisholm. (Murray.) — This is a useful little book, written with a most laudable object. It is desirable that the rising generation should be made acquainted with the deeds of daring, the adventures, and the successes of English maritime explorers; and it is all the better when this can be done in a pleasant and amusing form. The exploits of our Arctic worthies are fully as entertaining as any tales of fiction, while a sound knowledge of them, acquired at an impressionable age, is calculated to do much good hereafter. Mrs. Chisholm has performed her task well. Her little volume contains a good summary of the old searches for the North-West Passage, of the voyages of Parry and Ross and Franklin, and of the exploits of the Arctic search expeditions; and the information is agreeably conveyed in the form of dialogues, a method which has always been popular with young people. We can recommend this little volume, which is illustrated with numerous wood engravings and maps, as an entertaining as well as an instructive book for young people.

Peter Parley's Annual for 1874. With Eleven Coloured Illustrations in Oil by Ben George. (Ben George.) — This Annual is gay without and within. The letter-press, however, seems to us rather tame. There is no exception to be taken to the moral tone of the book. The material of some of the stories is good; but the style in which they are written makes them flat and unsatisfactory. The pictures are spirited, and it may be that juvenile readers will not prove severe critics.

True to the End: a Story of Scottish Life. By the Rev. Dr. Ederheim. (Shaw & Co.) — Dr. Ederheim, we doubt not, preaches excellent sermons, but he has not the gift of telling stories. 'True to the End' is a stiff, dull, confused tale, with a good deal of exaggerated sentiment in it. The story fails in the first essential of a good story, it is not entertaining.

Nothing to Nobody. By Brenda. (Shaw & Co.) — 'Nothing to Nobody' is a very pretty story, which would be still better if there were not an occasional imitation of Dickens. It shows how a poor little mite of humanity, who begins life with nothing but the virtue of instinctive honesty, is, by the kindness of a lady, taken to a ragged school, and taught to know and to do what is right. The good ground of her character is cultivated, and, from being a miserable little thing, belonging to nobody, she becomes a treasure of a servant maid, whose honesty is supplemented by kindness and helpfulness towards others, and she finds friends wherever she goes. The story is well told, and may serve as a gift-book either for rich children or for poor children; both will find something to interest them.

Verena; or, Safe Paths and Slippery Byways: a Story of To-Day. By Emily Sarah Holt. (Shaw & Co.) — Those who have read 'Isolt Barry' and 'Robin Tremayne' will not be surprised to find Mrs. Holt carrying her strong Reformation views into the conflict of the creeds and opinions of the religious world of the present day. Her researches into State Papers having shown her what dangers and difficulties the Reformers had to encounter in their struggles for freedom of conscience, she is not likely to feel much patience with the tendencies of the Ritualistic portion of the Church of England, nor yet with the growing prosperity of the Church of Rome in this country. Her book is directed against both these parties, and a very able and uncompromising antagonist she is. Her characters are all well drawn; but there are so many threads in her story, that they are somewhat difficult to follow. The book is well written, but we would have preferred to hear something more of the fortunes of Isolt Barry.

At School with an Old Dragoon. By Stephen Mackenna. Illustrated. (H. S. King & Co.) — This book is simply a collection of stories, supposed to be related by an ex-Captain of Dragoons, and interesting stories they are. Exciting, without

being improbably sensational, and without containing one atom of love-making, they are just such a budget of fire-side tales as an old officer who has fought in many countries might be supposed to relate for the amusement of his stay-at-home friends. Most of the stories have, through the narrator, who is supposed to have been more or less mixed up with the events which he describes, a sort of connexion with each other. Still each of them may be separately taken without disadvantage. The variety of incidents is great, but nearly all are connected with war. We are given an episode or two in the first Carlist war, a brush with American raiders in Canada, the siege of Kars, the battles of Meeanee and Chillianwallah, the capture of a pirate stronghold in the Indian Ocean, and a hardly-won victory at the Cape. Besides these, there is a capital description of the effect of superstition on a trumpeter, an anecdote of the cotton-pest at Bombay, and a most humorous account of the manner in which two middies were cheated by a Chinese merchant, and how they punished him for his rascality. The adventures of an English lancer in Sir De Lacy's legion during the Carlist war, is particularly interesting at the present moment, when the old drama is being played once again in precisely the same theatre as that on which it was represented thirty-seven years ago. The constitution and sufferings of the legion are depicted in melancholy, but, we believe, most accurate colours. Sir De Lacy's force was, our author tells us, "an undisciplined mob of the worst class of raw recruits," who found themselves "on Spanish soil, under the command of an undisciplined mob of officers," who, knowing nothing whatever of organization, and entirely ignorant of their military duties, were almost as unfit to command as their soldiers were to serve. The outline of the disastrous battle of Chillianwallah, which certainly was much more like a defeat than a victory, is tolerably well known, but everyone is not aware that the unfortunate panic of the 14th Light Dragoons in that action was caused by an order to retreat given by mistake. We do not pretend to say that our author's account of the affair is literally correct, but we are able, on the authority of an officer of the regiment who was present on the occasion, to state that it is substantially accurate. Apropos of Indian stories, we advise our author the next time he ventures to give them to avoid Indian phrases, or else to consult some Anglo-Indian officer. He will thus avoid some obvious errors. In one of the illustrations, a tulwar is depicted as a dagger; in another place, a young unmarried lady is described as the "Chotee mem sahib," instead of as "the Missy babe"; and in a third, a village is rendered as a "gawn," instead of a "ganw." These are, however, slight defects in a book admirably suited for desultory reading, and which combines in no slight degree information with amusement.

Wroxy College. By Rev. H. C. Adams. (Routledge & Sons.) — Mr. Adams's books for boys are so well known, and one story of school life is, on the whole, so like another, that we need merely say of this one, that it will no doubt answer its purpose admirably. The only distinctive feature about it is the courage with which the author has defied poetical justice, and followed probability and common experience in making his hero unsuccessful, while the boy who can do everything that he chooses (there are such), and is consequently less popular, gets all the luck, even the favourite incident of unfair dealing in examination resulting only in his greater exaltation, instead of, as usual, in his abasement. If Mr. Adams will write another book to teach that bullies are not always, nor even generally, cowards, he will have done something towards exploding two school-boy superstitions which most of the books written for them hitherto have tended to foster, while there is no fear that the conceited young Crichton or the petty tyrant will ever become popular types of character.

Ivan Papof, the Russian Peasant: a Tale

founded on Facts. By the Author of 'Biddy, the Maid-of-all-Work,' &c. (Oliphant & Co.).—'Ivan Papot' is a pretty little tale, such as children delight in, who are not allowed access to the more sensational specimens of juvenile fiction. Its hero is a Russian peasant boy, who overcomes all manner of difficulties in his struggle for primary education, being much assisted therein by the fortunate proximity of a bell-ringer, who, although a Russian by birth, has Scotch blood in his veins. After he has educated himself and grown up, he performs many noble deeds, and finally becomes a martyr in a good cause, bringing about, by the self-sacrifice which closes his life, a change in the opinions of his noble master, who thereupon sets free all the serfs on his estates, and so turns them from a down-trodden, treacherous race into a thriving independent peasantry.

The Three Sisters. By Mrs. Perring. (Routledge & Sons).—The style of 'The Three Sisters' is stiff and somewhat sentimental. The story is quiet and commonplace, with no harm in it.

Bed-Time Stories. By Louise Chandler Moulton. Illustrations by Addie Ledyard. (Boston, Roberts Brothers).—The ideas in some of these little American stories are pretty; but the language lacks simplicity,—indeed, it would be too stilted for the most grown-up book that ever was written. The little American touches of local colouring give them a novelty, which English children will probably like. The illustrations, if not remarkably good, are by no means ugly.

Blanche and Beryl; or, the Two Sides of Life. By Madame de Stolz. With Illustrations by Emile Bayard. (Routledge & Sons).—'Blanche and Beryl' is a translation from the French nicely executed. There is an absence of simplicity in the story which will strike English readers. The illustrations are clever, the figures of the men, women, and children are all French. The incidents are all of French life, and the human nature is—we were going to say—French also; but human nature is the same everywhere, only it is differently dressed.

Ned's Search. By M. H. Holt. (Marlborough & Co.).—'Ned's Search' is a tale of ragged children, their troubles and difficulties, brightened by the City Missionary and the ragged school. It is a pretty story of its kind, and young people full of presents and pleasures may find their hearts moved to help those who suffer so much and enjoy so little, and who have so much need of help.

What Katy did at School. By Susan Coolridge. (Boston, Roberts Brothers).—Katy is an American girl, and the school is an American school. It is a pleasant, lively story. English girls can make acquaintance with their cousins over the sea, and we think they will become very good friends, though, of course, the ways and manners differ somewhat from those at home.

The Story of Waterloo; or, the Fall of Napoleon. (Edinburgh, Nimmo).—Boys like to know something more of the details of Waterloo, and how it was brought about, than that "it was a famous victory." This little book tells the story well and intelligibly, and will, perhaps, induce them to read history when they grow older.

OUR LIBRARY TABLE.

PERHAPS one of the most striking phenomena with which a contemplative traveller in the East meets, is the indefatigable industry of his fellow tourists. Elsewhere the ordinary Englishman out for a holiday, submits to the fatigue of "doing" the various show places on his route, walks catalogue in hand, through a picture-gallery or ticks off in his Murray a few feudal castles, as though they were "on view," and he intended making a bid for the lot as they stand; and having conscientiously performed these arduous duties, he deems that he has earned his dinner at the table-d'hôte and *dolce far niente* in the evening. Not so the Eastern tourist; Mr. Cook's or Mr. Gaze's thralls must not only, after their day's work is done, apply themselves industriously to their Murray and Cruden's Concordance to prepare them for the

holy places of the morrow, but they must sit up at night writing out elaborate diaries, and committing to paper the stock sentiments which "Holy Land on the brain" invariably inspires. All these lucubrations are at the time of writing intended for the astonishment and instruction of the world, but the discrimination of publishers for the most part spares it the infliction. It is fortunately seldom that such books as Mr. Maughan's *Alps of Arabia* appear, to swell the long, long list of literary fatuities. On opening the work we find presented to us a map, illustrative of the author's route, and consisting of a very simple outline of the Red Sea and the Mediterranean, the remaining portion (which we suppose represents the "Alps of Arabia") being left blank with the exception of a zigzag line, along which are dotted some twenty or thirty of the most familiar names of places on the ordinary route from Egypt to Palestine *vid Sinai*. The author "was early brought up in a most prosaic and matter of fact profession," and "an illness having caused a break in the continuity of his business career, he thought that a tour in the East would be a pleasant and profitable mode of passing a certain portion of his time." In order to prepare himself for his journey, he appears to have purchased a volume of Burckhardt and a Murray's "Handbook," by Mr. Porter. These works he evidently imagines to be inaccessible to the ordinary reader, for he proceeds with all gravity to quote page after page of each with the introductory formula, "Porter is of opinion, &c.," or "Burckhardt found, &c.," as though he were opening up for the first time some hitherto undiscovered treasures of literature. Now we must protest against this style of composition, for although we cannot blame either author or publisher for merely issuing a volume of platitudes, yet we do object to being induced by an attractive cover and a title which gives promise of geographical information, to purchase a *rechauffé* of a handbook which we could buy for a few shillings, and from which we could obtain the required information undiluted with stale sentiment. "The Alps of Arabia" is a catch-penny misnomer; the book is painfully dull; the style is laboured and inelegant; it covers no single foot of new ground, and it does not contain, from cover to cover, a single piece of information that has not been told over and over again, and better told, by Mr. Maughan's predecessors. Messrs. H. S. King & Co. are the publishers of this valuable volume.

We have received from Mr. William Mullan, of Belfast, *Derry and Enniskillen in the Year 1689: the Story of some famous Battle-Fields in Ulster.* By Prof. Thomas Witherow, of Magee College, Londonderry.—In this handy little volume, the author has, he informs us, combined into one narrative the substance of three original accounts of the siege of Londonderry, and of a number of contemporary pamphlets. Prof. Witherow, of course, writes from a Protestant point of view, and with the strongest sympathy for the defenders of Derry, but he is candid and discriminating in his judgments, and seems to have made, on the whole, a fair, though not perhaps a very artistic, use of his materials. One or two points in style we might take exception to. The book is illustrated by woodcuts, and old maps of Londonderry and Enniskillen as they were in 1689, reproduced from Harris's 'Life of William the Third.'

SIR BERNARD BURKE'S handsome volume is the first of the peerages to appear this year. So far as we have been able to examine the present issue, it seems to have been revised with care and accuracy, while the general "get up" of the volume reflects credit on its publisher, Mr. Harrison.

THE *Commercial Law Annual*, 1874, issued by Mr. W. Cate, will, no doubt, as it increases in years, contain, like other similar works, an increasing amount of information. It already contains a budget of useful things, which will recommend it, not only to those engaged in commerce, but also to the general public. Without reprinting here the table of contents, we cannot give an entirely adequate idea of its scope; but we

may mention that it contains, among numerous other useful things, forms of bonds, bills, and other commercial documents, tables of currency, interest, commission, &c., and a complete summary of the commercial legislation of the year, besides various matters of legal record (such as registered bills of sale, bankruptcies, and the like), which must be consulted elsewhere, if not in the pages of the 'Commercial Law Annual,' by all whose business requires them to rely on the credit of others. The volume is small, handy, well-printed, and has an excellent table of contents. It is a book which ought certainly to be encouraged. We should advise the editor to be very careful as to the selection of the acts, and portions of acts, which he includes in his summary of the law; some few which are there might be omitted, while, on the other hand, cap. 18, 54, 75, and 89, of the last session of Parliament, might perhaps have been included with advantage. We willingly admit, however, that this selection is a matter of judgment, in which no two people, perhaps, would entirely agree. The tariffs of duties of the Customs and Inland Revenue, and a summary of the ordinary taxes incidental to metropolitan humanity, might have found a place. We have nothing further to remark, except that we wish this little annual success, and that Easter and Whit Mondays are not holidays at the Custom House.

We have on our table *Liberty and Law under Federative Government*, by B. A. Hill (Trübner).—*The Income Tax Laws*, by S. Dowell, M.A. (Batterworths).—*On Building Contracts*, by E. Jenkins and J. Raymond (King).—*A Compendium of English History*, by H. R. Clinton (Chapman & Hall).—*A History of the Holy Eastern Church*, translated and edited by the Rev. G. Williams, B.D. (Rivingtons).—*The Campaigns of Napoleon*, 'Marengo,' edited by E. E. Bowen, M.A. (Rivingtons).—*The Pursuivant of Arms*, by J. R. Planché (Chatto & Windus).—*Numismatic and other Antiquarian Illustrations of the Rule of the Sassanians in Persia*, by E. Thomas (Trübner).—*The Coal-Fields of Gloucestershire and Somersetshire*, by J. Anstie, R.A. (Stanford).—*The Chemical History of a Candle*, edited by W. Crookes (Chatto & Windus).—*On the Various Forces of Nature*, edited by W. Crookes (Chatto & Windus).—*Science and Art Department Series of Text Books, Natural Philosophy*, edited by S. B. J. Skeritch (Murby).—*A Manual of Public Health*, by W. H. Michael, W. H. Corfield, M.A. M.D., and J. A. Wanklyn, edited by E. Hart (Smith & Elder).—*An Outline Study of Man*, by M. Hopkins, D.D. LL.D. (Hodder & Stoughton).—*The Unity of Natural Phenomena*, from the French of M. E. Saigey, edited by T. F. Moses, A.M. M.D. (Boston, Estes & Lauriat).—*Handbook for Hospital Sisters*, by F. S. Lees, edited by H. W. Acland, M.D. (Isbister).—*Sahara and Lapland: Travels in the African Desert and the Polar World*, by Count G. D'Alviella, translated from the French by Mrs. C. Hoey (Acher).—*Wonders of the Yellow-stone Region*, edited by J. Richardson (Blackie).—*Around the World in Eighty Days*, by J. Verne, translated by G. M. Towle (Low).—*The Myroure of Ours Ladye*, edited by J. H. Blunt, M.A. (Trübner).—*The Life of St. Vincent de Paul*, edited by the Rev. R. F. Wilson, M.A. (Rivingtons).—*Griffith's Guide to the Iron Trade of Great Britain*, by S. Griffiths (Griffiths).—*The King's Banner*, by Mrs. G. Cresswell (King).—*Equitation for Ladies*, by Lieut. F. A. Stubbs (Hamilton).—*The Toys of the Little Folks of All Ages and Countries*, by W. H. Cremer (Cremer).—*Endless Mirth and Amusement*, by C. Gilbert (Dean).—*Byways of Two Cities*, by the Author of 'The Romance of the Streets' (Hodder & Stoughton).—*Business*, by a Merchant (Edinburgh, Edmonston & Douglas).—*The Golden Treasury of Thought*, by T. Taylor (Chatto & Windus).—*The Hebrew Christian Witness*, Vol. 1873 (Stock).—*The Fairy Family*, by A. MacLaren (Macmillan).—*Sybil's Book*, by Lady Barker (Macmillan).—*Sybil's Friend and How She Found Him*, by F. Marryat (Routledge).—*Franziska; or, the Felsheim Family*, by S. M. S. Clarke (Edinburgh, Oliphant).

—*Cupid and Choe-Choe*, by L. M. Alcott (Low),
 —*The Story of the Wanderer*, by the author of
 'Down in Dingshire' (Seeley),—*Doctor Dunbar*,
Elsie's Trial, and *Bell Maitland*, by M. G. Hogg
 (Edinburgh, Oliphant),—*A Diamond in the Rough*,
 by the Rev. J. Barfoot (Clarke),—*The Children of*
Elfdand, by F. J. Paul (Warne),—*Tales of My*
Dragoman, by W. A. White (Hodges),—*The King*
Eliphus and Philoctetes of Sophocles, by L. Camp-
 bell, M.A. LL.D. (Blackwood),—*Poems and Songs*,
 by J. A. Colwyn (Privately Printed),—*Gerard's*
Monument, and Other Poems, by E. Pfeiffer (Trubner),
 —*Songs for Music*, by Four Friends (King),—*Metrical*
Translations from Greek and Latin Poets,
 and *Other Poems*, by R. B. Boswell, M.A. (King),—*Cosmos*,
 a Poem (King),—*The Millennium*, an
Epic Poem, by E. F. Hughes (Melbourne, Hughes),
 —*The Children's Garland*, by C. Patmore (Mac-
 millan),—*Home Songs for Quiet Hours*, edited by
 the Rev. R. H. Baynes, M.A. (King),—*The Sacred*
Anthology, collected and edited by M. D. Conway
 (Trubner),—*A Book of Sacred Song*, compiled by
 the Head Master of a School Board School
 (Kempster),—*Fifty Sermons*, by Rev. T. de Witt
 Talmage, D.D. (Dickinson),—*Sermons on the Epistle*
to the Galatians, by S. Pearson, M.A. (Clarke),—*Until*
the Day Dawn, by M. E. Browne, M.A.
 (King),—*Common Sense in Religion*, a series of
 Essays, by J. F. Clarke (Trubner),—*The Epistle of*
the Apostle Paul to the Romans, a new translation
 with notes, by J. H. Godwin (Hodder & Stoughton),
 —*The Soul in its Probation*, by F. N. Oxenham,
 M.A. (Rivingtons),—*A Commentary on Ecclesiastes*,
 by the Rev. T. P. Dale, M.A. (Rivingtons),—*The*
Wise Men, by F. W. Upham, LL.D. (Hodder &
 Stoughton),—*Sermons*, by S. S. Candlish, D.D.
 (Edinburgh, Black),—*Points*, from the writings of
 T. De Witt Talmage, D.D. (Hodder & Stoughton),
 —*Harlem Conferences*, by the Rev. F. W. Kings-
 ford, M.A. (King),—*A Short Apology for the Book*
of Common Prayer, by G. J. Brown, M.A. (Riving-
 tons),—*The Silence and the Voices of God*, with
 other Sermons by F. W. Farrar, D.D. (Macmillan),
 —*Le Bon Vieux Temps*, by Comte Ag. de Gasparin
 (Paris, Levy),—*Studien und Skizzen zur Geschichte*
der Reformationzeit, by W. Maurenbrecher
 (Trubner),—and *Vorlesungen über Shakespeare*, by
 Fr. Kreyssig, Vol. I. (Williams & Norgate).

LIST OF NEW BOOKS.

Theology.
 Birthday Scripture Text-Book in French, 32mo. 2 s.
 Dictionary of Sets, edited by Rev. J. H. Hunt, roy. 8vo. 36 s.
 Newman's (F. W.) *The Soul, its Sorrows and its Aspirations*,
 5th edit. cr. 8vo. 3 s. 6 d.
 Theologia Germanica, translated from the German by S.
 Winkworth, 18mo. 4 s. 6 d.
 Winchester Diocesan Calendar, 1874, 12mo. 1 s. 6 d.
 Wigram's (A. S.) *Prayer-Book*, with Scripture Proofs, 3 s. 6 d.
Law.
 Galat's Commentaries, translated, with Notes, by Abdy and
 Wacker, new edit. cr. 8vo. 16 s.
Fine Art.
 Wood's (A.) *Ecclesiastical Antiquities of London*, 12mo. 5 s. 6 d.
Poetry.
 Stedman's (C.) *Poetical Works*, Complete Edit. 12mo. 12 s. 6 d.
History.
 Bartlett's (B. R.) *History of Germany*, cr. 8vo. 1 s. 6 d. 6 s.
 Dickens's Life, by Forster, Vol. 3, 8vo. 16 s.
 Gould's (Rev. R.) *Lives of the Saints*, Vol. 6, cr. 8vo. 7 s. 6 d.
 Johnson's (S.) *Life and Correspondence*, by E. Beardsley, 12
 Moyle's Life and Death of John of Barneveld, 2 vols. 24 s.
 Newman's *Apologia pro Vita Sua*, new edit. cr. 8vo. 4 s.
Geography.
 Gilfe (C.) *Oxford and Cambridge Geography*, 12mo. 1 s. 6 d.
 Hutchinson's (T. J.) *Two Years in Peru*, 2 vols. 8vo. 28 s.
 Macrae's (Rev. D.) *Americana at Home*, new edit. cr. 8vo. 5 s.
 Schweinfarth's (Dr. G.) *Heart of Africa*, translated by E. K.
 Frewer, 2 vols. 8vo. 42 s.
Philology.
 Euripides, *Scenes*, from Rugby Edition, by A. Sidgwick, the
 Alceste, 12mo. 1 s. 6 d.
 Gesenius's *Student's Hebrew Grammar*, by E. Roediger, 2nd
 edit. 8vo. 7 s. 6 d.
 Morrell's (J. R.) *European Literature, Middle Ages and*
Modern Times, cr. 8vo. 2 s. 6 d.
 Follen's (M. P.) *Choix de Lectures, de la Littérature Fran-*
çaise, 2nd edit. 12mo. 3 s. 6 d.
 Schiller's *Jugendtrau von Orleans*, with Notes, &c., by W.
 Wagner, 12mo. 3 s. 6 d.
 Schreiner's (F.) *Notes on Cicero's Oratio Pro lege Manilia*, 1/
 Sharpe's (S.) *Short Notes, to Accompany a Revised Translation*
of the Hebrew Scriptures, 12mo. 2 s. 6 d.
 Virgil's *Æneid*, Book I, Literally Translated by an M.A., 1/

Science.

Canty's (H. R.) *Diseases of the Skin*, 8vo. 12 s. 6 d.
 Cox's (E. W.) *What Am I?* Vol. 2, cr. 8vo. 10 s. 6 d.
 Gelkio's (J.) *Great Ice Age*, 8vo. 24 s.
 Hamilton's (J.) *Lectures on Syphilis and Venereal*, 8vo. 6 s. 6 d.
 Madden's (T. M.) *On Change of Climate*, 3rd edit. cr. 8vo. 5 s. 6 d.
 Madden's (T. M.) *The Spas and their Use*, 3rd edit. cr. 8vo. 5 s. 6 d.
 Packard's (A. S.) *Our Common Insects*, cr. 8vo. 12 s. 6 d.
 Schorlemmer's (C.) *Manual of the Chemistry of Carbon Com-*
pounds, 8vo. 14 s. 6 d.
 Smith's (E.) *Handb., a Handbook for Households*, &c., 3 s. 6 d.
 Wilson's (A.) *Student's Guide to Zoology*, 12mo. 6 s. 6 d.
 Wollman's *Handy Book of Mental Arithmetic*, 12mo. 1 s. 6 d.
General Literature.
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THE ROMAN CATHOLIC SCHOOLS OF ENGLAND.

I.

THE higher education of English Catholics is a subject which has been brought under public notice in various ways during the last few years. It may possibly help to clear away a few of the misunderstandings and difficulties which embarrass the question, if some of the essential distinctions which must ever exist between the training of the young Roman Catholic and the young Protestant are pointed out. I shall make no attempt to discuss the vexed question of University Education for Catholics, but simply confine myself to the schools and colleges at present in existence.

But I must premise that the variation in the systems pursued in the principal Catholic schools is almost as great as in the public schools familiar to the reader, and that it does not at all follow that what is true of one can equally be applied to all; but, at the same time, there are certain distinctive characteristics which belong to the Roman Catholic system, as such. The Roman Catholic theory of education is based on different principles, and therefore must pursue a different method from the Protestant; it takes a different view of life, and therefore must train its children differently for their struggle through the world; it has a different conception of liberty, of utility, of the relations of Church and State, of the end to be aimed at in government, and these different conceptions necessarily affect even the details of its moral discipline and mental training.

This is the essential source of the difference between the education of Eton or Marlborough on the one hand, and Stonyhurst and Oscott on the other; but there is also an accidental circumstance which makes this variation greater than it would otherwise be. Roman Catholics have had a hard struggle during the last 300 years; their country has almost disowned them, and has forced them to look for friends, education, sympathy, and often for the very means of existence to foreign countries. This has been in many ways an advantage; it has given a cosmopolitan character to Catholic education; it has given great facilities for the acquirement of foreign languages; it has obviated

insularity, and has destroyed prejudice, but at the same time it has isolated the Catholic body, to some extent, from English ideas and English sympathies. Practically it is found to be a difficult thing to train on the same system the young Saxon and the young Gaul or Spaniard; and yet it has been necessary to do this, both abroad and, of late years, in England. For a long period it was almost necessary for the Catholic gentry to send their boys to Continental colleges; of late years the Catholics of Spain, of France, of South America, have pressed for admission into the Roman Catholic schools which have been developing themselves in England. It is no easy matter to adapt the same system to the independent, manly, self-reliant English boy, and to the more pliant, passive, though at the same time more fiery character which belongs to Continental and Southern blood. Any one who has taken in hand the common education even of English and Irish boys must be aware of the great difficulty of handling them together.

A third point, which it is well to bear in mind, is that boarding-schools for young boys are contrary to Catholic ideas of wholesome education. They have been termed, by an eminent Catholic, "necessary evils." The loss of the mother's influence, of the softening character of home life, of the domestic happiness which is so powerful to mould the young nature into a healthy shape, is considered as an irreparable privation. Ignatius Loyola, who, at all events, had a masterly acquaintance with character, and with the means of its development, seems never to have contemplated boarding-schools as possible. The Roman College, which is, to a certain extent, the model of a Catholic school, is essentially a day-school. St. Francis Xavier's College at Liverpool, a large day-school of some 250 boys, is, from a Catholic point of view, most successful in its training and influence. In purely Catholic times, boarding-schools were unknown; and although it is true that universities in some degree supplied their place, yet it was not, in general, until boyhood was over, or well nigh over, that the young student bade farewell to his home circle. The long holidays of the great public schools of England are, perhaps, a testimony to the necessity of home influence; and although it would be a departure from my subject to discuss the general question, yet I may at least say that the public opinion which so often practically rules a large school, is but a poor substitute, in the formation of the mind and character of the boy, for the unconscious and conscious influence of the home circle. C.

UNSUSPECTED CORRUPTIONS OF SHAKESPEARE'S TEXT.

IN the group of Sonnets wherein the writer complains that his friend prefers the highly-coloured laudation of other poets to his true, though simply spoken, homage; wherein also he excuses himself for having been silent, and laments their separation, great liberties appear to have been taken with the text. For example, read Sonnet lxxxiv:—

Who is it that says most? which can say more
 Than this rich praise,—that you alone are you?
 In whose confine immured is the store
 Which should example where your equal grew.
 Lean penury within that pen doth dwell,
 That to his subject lends not some small glory;
 But he that writes of you, if he can tell
 That you are you, so dignifies his story.
 Let him but copy what in you is writ,
 Not making worse what nature made so clear,
 And such a counterpart shall fame his wit,
 Making his style admired everywhere.

You to your beauteous blessings add a curse,
 Being fond on praise, which makes your praises worse.
 The first thing which strikes us on analyzing these lines is the erroneous punctuation. The opening should read:—

Who is it that says most? which can say more
 Than this rich praise,—that you alone are you?
 and the two following lines should be pointed also as an interrogatory:—

In whose confine immured is the store
 Which should example where your equal grew?
 without which they are senseless.

Not satisfied with copying the mistakes of the Quarto in these instances, the latest editions of

Shakespeare's works make confusion worse confounded by terminating the eighth line with a comma instead of a full stop! A blunder the more remarkable as both Sidney Walker and I gave the original punctuation many years ago, and the late M. F. W. Hugo followed it in his translation: "—celui qui parle de vous, s'il peut dire que vous êtes vous, ennoblit ainsi son récit."

In line ten, I am much deceived if the word "worse" has not been inadvertently caught, in transcribing or composing, from the final line. My experience of the poet's style in the Sonnets teaches me to think he wrote—

Not making gross what nature made so clear.

some suitable antitheton to "clear," which means pure—

Then Collatine again by Lucrece's side
In his clear bed might have reposed still.

is indispensable, and *gross* is perhaps the most appropriate one. Compare—

You cannot make gross sins look clear.

Timon of Athens, act iii. sc. 5.

It may be questioned, too, whether "making" in this line and the twelfth can both be right; and even whether in the concluding line—

Being load on praise, which makes your praises worse.

something is not amiss.

In the immediately preceding Sonnet there is a repetition which the delicacy of Shakespeare's ear and taste would never have admitted:—

This silence for my sin you did impute,
Which shall be most my glory, being dumb;
For I impair not beauty being mute.

Instead of "being dumb" he perhaps wrote "thinking dumb," or "praising dumb." Compare Sonnet lxxxv.—

Hearing you praise'd, I say, 'tis so: 'tis true;
And to the most of praise add something more;
But that is in my thought, whose love to you,
Though words come hindmost, holds his rank before.
Then others for the breath of words respect,
Me for my dumb thoughts, speaking in effect.

In Sonnet xciv.—

The summer's flower is to the summer sweet,
Though to itself it only live and die,
But if that flower with base infection meet,
The basest weed outbraves his dignity.

read—

But if that flower with foul infection meet,
the word "base" having been caught from "basest" in the next line.

Since the above was written, I find that the "base" and "basest" in this place had offended Sidney Walker's admirably-tuned ear; and he asks, "Is it *base* that is wrong? or can Shakespeare have written *basest*, in the sense of poorest, most meagre, scantiest in flowers and leaves?"

Sonnet xcvi.—

How like a winter hath my absence been
From thee, the pleasure of the feeding year!
What freezings have I felt, what dark days seen!
And yet this time removed but summer's time;
The teeming autumn, big with rich increase,
Bearing the wonted burden of the prime,
Like widow'd womb after their lord's decease.
Yet this abundant issue seem'd to me
But hope of orphans, and unfather'd fruit;
For summer and his pleasure wait on thee,
And, thou away, the very birds are mute.

What is meant by "hope of orphans" in this place? I fail to make any good sense of the expression.

Query—

But crop of orphans, and unfather'd fruit:

This, however, is a mere conjecture, to be taken *quantum valent*. I have nothing to support it, but the construction seems to be:—"Wanting the fostering influence of your presence, all the rich promise of the fields and orchards appeared as untimely as children whose fathers had died before their birth." There may be a deeper meaning, which I have not yet fathomed, for intricacy of thought and expression was evidently the poet's aim in many of these short poems.

Sonnet cix.—

O, never say that I was false of heart,
Though absence seem'd my flame to quail;
As easy might I from myself depart
As from my soul, which in thy breast doth lie:
That is my home of love: if I have rang'd
Like him that travels, I return again
Just to the time, not with the time exchanged,—
So that myself bring water for my stain.
Never believe, though in my nature reign'd

All frailties that besedge all kinds of blood
That it could so preposterously be stain'd
To leave for nothing all thy sum of good.

In the last line but one, the word "preposterously" admonishes us to read *strain'd*; *preposterous*, in its old and true sense, meaning a deviation from the rational order of procedure, as here, by giving all for nothing. The misprint is probably due to the appearance of "stain" just above.

Sonnet cxvii.—

Accuse me thus:—that I have scanted all
Wherein I should your great desert repay;
Forgot upon your dearest love to call,
Whereto all bonds do tie me day by day;
That I have frequent been with unknown minds,
And given to time your own dear purchas'd right:

I am all but certain we should read:—

And given to them—

The sense is surely, "I have made myself the companion of strangers, and bestowed upon them the rights of friendship, which were due to you alone."

Sidney Walker, not suspecting any corruption, compares the use of time here with its occurrence in Sonnet lxx.—

So thou be good, slander doth but approve
Thy worth the greater, being woo'd of time;

but the next line,—

For canker vice the sweetest buds doth love,

and, indeed, the whole tenor of the Sonnet, serve strongly to prove that the true lection there is:—

Thy worth the greater, being woo'd of crime:

See, in confirmation of this conjecture, Sonnet cxliv., which has evidently some affinity with No. lxx., particularly in the lines:—

To win me soon to hell, my female evil
Templeth my better angel from my side,
And would corrupt my saint to be a devil,
Wooing his purity with her foul pride.

In Sonnet cxx., where the writer, while reproaching himself for his wilful absence and inconstancy, finds consolation by reflecting that his friend had at one time been guilty of the same transgression, there are two or three suspicious words:—

That you were once unkind to friends as now,
And for that sorrow which I then did feel
Needs must I under my transgression bow,
Unless my nerves were brass or hammer'd steel.
For if you were by my unkindness shaken,
As I by yours, you've pass'd a hell of time,
And I, a tyrant, have no leisure taken
To weigh how once I suffer'd in your crime.
O, that our night of woe might have remember'd
My deepest sense how hard true sorrow hits,
And soon to you, as you to me, then tender'd
The humble love which wounded become fits!
But that your trespass now becomes a fee;
Mine ransoms yours, and yours must ransom me.

In the seventh line, "tyrant" reads very like a sophistication of *tyrant*:—

And I, a tyrant, have no leisure taken.

Note the word "leisure," and the passage in Sonnet cxvii., just before—

That I have hoisted sail to all the winds
Which should transport me farthest from your sight.

In the ninth line, the word "our" is undoubtedly a misprint. Read—

O, that our night of woe—

There was no mutuality of woe on that occasion. The affliction was felt only by the neglected poet, not shared in by his neglecting friend.

I am not so confident that a change is demanded in the word "soon," line eleven, though sense and syntax would be bettered by reading—

And shame to you,—as you to me then,—tender'd, &c.

"The bitterness I felt at your infidelity might have reminded me how pained you would be at mine, and shame might have prompted me to offer you the solace of my contrition."

H. STAUNTON.

HAMATH INSCRIPTIONS.

22, St. George's Square, Jan. 24, 1874.

I LOOKED with some interest for the paper on the Hamath Inscriptions, by the Rev. W. Hays Ward, D.D., in the Palestine Exploration Society's Second Statement. I have perused it with some surprise, because, while he has added nothing to our knowledge on the subject, the only portion not under quotation from Mr. Dunbar Heath is derived without quotation from my own papers in

the *Athenæum*, &c. As to the source there is no question, for Dr. Ward refers to Capt. Burton's 'Unexplored Syria,' in which my Appendix is included. In vol. i. pp. 350, 351, 352, 354, 355, 356, 358, and 359, will be found the references to Hittaritic, brought together by Dr. Ward on his p. 25. Here, likewise, will be found my observations on the resemblance to Cypriote (vol. i. pp. 355, 359). Not to multiply instances, it is small consolation to obtain Dr. Ward's adhesion to my first determination, that these sculptures are inscriptions composed of characters.

HYDE CLARKE.

OUR OXFORD LETTER.

Oxford, Jan. 26, 1874.

THE Colleges re-assembled on Saturday, after a vacation nearly a week longer than usual. There is much to be said for a lengthening of the Christmas vacation, for it comes at a time when Oxford is perhaps one of the least attractive places of residence in England: the country around is generally a dismal swamp, and the town is always a filthy slough, and though we possess, among other blessings of civilization, a local Board of Health, it is probable that there are few places less favourable to health, as there are certainly few more depressing to the spirits, than Oxford in mid-winter. It would appear, however, that the commencement of Term was fixed without much consideration for what is apparently by many persons considered the most important event of the Academical year, the University Boat-race; and as that must, it seems, take place on a certain day, not much more than two months distant, the members of the University Boat have found it necessary to anticipate the regular meeting of the Colleges, and have been in residence and in practice for nearly a week. An impression, not perhaps wholly unfounded, prevails among undergraduates that the University and College authorities are loth to encourage the residence of students, for the purposes of study, during the vacations; it is therefore the more to be regretted that residence for the purposes of sport should be permitted, and it is to be hoped that the scandal may in future be averted by a more judicious adjustment of the beginning of Term. It is, of course, too much to expect that the Boat-race may be fixed with reference to the Term; but the University may perhaps be asked to adjust the Term with reference to the Boat-race.

The 'Regulations of the Oxford and Cambridge Schools Examination Board for the Year 1874' were published at the end of last year. The Board consists of an Oxford Delegacy and a Cambridge Syndicate, each appointed during the course of last year, at the instance of many schoolmasters and others interested in Secondary Education, for the purpose of establishing as far as possible a uniform system of School Examination, and of providing an organization for granting leaving certificates somewhat on the plan of the *Abiturienten-Examen* of Germany. The regulations are divided into two parts corresponding to these two main purposes, and it is almost needless to say, considering the composition of the Board, that they are judicious and satisfactory. It remains to be seen how far the schools throughout the country will avail themselves of the opportunities thus offered them of submitting their work to a sound and uniform test; but it is to be hoped, that if the schools which have least reason to shrink from such an onerous set the example, the remainder will be forced by public opinion to follow it, and a great stimulus will be given to education, as far as it is possible to give it by examination. There is, however, some fear that a charge, "at the rate of four guineas for each examiner for each day, during which he is employed in holding a *visus vocis* examination, in looking over papers, and in drawing up his report," in addition to the travelling and lodging expenses of the examiners, will, perhaps, be thought by many school-masters and school-governors, rather a high price to pay for a report on the state of their school, which may often prove somewhat

harassing to their feelings. By far the most important part of the regulations is that which relates to the examination for certificates. It is proposed to hold these examinations thrice a year at Oxford and Cambridge, and at such other places as the Board may appoint; and, under certain conditions, at every school the authorities of which desire that the examination for certificates shall form part of their School Examination. The examination is to include an extensive series of subjects, divided into four groups, comprising Latin, Greek, French, and German, English, Divinity, History, Mathematics, and Natural Science, and every candidate is to be required to satisfy the examiners, in at least four subjects taken from not less than three different groups. It is obvious that, if the schools can be induced generally to submit their pupils to this test, such an examination will effect nothing short of a revolution in the higher school and lower University teaching in England; the Universities will be discharged from the drudgery of training duncees for examinations, the standard of which is far below that which it is now proposed to establish, and the level of education in inferior schools will be indefinitely raised. The standard proposed is still lamentably low, compared with that of the *Abiturienten-Examen*; yet low as it is, there is too much reason to fear that it will be found to be pitched too high for many pupils in many schools; on the other hand, if the Certificate to be granted is to be regarded as a passport to the Universities, the test might with advantage have been made **STRICTER.**

It is impossible to avoid comparing with the German system a scheme which is so obviously modelled upon it; when the comparison is made it will be found that there is one important feature in the model which has been omitted, doubtless for sufficient reason, in the copy. No pupil in a Prussian Gymnasium is admitted to the leaving examination unless he has been at least two years in the highest class; by this provision it is secured that the training has been honestly given which it is the purpose of the examination to test, and "that the instruction in the highest class shall not have degenerated into a preparation for the examination, that the pupil shall have had the requisite time to come steadily, and without over-hurrying, to the fulness of the measure of his powers and character, that he may be securely and thoroughly formed, instead of being bewildered and oppressed by a mass of information hastily heaped together."* That is the note of a sound educational system; that it has not been struck at once by the Oxford and Cambridge Board is, probably, due to the caution and prudence with which such matters must necessarily be approached in this country; nevertheless the Universities may be sincerely congratulated on having at last made a determined and united effort to organize and elevate the secondary instruction of England.

The Report of the Universities Commission is awaited in Oxford with an interest which has not been abated by Mr. Gladstone's emphatic declaration in his Greenwich manifesto. The Returns, Supplementary Returns, and further Explanations, have been, for the most part, prepared and sent in, and the Report cannot be much longer delayed. Surprise has been expressed in some quarters that it has not long ago appeared; but this surprise will, perhaps, be in some measure allayed when the minute and searching character of the inquiry is made known. The Colleges, as a rule, responded loyally to Mr. Gladstone's appeal, and were ready freely to open their accounts to the inspection of the Commissioners, and to furnish them with the necessary data for accurately determining their financial condition. But they were not asked by Mr. Gladstone, though they have been compelled by the Commission, and by its energetic but importunate Secretary, to arrange and tabulate the data in a variety of perplexing forms, and to call upon their Bursars, with infinite trouble and

often at great expense, to undertake work which might have been done quite as well, and with far greater speed, by clerks employed by the Commission. It is possible that some Colleges may have endeavoured to throw obstacles in the way of the Commission; but that is no reason why all should have been treated with suspicion and mistrust, and some almost with contumely. The inquiry has generated, in many quarters, not a little heat and irritation, which might have been wholly, or in great part, averted by a little more courtesy and consideration on the part of the Commissioners.

T.

BOHEMIAS AT THE MUSEUM.

MAY I make a practical suggestion through your columns to the authorities at the British Museum? Perhaps they will think it does not come very well from one of our fraternity, because it seems there have been so many depredations in the Reading Room that they have found it necessary to treat us all alike. And really I don't know that we can very well repudiate the character which they evidently consider belongs to us all in common. The very best of us go and pilfer in the Museum, some carrying off intellectual stuff of priceless value in wonderfully little time. So the authorities now-a-days put officers at the entrance, and we are watched and compelled to show our tickets-of-leave every time we pass. This is a point on which some of us are strangely sensitive, and a few of our weaker brethren have occasionally talked of writing to the papers about it. It is extraordinary, certainly, that they should expect public sympathy for men of our sort complaining of the police regulations! Why, I myself have felt aggrieved when the officer at the entrance, day after day, not only addresses me by my own name, showing that he knows me quite well (he is respectful enough, considering what sort of fellows he has to deal with), but insists on my producing the ticket which he has already seen yesterday and the day before, and which he knows quite well that I possess, good for some months to come. But what would be the use of complaining? The more it bothers us, the more the regulation is evidently justified in the interest of the well-disposed, who take the part of our keepers.

Any suggestions, therefore, that I would make to the authorities are merely such as they might find it convenient themselves to put in force, not in the least what suits us professionally. For my part, I shall be giving up thieving one of these days if they surround it with so many restrictions. I should think they have deterred several of my mates already,—I am sure many of them don't practise now half so much as they once did. Perhaps if the authorities could have each of us searched as we leave the room, it might induce many of us to give up business altogether. But possibly there may be practical difficulties in the way of this which have prevented them making such arrangements already. Or, can it be (I have sometimes half thought so) that the authorities, though they don't like thieving, don't actually wish to suppress it altogether,—that they only want to make us feel a little more respect for themselves, and we may pilfer under limitations? If so, I would suggest that, instead of an officer in plain clothes as at present, a sentry should be placed at the door of the reading-room, or at least a police sergeant, who should compel every "reader" as he came to stand, salute, and show his ticket. This would be sufficiently troublesome to discourage thieving a good deal, and give a dignified air to authority, in which at present it is somewhat deficient.

A TICKET-OF-LEAVE MAN AT THE BRITISH MUSEUM.

MR. ADAM BLACK.

IN Mr. Adam Black, whose death in his ninety-fourth year took place on the morning of Saturday, the 24th, we have lost the last of those who were publishers in Edinburgh in the days

when it was really a literary centre, and could boast of an independent literary activity. Mr. Black was born at Edinburgh on the 20th of February, 1784, and on leaving the High School he was apprenticed to a bookseller of the name of Fairbairn; but on the expiration of his articles, he came to London, and entered the house of Lackington, Allen & Co., in Finsbury Square. He afterwards commenced business on his own account in London, but in 1815 he returned to his native place, and opened a shop on the South Bridge, close to that of Mr. William Blackwood, who was only eight years his senior, and who had not then commenced the publication of the magazine that was destined to make his name so famous. Constable's was, of course, the chief publishing house in the city; but when that firm failed, in 1827, both his younger rivals profited by the catastrophe. This was more especially the case with Mr. Black, who had some few years previously taken into partnership his nephew, the late Mr. Charles Black, and removed to 27, North Bridge. Messrs. A. & C. Black, to give the firm its now well-known name, became the Scotch agents for the *Edinburgh Review*, which had, on the downfall of the Princes Street house, passed wholly into the hands of Messrs. Longmans, and they undertook the Edinburgh agency for the other publications of Messrs. Longmans, an agency which they retained during about thirty years. Messrs. Black also bought, along with the late Mr. Thomson, and the late Mr. Allan, of the *Caledonian Mercury*, the copyright of the 'Encyclopedia Britannica,' which, under Constable's management, had grown to be the most important work of the kind issued in this country. The shares of the two other proprietors subsequently passed into Messrs. Black's hands; but soon after their connexion with the 'Encyclopedia' began, the seventh edition was announced; the publication of it in monthly parts spreading out over nearly twelve years altogether, from the March of 1830 to the January of 1842. Nearly eleven years afterwards, namely, at the close of 1852, the eighth edition (which was completed in 1860) began to make its appearance. Fourteen years having passed since that was finished, another, the ninth edition, of the great 'Encyclopedia' was, just at the time of the demise of its venerable publisher, in active preparation.

In 1851, after the decease of Cadell, Messrs. Black became possessed of another portion of Constable's literary inheritance, purchasing for over 30,000*l.* the remainder copyright of the Waverley Novels, and the other works of Sir Walter Scott. Large as the sum was, few publishers, probably, have made a wiser investment; and an almost infinite variety of editions has rendered the firm celebrated all over the English-speaking world. In the same year they removed from No. 27 to their present abode on the opposite side of the street.

We cannot mention in detail the numerous other publications which the house issued during the time that Mr. Adam Black was its guiding spirit. The green-covered Guides are well known to tourists; many volumes of sermons by popular Scotch divines, such as Dr. Candlish and Dr. Guthrie, have come from the shop on the Bridges; and, as medical publishers, Messrs. Black have always held a considerable place. In 1860 they acquired the copyright of De Quincey's works. A large portion of their attention has, however, been devoted to the reprinting in a separate form of many of the excellent treatises which appeared in the 'Encyclopedia.' To a re-issue of the 'Biographies,' which, from a feeling of personal friendship to the publisher, Lord Macaulay contributed to the last edition, Mr. Black prefixed a pleasant and graceful biographical preface, in which he recounted the deceased historian's connexion with Edinburgh during the years he represented the city in Parliament. Mr. Black's principal writings were unobtrusively put forth, appearing in the 'Encyclopedia,' and being signed with his initials, A. B. Of his political career it is unnecessary to speak at length; an excellent account of it appears in the memoir of him in the *Scotman*, to which we are indebted for some of the facts we have

* Extract from the Prussian instructions for the *Abiturienten-Examen*, quoted in Arnold's 'Schools and Universities on the Continent,' p. 182.

mentioned. While in Parliament, he introduced a Copyright Bill, which, however, failed to pass.

In private life as in political life, Mr. Black was universally respected for unflinching integrity and straightforwardness. In 1817, he married a sister of Mr. Tait, afterwards known as the publisher of *Tait's Magazine*. This lady survives him, and he has left three sons, who, since his retirement in 1865, have managed the affairs and sustained the reputation of the publishing house. Mr. Charles Black died several years before his uncle.

NOTES FROM NAPLES.

Naples, Jan. 12, 1874.

THE archaeological world will be much interested by the information that excavations are about to be commenced in Paestum and Velia (Helia). On the 20th inst., Cavaliere Salazaro leaves Naples for this purpose, charged by the Commission of Antiquities and of Fine Arts of the Province. Every one is acquainted with Paestum, many are not so with Velia, which is called Castelamare della Bruca in these modern times. Both the above-mentioned places are, comparatively, fresh soil to the excavator, and objects of great interest may be expected as the results of Salazaro's labours. Why the ground has never been tried before, or, at least, with serious and continued attention, is surprising, and can only be explained by its distance from Naples, the centre of action, and by the absorbing interest which Pompeii and Herculaneum have awakened. The free institutions, however, which were introduced with Victor Emmanuel, have given now life to every department of inquiry, and the Archaeological Commissions of Terra di Lavoro, and of Salerno are now intent on unearthing and collecting all the rich remains of antiquity which lie within those provinces. The progress of Salazaro will be watched here with intense interest, for the most ancient paintings in the Museum of Naples, and perhaps the most interesting, came from Paestum, where the excavations have been so long neglected. Simultaneously with the commencement of these important works, provincial museums are being organized in Capua and Salerno, under the auspices of the respective Commissioners and such Greek monuments as are discovered will be placed, at the expense of the Province, in the Museum of Salerno. This system of decentralization, whilst it will exercise a good civilizing influence, will, no doubt, give a fresh impulse to discovery, and prove the happy means of bringing to light much that will illustrate the manners and customs of former times. Salazaro, who has been selected to superintend the excavations of Paestum and Velia, is well known as the author of a work, now in the course of publication, in parts, entitled 'Studi sui Monumenti dell'Italia Meridionale dal IV. al XIII. Secolo.' As Director of the Pinacotheca of the Naples Museum, he has had the best opportunities for investigation; and the one great object of his exertions has been to prove that art and science, so far from their revival being due to Tuscany, as was asserted by Vasari, have never ceased to exist and flourish in Southern Italy. To support his opinion yet more, Salazaro has been active in promoting the formation of a Society for collecting the historical documents of the South of Italy. The first meeting was held last week, and the names of Fiorelli, Minervini, Settembrini, Capocci, Minieri Ricci, Volpicelli, Alianello, De-broxia, Trincherà, Caravita, and other men distinguished for archaeological and historical learning, will be sufficient guarantees for the earnestness and accuracy of the labours of the Society. They commence with the publication of the work of Camano, entitled, 'I Duchi di Napoli,' reporting the earliest up to the arrival of the Normans, and the formation of the kingdom of the Two Sicilies under Roger, in 1130. After this work, the Society will publish the documents collected by Minieri Ricci in the General Archives, the Norman, Swabian, and Angevin, which form several volumes. And so on in continuation. By means of these works, and that which is now in course of

publication by Salazaro, it will be seen that Southern Italy in the Middle Ages was not so absolutely dead as it has been the fashion to represent her.

With the beginning of the new year the usual stimuli are offered to the talent of Naples, and, indeed, of all Italy. Two prizes are promised by the Government for the best dramas—one for 2,000 lire, another for 1,000 lire. The Academia Pontaniana, too, has proposed for the competition of all Italians, with a prize of 1,000 lire, the following subject:—"An Italian comedy, either in verse or prose, with a view to the improvement of morals, with the means adapted to the object." The Zoological Station constructed by Prof. Dohrn, after so many difficulties and sacrifices, is at length completed; and in a day or two the Aquarium will be open to the public. Nor must I close this letter without speaking of San Carlo, where everything goes with swelling sails. 'Faust' has given immense satisfaction, and will shortly be succeeded by 'Aida,' with Kraus, Barbacini, and Colonnese, who are favourably known to all. Flattering things are said of the contralto Sanz, so that public expectation is high. 'Lucia' is to follow 'Aida,' with the Signora Vitali, and the first ballo, which bears the name of 'Partenope.'

H. W.

Literary Gossip.

THE Trustees of the British Museum have agreed to resign their patronage into the hands of the Government. The staff of the Museum comprises about four hundred persons, of all grades.

MR. CHICHESTER FORTESCUE is printing together five of the speeches delivered by him in the House of Commons during the last seven years on Irish questions. The volume is dedicated to the Electors of the County of Louth.

MESSRS. WILLIAMS & NORGATE have in the press the correspondence of the Rev. Dr. Channing and Lucy Aikin. The letters of Miss Aikin were printed some years since in her memoirs, but Dr. Channing's letters are now published for the first time.

THE Women's Education Union proposes to offer a scholarship, of the value of 25*l.* for three years, to be placed in the hands of the London School Board, and to be open to competition in all the elementary girls' schools of the metropolis, the successful candidate to hold the scholarship in one of the schools of the Girls' Public Day School Company, or of the North London Collegiate Trust. The Central Committee of the Union have already offered for the coming year five scholarships, of the value of 25*l.* each, in connexion with the University local and other examinations, and having in view this large claim upon the current funds of the Union, they propose to cover the entire expense of this scholarship for elementary schools by a special fund, towards which 30*l.* has been subscribed.

THE first volume of a complete *corpus* of Irish inscribed monuments of a Christian character, extending in date from the earliest known to the end of the twelfth century, has been issued to Members of the Royal Historical and Archaeological Association of Ireland. It is illustrated by the plates, comprising 175 examples in fac-simile. The work is in 4to., on toned paper, and is edited for the Association by Miss Stokes, chiefly from the collections of the late Dr. Petrie. The inscriptions here given afford the most ancient Irish texts extant.

THE newspaper correspondents in Ashanti are Mr. Winwood Reade for the *Times*, aided by Capt. Brackenbury; Mr. F. Boyle for the *Telegraph*; and Mr. Henty for the *Standard*.

'LA Cour Littéraire de Don Juan II, Roi de Castille' (Paris, Viesse, 2 vols. 8vo.) is a new contribution to literary history by M. de Puymaigre, to whom we are already indebted for the publication, some years ago, of 'Les Vieux Auteurs Castillians.' The reign of Juan II. is one of the most interesting in the literary history of Spain, and the authors are so numerous that a few pages only are devoted to each, with short quotations from their works.

MESSRS. ALLEN & Co. have in preparation a new edition of Sir John Kaye's 'History of the War in Afghanistan,' which has been out of print for some years.

THE second series of 'Lettres d'un Bibliographe' (Paris, Treuss, 8vo.), illustrated with fac-similes, consists of fifteen letters, in which the author, M. Madden, describes books mostly connected with the press of the *Fraternité Communis Vitæ*, who, he assumes, were the masters of our William Caxton. M. Madden also contends, against the opinion of all previous bibliographers, that the Bible of 36 lines, generally ascribed to Albert Pfister, of Bamberg, was undoubtedly (!) the work of Gutenberg.

THE Annual Report of the Committee of the Manchester Athenæum has just been presented to the subscribers, and is of a satisfactory character. The total income for the year 1873 was 3,363*l.*, as against 3,269*l.* in the previous year; and this, notwithstanding the calamitous fire, which caused so much destruction to the library of the institution.

THERE is now issued in Madrid each month a work of considerable value to those who may desire to be apprised of the new books published there and at other cities in Spain; it is named the *Boletín de la Librería*, and issued by M. Murillo, Calle de Alcalá, No. 18. The subscription is eight francs per annum. The last number to hand contains the names of several works lately published and of others in the press, also particulars of a few old and rare books on sale.

THE German Athenæum (Verein für Kunst und Wissenschaft) inaugurated their new premises in Mortimer Street last Tuesday evening by a concert. The Society was founded in 1869, for the encouragement of Science, Art, and Music among the German residents in London.

THE *Brussa*, Turkish paper, states that Abdul-Rahman Effendi has obtained permission from the Government to make excavations in search of antiquities for a period of one year, in a locality known as Aakiklar-Dughiah, near Broessa, in Asia Minor. The name indicates that there are ancient ruins.

SEÑOR GARCÍA GUTIERREZ has in the press (Madrid) a poem, entitled 'Hernán Cortés,' and two dramas accepted at the Teatro de Apolo, both of which will be produced during the present season. It was lately reported by some of the Madrid papers that he had already commenced a poem, entitled 'Roger de Flor.' This rumour appears to be incorrect.

WE have received the first number of a new

Indian journal, printed for circulation in this country and abroad. It is entitled "*The Pioneer Mail and Indian Weekly News*," published on the night of the despatch for Europe of the Overland Mail *via* Bombay and Brindisi." The information is taken principally from the *Pioneer*, a daily paper, published at Allahabad.

M. J. CH. BRUNET long ago surmised in a short notice (Paris, 1834) that a chap book anonymously published at Lyons, under the name of '*Chronique Gargantua*,' and the much augmented second edition of the same, under the title, '*Chroniques admirables du puissant roy Gargantua*,' without place or date, 8vo., are the work of Rabelais himself. Still the edition of '*Gargantua*,' Lyons, 1535, 8vo., was presumed to be the first; although the '*Pantagruel*,' parmaistre Alcofribae Nasier (anagram of François Rabelais), Lyons, n. d. 4to., was undoubtedly printed in 1532. M. P. Lacroix (Bibliophile Jacob) has lately shown, in an article in the *Bibliophile Français*, that Rabelais was the author of '*Les grandes croniques du grant et enorme géant Gargantua*,' Lyons, n. d., 4to., 16 pp., which contains in embryo the story published in 1535. A copy of these "*Grandes croniques*," long purposely hidden in Renouard's library, was bought at his sale, for 1,825fr., by the Paris National Library. In the same way '*Les chroniques admirables du puissant roy Gargantua*,' a l. n. d., 8vo., 68 pp., is the rough sketch of the '*Pantagruel*,' and must likewise be ascribed to Rabelais, who, it appears, wrote the "*Chroniques*" for the amusement of his patients in a private hospital at Lyons, of which he was physician.

An important work on the Maritime Provinces of China is in preparation. By direction of Mr. Hart, the Inspector-General of Chinese Customs, each Commissioner of Customs at the Treaty Ports is now engaged in compiling, from native and other sources, a complete statistical and topographical history of the province in which his port is situated. The entire work will be edited by Mr. Hart, and will probably be published at Shanghai during the course of the present year.

SCIENCE

Animal Locomotion; or, Walking, Swimming, and Flying. By J. Bell Pettigrew, M.D. (H. S. King & Co.)

We cannot help feeling convinced that, from every point of view other than that of Dr. Pettigrew himself, it would have been fortunate if this work had never appeared, as it calls for a fresh discussion of the question as to the nature of flight and the history of the discovery of the correct explanation of its mechanism, a subject which does but little credit to British science, and must raise ill feeling on the other side of the Channel.

In 1867, Dr. Pettigrew gave a lecture at the Royal Institution, and published a memoir in the *Transactions of the Linnean Society*, '*On the Mechanism of Flight*.' On a single page, and nowhere else in that memoir, the movements of the anterior and posterior margins of the wing of a bat, bird, or insect in flight, are said to be "represented with a considerable degree of accuracy by a figure-of-8 laid horizontally," thus, ∞, four arrows, in the

original figure, being placed, one by the side of each of the horizontal portions of the loops of the 8, all directed to the right. "In this diagram, the course pursued by the anterior or thick margin of the pinion *during extension* is indicated by the thicker portion of the figure, that pursued by the posterior, or thin margin, by the thinner portion. These conditions . . . are reversed *during flexion*"; from which it is evident that the figure-of-8 refers only to the twisting or rotation of the wing on its long axis, and not to the movement of the axis itself, or to the wing as a whole.

In 1869, M. Marey, of Paris, wrote a paper on the movements of the wings in the insect, in which he announces that, during their oscillations, the tips of the wings move in a figure-of-8, advancing as they descend, and again advancing after they have receded round the lower part of the 8. His theory refers to the movements of the axis of the wing, and the special movements of the anterior and posterior margins are considered separately.

It is evident that these two authors, in using the term figure-of-8, are referring to two quite different phenomena; and that Dr. Pettigrew is in the wrong when he states, in his new work, that "Professor E. J. Marey published a course of lectures, in which the peculiar figure-of-8 movement, first described and figured by me (Dr. P.), were put forth as a new discovery." M. Marey, probably from his want of knowledge of the English language, admitted to the French Academy Dr. Pettigrew's claim to priority in describing the movements of the wing of the insect as a figure-of-8. In a work more recently published by him, entitled '*La Machine Animale*,' he seems to understand his position better, and remarks, very truly, "Malgré cette concordance apparente, notre théorie et celle de M. Pettigrew diffèrent radicalement l'une de l'autre." Such being the case, it is clear that each of these authors made independent discoveries of different phenomena connected with the movements of the wings in the flight of insects, which they both compared to a figure-of-8; and that it is M. Marey, and not Dr. Pettigrew, who can identify his name with the statement that the wing, as a whole, describes a figure-of-8 track in space when the insect experimented on is artificially fixed; the latter author's point being that the wing, under the same circumstances, rotates on its long axis in such a way that the movements of its anterior and posterior margins may be represented by the figure-of-8 he describes.

Moreover, the tendency of all M. Marey's beautifully conducted and convincing observations is to prove that Dr. Pettigrew is entirely in the wrong in ascribing an upward movement to the anterior margin of the wing during flexion at the same time that the posterior margin descends. The reverse is the real case; so that if the figure-of-8 movement of the axis of the wing, discovered by M. Marey, be dismissed from consideration for the minute, Dr. Pettigrew's diagram of the horizontal 8 is a correct representation of the twisting of the wing on its axis, if the direction of the arrows is reversed. The same inaccurate observations which led Dr. Pettigrew to place the arrows in his figure pointing in the reverse direction to which they properly ought, are the cause of the fundamental error which runs through the whole of his theory

of flight, which needs only to be stated to be immediately rejected. During both the downstroke and the upstroke of the wing, the inferior surface is, we are told, directed downwards and forwards (!), both down- and upstrokes aiding in propulsion. The merest tyro knows that if the under surface of the wing had any forward tendency during flexion, the body of the bird would be propelled backwards instead of forwards. Yet the author has the courage to remark, that "if the wing did in reality strike downwards and backwards, a result the converse of that desired would most assuredly be produced, as an oblique surface which smites the air in a downward and backward direction (if left to itself) tends to depress the body bearing it. This is proved by the action upon the air of free inclined planes, arranged in the form of a screw." On first, and even on second, reading these statements, we felt that we must have misunderstood the author's intended meaning; but there are so many drawings to illustrate it, all evidently bearing out his words in full, that at last we had to realize the fact that a theory, so evidently erroneous on the face of it, after having been published more than six years, could be again produced in its pristine crudeness, with a confidence and an amount of illustration worthy of a better cause.

From the preceding remarks it is, therefore, evident that Dr. Pettigrew does injustice to M. Marey in claiming for himself the discovery of the true movement of the wing in flight. When he addressed his letter to the French Academy in 1870, he may have been unduly influenced by the excitement of the minute; but when, three years later, he still lays claim in the most decided manner to having been the first to describe and illustrate "that the wing describes a figure-of-8 track in space when the flying animal is artificially fixed," he no longer deserves the forbearance of even his own countrymen, to the detriment of the far abler and justly more celebrated foreigner, whose reputation would not be any the less if the discovery of the mechanism of flight had not to be added to the number of his achievements.

SCIENCE SCHOOL-BOOKS.

Introduction to Quaternions. By Profs. Kelland and Tait. (Macmillan & Co.)

THE existing works on Quaternions are those by Hamilton and Prof. Tait. Prof. Kelland in the preface to the present work says, "Hamilton and Tait write for mathematicians, and they do well, but the time has come when it behoves some one to write for those who desire to become mathematicians. Friends and pupils have urged me to undertake this duty; and after consultation with Prof. Tait, who, from being my pupil in youth is become my teacher in riper years, I have in conjunction with him, and drawing unreservedly from his writings, endeavoured in the first nine chapters of this treatise to illustrate and enforce the principles of this beautiful science. The last chapter, which may be regarded as an introduction to the application of Quaternions to the region beyond that of pure geometry, is due to Prof. Tait alone." The first eight chapters deal with vector addition, subtraction, multiplication, and division, and with the application of the principles of the science to the straight line, the conic sections, and central surfaces of the second order. A number of formulae and their application are given in chapter nine; and chapter ten deals with vector equations of the first degree. In each chapter numerous examples are worked out, and

a considerable number given for the student to exercise himself in; the solutions of the most important of these latter are given in an appendix.

Physical Geography. By John Young, M.D. (Collins, Sons & Co.)

Dr. Young may be complimented on the little book which he has produced. It is, in every way, well suited for the purposes to which it is devoted. There is evidence throughout the volume of the careful thought bestowed upon his work by the author, and it is characterized by the great clearness which marks all his descriptions of natural phenomena. Dr. Young has, as we think very properly, given greater continuity to the geological argument than is usual in books on physical geography. This has, however, led him, on some occasions, to adopt hypotheses which are still the subjects of controversy. He admits this, and states that he knows "by experience that students learn more from careful analyses of current controversies, than from the safer but less interesting lectures which are confined to the recapitulation of generally accepted conclusions." In some few cases, Dr. Young expresses his own convictions a little too strongly; for example, while admitting that much doubt surrounds the question of the internal heat of the Earth, he says, "it is certain that the Earth has consolidated from a fluid state." Without denying this, we submit that this highly speculative question might have been stated less dogmatically with advantage. The volume requires a few more illustrative woodcuts. The system adopted, as in the 'Comparative Sections in the United Kingdom,' of using words, and in other cases of employing letters, does not convey so clear an idea to the mind of a learner as a few shaded lines would do. We hope in the next edition to find clearly drawn woodcuts supplying the place of this imperfect method.

Elementary Inorganic Chemistry: the Non-Metallic Elements. By Raphael Meldola. (Murby.)

A Manual of Inorganic Chemistry: the Non-Metals. By T. E. Thorpe, Ph.D. (Collins, Sons & Co.)

The first of these books is one of "Murby's Science and Art Department Series of Text-Books," and the second belongs to "Collins's Advanced Science Series." They are both well executed, and they are fitted, respectively, for the classes for which they have been written. There is considerable clearness in the descriptions of the elements, and of their combinations, in the smaller volume, by Mr. Meldola; and in Dr. Thorpe's larger, though not a large, volume many points of high importance in the philosophy of chemistry have been most thoughtfully considered, and very happily explained. We have already expressed our opinion that these Elementary Treatises, Science Manuals, and Primers, are poured upon the world with unnecessary rapidity. We are bound to say that these two books on chemistry are, in their way, good books; but we believe the future of chemical science would be benefited if these books had never been written. A knowledge of scientific truths may be imparted, with advantage, to the multitude, but the study of a science will ever be confined to a select few.

Inorganic Chemistry. By Dr. W. B. Kemshead. (Collins, Sons & Co.)

This forms one of "Collins's Elementary Science Series," and is "adapted for students in the elementary classes of the Science and Art Department." The general arrangement of the work is good, and in many respects superior to other books of the same class, which have lately fallen into our hands. The author tells us that his aim has been to express in as clear and simple language as possible the earlier principles of the science of chemistry, so as to fit the book for the use of mere beginners. In this we do not think he has always been entirely successful. This is more especially noticeable in his chapters on the "Principles of Chemical Nomenclature," and on the "Atomicity of Elements." We admit that the subjects are difficult, and we doubt the propriety of dealing with them

as Dr. Kemshead has dealt with them in a book for "mere beginners." We notice also from time to time a deficiency in the power of the author to appreciate the value of words. For example: "Matter has been actually divided to an extent that is positively inconceivable, although not inappreciable nor immeasurable." How that which can be measured and appreciated cannot be conceived we do not understand.

DR. LIVINGSTONE.

We are able to state that the telegram from the acting Consul General at Zanzibar, which appeared in the daily papers on Wednesday, has convinced Dr. Kirk that the tidings of Dr. Livingstone's death are true. The telegram tells us that he had "attempted to cross Lake Bemba from the north, and, failing in this, had doubled back and rounded the lake, crossing the Chambize and the other rivers flowing from it; had then crossed the Lupula, and died in Lobima, after having crossed a marshy country, with the water for three hours at a time above the waist; ten of his men had died, and the remainder, consisting of seventy-nine men, were marching to Unyanyembe." These details are but scanty, and we have heard little regarding the great traveller's movements since Mr. Stanley left him. At that time he was, our readers will remember, fully convinced of the identity of his triple Lualaba with the Nile. His theory was contested by most geographers; but we propose deferring further discussion of the subject of Livingstone's later explorations till further details shall reach this country.

Of the story of his life, it is almost useless to speak, for the memoir he prefixed to his volume of 'Missionary Travels and Researches in South Africa,' issued in 1857, has been read by everyone who has ever heard his name. How by dint of hard struggles he obtained a respectable education, how he qualified himself for a missionary career, and how, after he began his explorations, the missionary gradually became merged in the traveller, is a tale too familiar to need repetition. In his second work, the 'Narrative of an Expedition to the Zambesi and its Tributaries,' published in 1865, he gave an account of his Zambesi expedition, of the third and last expedition, that to discover the solution of the Nile problem, which began in 1866, and in which he has, in accordance with his own forebodings, perished. The principal accounts are to be found in his despatches to the Foreign Office, and in the well-known work of Mr. Stanley. Of the scientific results of the journey, it is, as we have remarked, premature to speak; but while we are disposed to think that Livingstone was greater as a traveller than a geographer, no one will deny that he stands at the head of English explorers, that he dared more and achieved more than any of his predecessors, and that it is not likely that his feats will ever be thrown into the shade.

CHEMICAL NOTES.

PROF. HERMANN VOGEL contributes to the *Berichte der Deutschen Chemischen Gesellschaft zu Berlin*, some notes 'On the Sensibility of the Bromide of Silver to Light, especially to the Chemically-inactive Colours.' He states that the bromide of silver is sensitive to rays of light which have hitherto been thought to have no photographic action, and that he finds the bromide of silver, when dry, is more sensitive to the less refrangible of the visible rays of the solar spectrum, but, when moist, to the more refrangible rays. Prof. Vogel thinks it possible to render the bromide of silver sensitive to any desired ray of the spectrum. All this is published by the German chemist as a new discovery. Sir John Herschel, in his memoir 'On the Action of the Rays of the Solar Spectrum,' published in the *Philosophical Transactions*, 1840, says of the bromide of silver, "But the most characteristic peculiarity of the spectrum is its extravagant length. Instead of terminating at the mean yellow ray or thereabouts, the darkened portion extends down

to the very extremity of the visible red rays;" and Mr. Robert Hunt, in his 'Researches on Light,' 1844, shows that this salt is affected by nearly all the rays; and in the second edition, in 1854, he writes, "As soon as the prismatic spectrum falls upon paper prepared with this salt (bromide of silver), it blackens over the whole extent of action with nearly equal intensity." Continental chemists are often curiously ignorant of the labours of their English brethren.

It is well known that solutions of many salts of ammonia, though originally neutral or even alkaline, become more or less acid in their reactions as they slowly evaporate. This curious decomposition has been lately studied by Dr. Dibbitts, of Amsterdam, who has published a paper 'On the Dissociation of Ammonium-Salts in Solution in Water.'

It is commonly supposed that the manufacture of the so-called Roman alum is confined to Tolfa and to Puzzuola. It appears, however, that some of the finest of this alum is prepared at Montioni, near Massa Maritima, in Tuscany. A detailed description of the manufacture as conducted in this locality has been contributed to a recent number of Dingler's *Polytechnisches Journal*, by Dr. C. M. Kurtz, of Stuttgart. The raw material is similar in composition to the alum-stone of Tolfa; but, instead of being an altered trachyte, it appears to be a schistose rock, which has been acted upon by sulphuric acid derived from exhalations of sulphuretted hydrogen occurring in the Maremma.

Dr. Schrauf has laid before the Academy of Sciences of Vienna a monograph on those basic sulphates of copper which occur in native forms, and are grouped together under the general name of Brochantite. After an elaborate description of the chemical and morphological characters of these minerals, he discusses the reactions by which compounds of similar constitution may be obtained as laboratory products, and refers to the experiments of Mr. Field and other chemists who have conducted investigations on this subject.

Les Mondes for December 25 prints in full a very interesting paper by M. le Chevalier Michel-Étienne de Rossi, 'Sur l'Uranolithe tombée dans la Campagne Romaine le 31 Août, 1872.' The composition of this meteoric stone was as follows: silica, 46.72; alumina, 16.84; magnesia, 1.97; metallic iron, 23.49; oxide of iron, 4.82; sulphur, 2.24; nickel, with trace of cobalt, 1.37—this analysis having been made by Giuseppe Bellucci, in the chemical laboratory of the University of Rome.

A continuation of Prof. Rammelsberg's chemical researches 'On the Composition of the natural compounds of Tantalum and Niobium,' has appeared in a recent number of Poggendorff's *Annalen*.

The *Annales de Chimie et de Physique* for January contains an elaborate paper, the result of laborious investigations conducted with remarkable care, entitled 'Recherches Optiques sur quelques Séries de Substances Isomorphes,' by MM. Haldor Topsøe and C. Christiansen. This paper has been extracted by the authors from the 'Mémoires de la Société des Sciences à Copenhague.'

SOCIETIES.

ROYAL.—Jan. 22.—The President in the chair. —The following paper was read:—"On the Nature and Physiological Action of the Poison of Naja Tripudians," by Dr. Brunton and Dr. Fayer.

GEOGRAPHICAL.—Jan. 26.—The Right Hon. Sir H. Bartle Frere, K.C.B., President, in the chair.—The following new Fellows were elected: C. F. R. Allen, Capt. L. N. F. Ames, W. M. Bell, Capt. H. F. Blair, W. Boyd, G. Bridgeman, C. G. Brown, T. R. Buchanan, Dr. Bushell, W. Cartwright, H. W. Cholmley, Lieut.-Col. E. S. Daniell, D. Davidson, E. Dowling, W. E. Evill, Commander O. A. Forsman, Lieut. W. J. Gill, J. H. S. Graham, E. Hairby, Capt. F. Hambley, Dr. S. S. Heard, Lieut.-Col. J. Hills, Dr. J. Kennedy, A. J. L. Learmouth, D. H. Macfarlane, S. Mason, C. E. Mathews, Lieut.-Col. A. Pearson, E. Power, J. Reynolds,

'THE SHADOW OF DEATH.' Painted by Mr. HOLMAN HUNT—NOW on VIEW. From 10 till 5.—No. 40, Old Broad Street.—Admission, 2s.

DONI'S GREAT PICTURE OF 'CHRIST LEAVING THE TOMB.' with 'Night of the Crucifixion,' 'Christian Martyr,' 'Francisco de Rimini,' 'Noëphya,' 'Andromeda,' &c., at the DONI GALLERY, 38, New Bond Street. Ten to Six.—Admission, 1s.

An Art Tour to Northern Capitals of Europe. By J. R. Atkinson. (Macmillan & Co.)

THIS volume contains, besides a number of articles previously published in journals and reviews, several that are new. The whole throw light upon a subject that is novel to many, the aspects of art in Russian and Scandinavian capitals. Mr. Atkinson discourses on the state of art in Copenhagen, in Christiania, in Stockholm, and minor Swedish cities, in St. Petersburg, Moscow, and Kiev.

Among the essays now published for the first time are those which deal with St. Petersburg. They possess considerable interest, and, among other things, they treat of the famous collection of pictures in the Hermitage. This part of the volume is the more valuable because Dr. Waagen's account, the only one which is worth anything, has not been and is not likely to be translated. Mr. Atkinson describes and criticises in detail the more important paintings in the gallery. He was disappointed, as many have been, with 'La Vierge de la Maison d'Albe,' as it now is, but he found compensation in studying some of its fine qualities yet remaining. Of four Raphaels in the Hermitage, three, says our author, "have been flayed alive." The 'Holy Family' has been twice "restored" and at least once repainted. Here, as usual, we find Dr. Waagen at work, assigning to Luini pictures which had been attributed to Da Vinci; while the 'Judith,' once called a Raphael, is now awarded to Moretto; it was formerly given to Giorgione. Mr. Atkinson's account of the Spanish school is more than usually interesting, as that rich and richly varied, but comparatively little known nationality in art, is better represented at the Hermitage than anywhere else, except at Madrid. Of the twenty so-called Murillos at least half are not by him. The great attraction for our critic was the noble manner in which, to his "surprise and delight," he found the Flemish and Dutch schools represented in this collection: 60 pictures by Rubens, 34 by Van Dyck, 24 by Snijders, 40 by Teniers, 50 by Wouwermans, 12 by Gerard Dow, &c. It may be safely said that one third of these are wrongly named. We can recommend this account to the reader, but the history of the Hermitage is not without painful recollections for English lovers of art, no small part of its treasures having formerly been in the Houghton Gallery. Had these pictures not been lost to England nearly a hundred years ago, we might have had the additional satisfaction of recording that they had escaped the hands of the restorers who have devastated the fairest fields of art in St. Petersburg.

Mr. Atkinson's estimate of Russian art in its present state is by no means a hopeful one. Indeed we do not see how it could well be otherwise. The author recognizes the distinct orientalism of the national character, a character not to be developed in modern Rome and Florence, hardly even in Paris. When the veneer of western civilization wears off, and Russia grows in Russian fashion, we may

see something better than bad imitations of Reynolds, Raphael, or Cornelius.

Landscape-painting in Russia, the theme of Chapter XII, is a good subject, ably handled by Mr. Atkinson. Russia, he says, is in what seems to us the most enviable position,—"like Sweden, Norway, and Denmark (she) commenced with an art which was no art." At present the leading men give an amateurish look to their works; nearly everything they produce is artificial or barbarously violent, crude, and rank, rather than coarse. The best landscapes, or at least the most valuable specimens, have little more than topographical interest. Mr. Ducker is not a Russian, but a German; nevertheless we must admit to considerable indifference to his picture lately at South Kensington. Mr. Orlovsky appears to promise better, for he studies foregrounds well. Our author's descriptions of nature in Southern Russia, agreeing as they do with what others have observed, show what fine materials for painting exist there; but we suppose landscape-art, following the analogy of other branches of design, must be content to develop from the crude elements of pictorial topography. In time art may exist for art's sake, yet it must be long before the Russian painters are able to dispense with "eligible sketching grounds," as studio slang has it.

Of the other new essays in this volume we cannot say more than that they are worth looking at; the more familiar papers are those on the Kertch antiquities and miscellaneous collections of the Hermitage, Russian artists, Moscow, Kiev, &c. But the volume is deserving of praise, as much on account of the author's knowledge of his subjects and his training, as on account of the novelty of the matters he has, fortunately for us, taken in hand.

'LO SPOTALIZIO.'

WE have received from Mr. William Lux, Beaufort Buildings, a proof of an engraving recently completed by Prof. R. Stang, of Düsseldorf, from this picture. It is a large and important work, and although its merits are not what its friends say they are, any passable engraving would be welcome. Tolerable prints from the picture are not to be had, and even common impressions from Longhi's masterpiece are worth so much that lovers of art, whose purses are short, must needs do without the luxury of a presentable reproduction of 'Lo Spotalizio.' Besides, the print before us is a large one, and has been in hand since 1865, no very long time for so large a plate from so elaborate a picture, and the Prussian Government, by giving the learned Professor a subvention during several years, has shown that at least the authorities of Berlin believed they have been aiding a good engraver in perfecting an important work.

We confess our disappointment at the result. Although the new print has very considerable merits, it is unfortunately forced into comparison with Longhi's work; indeed, the conspectus of the present example coolly assumes the inferiority of the great Italian engraver to Prof. R. Stang, and rates in such a way the plates each produced that there is no help for the unlucky German who is thus thrust forward for the benefit of comparisons which are often odious—comparisons which, nevertheless, we are compelled to institute. It would certainly have been wise, not to say graceful, on the part of Herr Stang's friends if they had said not a syllable about Longhi, instead of depreciating his superb plate, which, compared with the Düsseldorf Professor's respectable production, is as the work of another world. It is true that in some respects, which are comparatively unimportant and

mechanical, Herr Stang's rendering of 'Lo Spotalizio' is better than Longhi's; but about the merits of the two prints no disinterested critic can hesitate. The fact is, that the authorities of La Brera some time since performed certain operations on this picture about which opinions have varied. Longhi's print represents the painting as it stood before the removal of what have been boldly described as spurious intrusions and injudicious alterations. Herr Stang, or his friends, produces the new print to show how much good the restorers of the painting have effected, or, at least, how much better the picture looks in this reproduction than in the old and long-honoured masterpiece of the prince of modern engravers. Longhi made the top of his plate flat, Herr Stang's is arched; the former omitted the pinnacle over the dome of the Temple in the background. Longhi was less happy than he might have been in the perspective of the Temple. The Düsseldorf Professor has this all right, and he has also reduced the stairs leading to the Temple by a step which Longhi had added. No doubt the Italian had got himself into a mess with the perspective of the platform on which the edifice stands, and put an extra step as an easy mode of getting out of the difficulty; but one result of this is that the group of figures on the platform appear to stand on the heads of the lower group. All these shortcomings Herr Stang has avoided: he has given a superior brightness, which is not without hardness, to the background—Temple, sky, pavement of the forecourt, and all.

But here our enumeration of the comparative merits of the new plate come to an end. Its positive merits are considerable, and the work is a creditable one, however far inferior it may be to Longhi's engraving. The conspectus of the new plate asserts that the heads of the Virgin, the High Priest, and of the girl with the bows in her hair, are, in various ways, inferior in Longhi's print to what they are in that which is before us. Now, although we agree that these heads differ in the characteristics ascribed to them in the respective engravings, we can by no means assent to the assertion that Herr Stang's heads are the better, the more masculine, the more intelligently rendered translations of the heads in the picture; on the contrary, these smooth, sweet, and mannered heads are as inferior to clear, solid, beautiful, and elaborate Longhi's renderings as they can possibly be, and are simply the productions of a tolerably competent artist. What the conspectus styles the "morose" expression of the High Priest's face is certainly present in Longhi's, and decidedly absent in Herr Stang's transcript of 'Lo Spotalizio'; but this expression is not fairly styled a morose one; on the contrary, in it, if in nothing else, there is a masculine character of design and conception, which proves how far higher the purpose of the painter was, how much more robust was his art, than the traditions of his school, the limit of Perugino's power, seemed to authorize. Had the pupil not shown this difference, this essential vigour of characterization, which is here, by implication, condemned, he would never have risen to the level of the Cartoons. The ornaments on the hems of the garments may have been rendered with less scrupulous fidelity by Longhi than by the Düsseldorf Professor; but what care we for that, when we find in the work of the former the Peruginesque draperies themselves, in all their grace, their crisp angularity, which retains so much of archaism, and even of conventionality, as is piquant, and likewise the rich, sparkling, light, and the diversity of the textures of the clothing in the original picture? These elements, one and all, are in Longhi's 'Lo Spotalizio'; while in Herr Stang's print the crispness, the sparkle, the brilliant colour, the firm precision of the modelling, which tell so much about the training of the painter, are reduced to smoothness, to heavier, broader forms—to colour which is almost monotonous, to textures which are not so varied as they should be.

It may be true that the left foot of the youth who breaks the stick against his knee is not perfectly placed on the floor in Longhi's print, and that Herr Stang has made him stand more securely;

but then what a difference there is in the drawing of all the rest of the figure! Besides, the High Priest's right foot is simply preposterous and ugly, the right foot of Joseph is a mere paddle, both his hands are almost formless, certainly characterless; whereas all who know Longhi's print have delighted in his masculine rendering of these peculiarly fine extremities. In the left hand of the Virgin, Herr Stang's print gives us more action and a finer suggestion, but the reverse is the case with regard to her right hand, which in the great engraver's rendering is far finer in all respects.

While allowing to Herr Stang all the credit that is due to him, it is out of the question that we should admit his right to place his work by the side of Longhi's, unless, indeed, we are called on to consider the new print as a faithful reproduction of the restored 'Lo Sposalizio.' If such be the case, all we can say is, that if this be Raphael, we prefer Longhi.

THE MSS. IN DURHAM CATHEDRAL.

A Correspondent obligingly reminds us of an error in our account of MSS. in Durham Cathedral Library, and supplies an interesting history of the work in question.—

"It was not the book said to have been written by Bede which fell into the sea, but the book of the Gospels, now in the British Museum, the pages of which are said to show traces of this mishap. The book of the Gospels, which S. Outhbert used during the latter part of his life, was written expressly for his use by Eadfrid, who eventually became eighth Bishop of Lindisfarne. According to a note at the conclusion of St. Matthew's Gospel, Eadhelwold, Eadfrid's successor in the See, supplied the illuminations, Bilfrid bestowed upon it a cover of silver and gold, ornamented with precious stones, and, at a later period, Aldred, another priest of Lindisfarne, added an interlinear Dano-Saxon version, with marginal notes. It remained in the church of Lindisfarne until the monks were compelled by the Danes to flee from the island, and then it became the companion of their travels; but having accidentally fallen into the sea during their attempt to cross over into Ireland, and having been soon afterwards picked up on the coast of Scotland, to which they were driven by stress of weather, it was for greater safety placed upon the lid of the inner coffin which contained the body of the saint, where it was found in the year 1104, when the monks had established themselves at Durham. Soon after its recovery it was carried back to Lindisfarne, its original home, where, in 1093, a colony of monks from Durham had taken up their abode, under the auspices of their bishop, and had built upon the site of the original cathedral the church of which so many interesting portions still remain. Here, as the inventories of the Priory of the Holy Island prove, it remained till the Dissolution. With its history from that period until it fell into the hands of Sir Robert Cotton, I am unacquainted, but it now constitutes the Nero, D. iv. among the Cottonian MSS. in the British Museum; and although it has lost its splendid binding, it can still boast of its brilliant illuminations and calligraphy. It has been minutely described by Selden, Mareschall, Smith, Wanley, and by Aistle ('Origin and Progress of Writing'), who has given a fac-simile of its capitals and texts." The above is quoted from my father's 'Life of S. Outhbert.' I have always heard the book spoken of as the 'Durham book.' Some years after my father's book was published, the authorities of the British Museum wrote to the Dean and Chapter of Durham to say they thought of binding it handsomely, and asked for a subscription to help them to do so. The Dean and Chapter replied if they would restore the book they would bind it with all due honour. When the monks had been driven back from the coasts of Ireland by the storm, they remembered that the wind was blowing strongly to the land, and they prepared to seek their precious book on the coast. Directed by a vision they proceeded as far as Whithorne, in Galloway, where, to

their great joy, they found it upon the sands, almost three miles from high-water mark, during the ebb of a spring tide. Symeon Dunelm. xxvii. The book still shows the marks of the water. Sanderson's 'Romanist,' according to my father, asserts that it was found 'much more beautiful than before, both within and without, being so way injured by the salt-water, but rather polished by some heavenly hand.'

"MARGARET HUNT."

It appears, also, that the ring belonging to King Alfred's sister, now in the possession of Canon Greenwell, of Durham, was found, not in Warwickshire, but in Yorkshire.

Fine-Art Gossip.

At a meeting of the members of the Royal Academy, held on Thursday night, for the election of an Associate, a new mode of balloting was adopted, designed to defeat the frequently visible action of cliques. The first "scratching" showed Mr. G. A. Storey first in order, then Messrs. H. H. Armistead and J. L. Pearson appeared equal; after these, Messrs. A. Waterhouse and Eyre Crowe were likewise equal. Mr. P. Graham was in the fourth rank. The second trial showed Mr. Pearson first, Mr. Storey second. The third trial resulted in the election of the former, thus adding an architect of ability to the ranks of the Academy.

The opening to public traffic of the space on the west of St. Paul's is an important event artistically. Many admirers of the cathedral will be glad that this change so long desired has been at last effected: and we are satisfied that it was wise to remove the ugly and heavy railing which has so long concealed from a distance the base of the church,—putting, so to say, its perspective out of countenance, dwarfing, and so changing and partially concealing, the proportions which the architect intended to display. The design of the western facade is now fairly seen, and the building gains greatly by an alteration which is also most welcome on the ground of public convenience.

It seems to have been forgotten that, when the bridge over Ludgate was allowed to be made, and one of the best views of St. Paul's interfered with, an undertaking was implied, and partly carried into effect by the railway company, that the foot bridge, which is parallel to the railway, and for which convenient approaches exist, should be opened to the public use. The entrances are boarded up, and the promise has not been carried out.

At the Annual General Meeting of the Royal Historical and Archaeological Association of Ireland, recently held, it was resolved that the General Secretaries should be empowered to secure the formation of a Loan Museum of Antiquities at Belfast, to be open to members of the British Association, during the meeting of that body next autumn at the northern town.

THE nondescript and multifarious works required to convert the Wolsey Tomb House, or so-called Wolsey Chapel at Windsor, into a modern memorial, are now nearly complete.

THE second volume of the Catalogue of Satirical Prints in the British Museum, prepared in the Print-Room by Mr. F. G. Stephens, may now be obtained at the Museum.

THE new edition of Mr. Street's 'Brick and Marble Architecture' is nearly ready. The work has been greatly enlarged, and contains many new plates.

MUSIC

SACRED HARMONIC SOCIETY. Exeter Hall.—Conductor, Mr. Michael Costa.—FRIDAY NEXT, February 6, Mendelssohn's 'ELIJAH.' Madame Sherrington, Miss Antonette Stridina, Mr. Sims Reeves, and Mr. Stanley Argenti, Dr. Willing.—Tickets, 5s; Reserved Area, 6s; Stalls, 10s 6d; as 6s, Exeter Hall.

BRITISH ORCHESTRAL SOCIETY.—Patron, H.R.H. the Duke of Edinburgh. Conductor, Mr. G. Mount.—SECOND CONCERT, THURSDAY, February 4, St. James's Hall, Eight o'clock.—Miss John Ellen, Mr. E. Lloyd, Viola, Mr. U. W. Doyle, Piano-forte, Madame Kate Holberta, Grand Orchestra of Seventy-Five, Principal Violin, Mr. Carrasco, 'Jupiter' Symphony, Mozart; Overtures, 'Leonora,' Beethoven; 'Isles of Phægia,' Mendelssohn.—Stalls, 10s 6d, Area Reserved, 6s; Tickets, 5s, 3s, and 1s. Stanley Lucas, Water & Co., 64, New Bond Street; usual Agents; and Austin's, St. James's Hall.

ROYAL ALBERT HALL CHORAL SOCIETY.—Conductor, Mr. Barry Mendelssohn: 'ELIJAH,' on THURSDAY NEXT, February 4, at Eight o'clock. Madame Otto-Albrecht, Miss Antonette Stridina, Miss (Mrs.) Kimb Rivers, Mr. Sims Reeves, Mr. Michael Costa, and Missor Argenti (organist), Dr. Willing.—Admission, 1s; Stalls 7s 6d, 5s, 3s, 1s; at Novello's, 1, Berners Street, and 25, Foultry; the usual Agents; and at the Royal Albert Hall.

'PALESTINE.'

WHATEVER may be the place which Dr. Crotch's oratorio be ultimately destined to fill in the gallery of sacred works, there is quite enough interest in the score to justify its revival by the Committee of the Sacred Harmonic Society. Indeed, there is an amount of power in the choral portions which suffice to render its reproduction expedient, for 'Palestine,' if about one half-hour be struck off from the three hours its execution occupied at Exeter Hall, on the 23rd inst., possesses some grand points. The "cuts" should be made in the soprano and tenor airs, and in those tiresome repeats in which the composer has indulged. Iteration is his besetting sin, and it is carried to the extent as almost to induce the most enthusiastic amateurs for oratorio to use the emphatic epithet attached to the practice. Conciseness and terseness in the numbers are the more necessary as the book is dull and depressing, the didactic narrative moving along in heavy lines almost destitute of dramatic action and feeling. Of appeal to the domestic affections, the poem is destitute. There are no characters for the soloists to create; it is the poet who is always singing, whether the voice be that of the soprano, tenor, or bass: as for the contralto, it is heard almost exclusively in the quartets and in the sestet. The finest music for the principals is allotted to the baritone-bass, which was written for the famous Bartleman, who in Signor Agnesi, however, has had a worthy successor. It taxes the compass both upwards and downwards: it calls for passion and power, for declamatory energy of the highest artistic order. The airs for the tenor are most ungrateful, and tested the musical skill of Mr. Cummings severely. The florid and old-fashioned divisions for the soprano voice, with the constant use of the shake, which is now so rarely to be heard from modern vocalists, were cleverly managed by Madame Lemmens. But the leading singers were more appreciated in the three quartets of the last part, "Lo! star-led chiefs," "Be peace on earth," and "Then on your tops," and in the sestet, "Lo! cherub bands," than in their isolated displays. The part writing in these four numbers is admirable—all beautifully voiced, abounding in elegant imitations, sweet, serene, and solemn. In addition to the artists already named, Miss Ellen Horne, Miss Julia Elton, and Mr. Carter, are to be praised for their careful observance of time and colouring. The choruses are in turn mournful and jubilant; the employment of the fugue is frequent; the conceptions of the composer are often poetic, and his transitions show that he has striven to realize the descriptive passages of the poet. The learning and science of Dr. Crotch are unquestionable. The creative faculty, however, is not so clearly shown. He is thoroughly Handelian; at times Haydn has haunted his ear; and Purcell, in the bass songs, has been his model. But the brightness, brilliancy, and boldness of the varied choral outbreaks fix attention. His worst number is the concluding one, "Worthy the lamb," a most diluted reflex of Handel. Such choruses as "O, happy once," "Hence all his might," "Then the harp awoke," "Nor vain their hope," "Let Sinai tell," "Be dark, thou sun," are masterly, replete with picturesque grandeur, with scientific attributes, and devotional feeling. The composer's contrasts verge in some moments on the sublime, as in "Let Sinai tell," and in the grand advent of the Messiah, "He comes," with the electrifying stroke of the devout dropping of the voices and of the pianissimo of the instrumentation on the words, "Let furious discord cease." The orchestration must not be regarded from our present standpoint, but we should remember that 'Palestine' was composed more than threescore years since, two years before the Philharmonic Society was established to make known the symphonies

of Beethoven, when Haydn's star was in the ascendant at our orchestral concerts. Dr. Crotch produced a symphony in 1814. Had he lived in 1874, his accompaniments would not have been chiefly confined in 'Palestine' to the stringed with reiterated figures. The wood band would have been more employed, as also the horns. As regards trumpets and trombones, Dr. Crotch has used them judiciously, and his organ part is a sound substratum, even if the instrument is not so prominently brought into play as it might have been. Mr. Husk, the librarian of the Sacred Harmonic Society, in his interesting preface to the book of the words, gives no return of the choral and orchestral strength of 1812, when 'Palestine' was first produced at the Hanover Square Rooms; but if Dr. Crotch could have supposed that an executive of 700 performers—band and chorus—would be put in requisition for his oratorio, his genius would, doubtless, have suggested many improvements in the score. As it is, considering the epoch at which it was written, it is a wonderful work, and frankly, we must avow that we know of no existing British composer who could write such a vigorous and impassioned composition, replete with scientific combination and contrivance. The *ensemble* on the 23rd cannot be too highly eulogized. Sir Michael Costa conducted 'Palestine' with that nice observance of the gradations of sound, with that polish and expression in the prominent points, which are best calculated to develop, and show off the score to the highest advantage. The auditory was not so strongly moved and excited as it might have been, but there is always suspicion and hesitation in the reception of a new work, or a revival, but re-hearings would cause the beauties of 'Palestine' to be much more valued than at the opening performance.

CONCERTS.

THE programme at the Monday Popular Concerts, on the 26th inst., comprised Brahms' pianoforte and string quartet in *c* minor, Op. 25; Beethoven's string quartet in *c* major, Op. 18, No. 2; J. S. Bach's pianoforte and violin sonata in *a* major, No. 2; Chopin's Nocturne in *e* major, and Grande Polonaise. The executants were Herr Halle, Madame Norman-Neruda, Herr Strauss, Mr. Ries, and Signor Piatti; Miss Jessie Jones and Mdlle. Reimer were the vocalists.

At the opening concert of the British Orchestral Society, the only novelty was a Saltarello in *c* minor, by Mr. Hamilton Clarke, which pleased the public. The symphony was the "Eroica" of Beethoven. The overtures were Sir W. S. Bennett's 'Naiades,' and Cherubini's 'Deux Journées.' The solo instrumentalists were Miss Linda Scates and Mr. Walter Macfarren, who played artistically a concerto in *e* flat, for two pianofortes, by Mozart. The vocalists were Miss Edith Wynne, and a *débütante*, Miss Augusta Roche. Mr. G. Mount was the conductor.

The programme at the third concert of the Wagner Society, under Mr. Dannreuther's direction, contained eleven pieces by Herr Wagner from his 'Meistersinger,' 'Tannhauser,' and 'Fliegende Holländer.' The solo singers were not up to the mark, and the choruses required more rehearsals. Two of Schubert's works, scored by List, were also executed. On the whole, the performance was satisfactory as regards selection.

Mr. H. Gadsby's new concerto for organ and orchestra, with Dr. Stainer as the solo exponent, secured the good opinions of the connoisseurs at last Saturday's Crystal Palace Concert. It is a scholarly and interesting work. Veit's variations for string quartet on the Russian hymn was, of course, an occasional piece, but it provoked no manifestation. Weber's Jubilee Overture was more to the purpose, and Beethoven's third 'Leonora' Overture is always welcome. A symphony in *c* minor, by Haydn, found favour: it was executed by Mr. Mann's band for the first time, and will doubtless be heard again. Madame Otto Alvalleben and Signor Agnesi were the vocalists.

Musical Gossip.

M. GOUNOD's Concerts will be commenced next Saturday (February 7th), in St. James's Hall.

The second concert of the British Orchestral Society will be given next Thursday, in St. James's Hall; and on the preceding evening the London Ballad Concerts will be continued.

THE next novelty at Exeter Hall, by the Sacred Harmonic Society, will be the production of Mr. G. A. Macfarren's oratorio, 'St. John the Baptist.'

M. SAINTON will appear at the Saturday Popular Concerts to-day (31st inst.) and the 14th of February, and also on Monday, the 2nd of February. Herr Joachim will perform on the 16th of February, and on the same evening Miss Agnes Zimmermann will be the pianist. Madame Schumann will be heard on the 23rd of February.

MR. KUEH's Annual Musical Festival will take place at Brighton, next month.

MENDELSSOHN's 'Elijah' will be performed twice next week: first, on the 5th, by the Royal Albert Hall Choral Society, under the direction of Mr. Barnby, with Mdlle. Otto Alvalleben, Miss A. Sterling, Mr. Sims Reeves, and Signor Agnesi, as chief singers; and on the 6th (Friday), by the Sacred Harmonic Society, conducted by Sir Michael Costa, with Madame Lemmens, Miss A. Sterling, Mr. Sims Reeves, and Mr. Santley, as soloists.

A CONCERT of the Royal Albert Hall Amateur Orchestral Society will take place this evening (the 31st inst.).

DR. HANS VON BÜLOW will perform at the Saturday Popular Concerts this afternoon (the 31st inst.). He will play also on the 14th of February, and on the 2nd and 9th at the Monday Concerts.

THERE will be the Reid Musical Festival in Edinburgh, from the 13th to the 16th of February, conducted by Prof. Oakeley. The singers will be Madame Otto Alvalleben and Miss Enriquez, with Madame Norman-Neruda as violinist.

THE *Edinburgh Daily Review* and the *Edinburgh Courant*, in notices of Dr. Hans von Bülow's Pianoforte Recital on the 24th inst., in the George Street Musical Hall, describe the enthusiasm of the audience as being almost unprecedented. "The marvellous beauty," states the *Daily Review*, "of Dr. Bülow's playing, and that which places him apart from all his fellows, is in the power he possesses of extracting a variety of tone and expression from the keyboard which is infinite."

AT the Théâtre des Bouffes-Parisiens, in Paris, on the 23rd inst., a new *opera-buffa*, in three acts, was produced, called 'La Branche Cassée,' the libretto by MM. Jaime (fils) and Noriac, and the music by M. Serpette. The composer is a Conservatoire holder of the Prize of Rome; but neither the book nor the score is likely to be very popular, although the work was sustained by Mesdames Judic and Peshard, M. Homerville, M. Georges, and M. Frugère, a new baritone.

MDLLE. DALTI, a *prima donna* at Florence, has been engaged for the Opéra-Comique in Paris, as the successor to Madame Carvalho in the part of Juliet.

CIMAROSA's comic opera, the 'Astuzie Femminili,' is to be produced this evening (the 31st), at the Italian Opera-house, the principal parts sustained by Mdlles. Brambilla, Bogdoni, and Praldi, Signori Debassini, Zucchini, and Fiorini.

THIRTEEN new operas are under weigh at the theatres in Italy. The various composers are Lauri, Rossi, Ponchielli, Braga, Petrella, Palumbo, Bacchini, Cortesi, Valensin, Luzzi, Platania, Bombara, Caracciolo, and Nani. Some of these names are new.

M. GOUNOD's 'Mireille,' with Madame Adeline Patti and Signor Nicolini, will be produced on the 2nd of February. At Moscow, Meyerbeer's 'Africaine' has been given, with Mdlle. D'Angeri and D'Alberti, Signori Nandin, Graziani, Foli, and Costa.

MADAME LA VICOMTESSE VIGIER (Sophie Cravelli) will re-appear on the lyric stage for one night, in Verdi's 'Ernani,' for the benefit of a charity, on the 7th of February.

THE new Comic Opera-house was opened in Vienna on the 17th of January. The theatre will hold about 1,900 persons. Herr Heinrich Proch composed an overture for the inauguration; he is a Kapellmeister. Rossini's 'Barber of Seville' (in German) was the opening opera, with Miss Minnie Hauck as Rosina, and Herr Eri as Count Almaviva.

SIGNOR MIGLIACCIO has met with a decided success at the Teatro Nuovo, in Naples, with a new comic opera, 'Una Moglie per un Soldi.' Signor Montuoro has failed at Turin, at the Teatro Regio, with his new opera, 'Rè Manfredi,' despite the libretto of the popular poet, Leopoldo Marengo.

M. LECOCQ's new opera 'Giroflé Girofla,' will soon be produced by M. Humbert, at the Alcazar, in Brussels.

PROF. OAKELEY has been giving a series of organ recitals in Edinburgh, with pieces by Bach, Handel, Haydn, Schumann, &c., besides a new work by M. Guilmant, a modern French organist, and an Andante Religioso in D, composed by the Professor.

THE new opera by Herr Enmerich, at Weimar, 'Der Schwedensee,' has been successfully produced. A new opera, by M. Santis, 'Iermak,' in four acts, at the Russian Opera-house, Marie, in St. Petersburg, has not proved so fortunate.

ROME has been the last scene of Herr Rubenstein's successful career in Italy as a pianist. The enthusiasm of the Roman audiences was as great as that displayed in Naples, Milan, and Venice.

SIGNOR GRAFFIGNA, the composer of an opera, 'La Duchessa di San Giuliano,' produced at the Salle Ventadour, conceiving that his work was not properly appreciated, opened the *Athénée* with a "scratch" troupe, in 'Lucia'; but with the exception of the *prima donna*, Mdlle. Anna Reesi, who, it is affirmed, is an English artist, named Miss Forbes, the performance was a failure.

A CORRESPONDENT writes from Vienna, on the 17th inst.—"A Russian lady pianist, Mdlle. Annette Essipof, has given three concerts, and made quite a *furor*, especially in the compositions of Chopin. A son of Staudigl has been singing with great success. After the song of Polyphemus, "Ruddier than the cherry," he was called for six times. He is a pupil of the Conservatoire, but his teacher, Herr Rokitsansky, would not allow young Staudigl to make his *début* yet at the Imperial Opera-house, the Director, Herr Herbeck having offered the young basso an engagement. Here is a young Hungarian violinist, who is likely to make a noise in the musical world."

'Petrus,' a new oratorio, by Theodore Bertold, has been produced in St. Petersburg.

DRAMA

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THE WEEK.

HOLBORN.—'Le Démon du Jeu,' Comédie en Cinq Actes d' MM. Théodore Barrière et Crisafulli.
GLOUCE.—'Committed for Trial,' a Piece of Absurdity Two Acts, by the author of the 'Wedding March.'

GAMBLING has long been a favourite subject with dramatists, and more than one piece written in past centuries with the view of correcting a vice which, if it has not lost a measure of its influence, has at least changed its manifestations, still keeps a place upon the stage. Regnard treated the vice cavalierly in 'Le Joueur,' presenting a light-hearted gambler, who, when his misdeeds had cut him

off from his mistress and his paternal estate, could still look cheerfully to the chances of the gambling table, and prophecy—

"Quelque jour

Le jeu m'acquittera des dettes de l'amour."

'Trente Ans de la Vie d'un Joueur,' by Victor Ducange, a later and much more serious production, owes, apparently, something to an English source. Regnard's piece supplied Mrs. Centlivre with her comedy, 'The Gamester,' produced at Lincoln's Inn Fields in 1705. Shirley also wrote a play called 'The Gamester,' the plot of which he took from the 'Heptameron.' This was adapted by Garrick, and acted at Drury Lane, with the title, slightly altered from the original, of 'The Gamesters.' All these pieces yield, however, an interest to 'The Gamester' of Edward Moore, a powerful but lugubrious work still, revived from time to time, principally on the occasion of benefits. Moore calls his play a tragedy, and such, in fact, it is. The lesson in 'Le Démon du Jeu' of MM. Barrière and Crisafulli is not much less impressive than that in 'The Gamester.' Intellectual defeat and moral ruin are brought about by indulgence in the debasing pastime; and it is only at the last moment the authors turn round and affix rather arbitrarily a happy ending, on the strength of which the play maintains its right to the name of a comedy.

'Le Démon du Jeu' was given at the Gymnase Dramatique on the 16th of July, 1863, for the farewell performances of M. and Madame Lafontaine. It obtained a great success, the memory of which still survives. It is a long and rather wearisome piece, however, with less construction than is common in M. Barrière's work, and with no striking originality of character or situation. Admirable acting is required to render tolerable the character of the hero, whose recovery from moral degradation is so sudden and complete. One or two of the scenes, indeed, in the later acts are tragic rather than comic in conception.

Raoul de Villefranche is on the point of espousing Amélie, the daughter of a bourgeois, named Trumeau. His gambling propensities are revealed by a friend who arrives, one Hector d'Argelès, subsequently the evil genius of the hero, and the marriage is rudely interrupted. Raoul uses his influence over the girl in a way rarely seen in French fiction; an elopement is carried out, and is followed by a runaway marriage. The rather dreary scenes of the ruin of Raoul are diversified by tender passages between his wife and her father, who follows, and ultimately forgives her, and by others of a comic nature, the principal actors in which are Godelet, a retired captain, and Miss Crockett, an English governess. Raoul's infatuation is not cured by the tears of his wife or the rebukes of his father-in-law. With a spirit Valère, in 'Le Joueur,' might have envied, he says, in answer to the multiplied accusations of Trumeau, who casts him scornfully the 300,000 francs, which are the *dot* of his child: "Vous me jetez sans cesse le nom de joueur à la face! Eh bien, joueur, soit! et alors . . . qu'est ce pour un joueur que quatre, cinq cent mille francs? Belle affaire, vraiment . . . mais, si demain le sort me favorise, ce sont des millions que je pourrai jeter aux pieds de mon Amélie." There is the true ring of infatuation in these words, a spirit not unlike that which makes the misers of the Elizabethan drama such different beings from those of

modern times. Not even the death of his mother, uncheered by the presence of a son who will not tear himself from the gambling-table even for her, can dispel his infatuation. It is broken at last when, after a species of nightmare visitation is undergone, in which he finds himself contemplating cheating at cards and practising the tricks by which it is accomplished, he sees, at the close of a long spell of good fortune, that his relatives, his wife included, believe him dishonoured. An attempt at suicide, fortunately frustrated, persuades his friends, not too difficult in such matters, that they have misjudged him. The shock of finding himself exposed to so terrible a suspicion breaks him of his vice. He "swears off," like Rip van Winkle, and the authors give the audience to understand the oath will this time be kept. An author has a right to dispose of his characters as he will, and it certainly overpasses the province of criticism to attempt to follow the hero beyond the close of the fifth act. The spectator is likely, however, to read the new *serment de joueur* by the past conduct of Raoul, who exclaims, "Oh l'humiliation surhumaine . . . je ne crois plus moi-même à mes serments." If Jove laughs at lovers' perjuries, Pluto may fairly be supposed to derive similar amusement from the oaths of gamblers and drunkards.

The rôle of Raoul, originally interpreted by M. Lafontaine, was quite out of the reach of M. Bilhaut, a careful and intelligent actor, wanting in power. M. Schey gave a good picture of a *capitaine en retraite*; and M. Monti was excellent as Hector, the gambler ready to correct fortune. M. Perrier was poor as Trumeau. The female parts were competently sustained by Mesdames Tholer, Davenay, and Macdonald. The lady last named caused much amusement by her emphatic delivery of the English words with which her part—that of the English governess—is provided. Many excisions had been made, but the play, which is interesting rather than amusing, remains too long.

Some radical difference appears to exist between the English and French languages as means for conveying comic ideas. On no other theory is it easy, or, indeed, possible, to explain the weakness of French farce in an English dress. 'Committed for Trial' is a version, by a writer whose slight and transparent disguise we are bound to respect, and whom we must therefore call Mr. Latour Tomline, of 'Le Réveillon.' The middle act is altogether excised, the scene is changed to England, and English dresses are used and English manners are caricatured. In all respects of wit, the dialogue, which is directed against police abuses, touting barristers, and the like, is as good or better than the original. Still, with a competent interpretation, the piece failed strongly to amuse. The concluding scene, indeed, proved dull, and needs further compression. This performance attracted special attention from the fact of serving for the *début* of Mr. Arthur Cecil, a young actor from the Gallery of Illustration. In spite of nervousness, Mr. Cecil showed himself to be endowed with no ordinary taste and tact. A very little time will prove that we have in him a comedian of high mark. Other parts were adequately sustained by Mr. Montague, Mr. Compton, and Miss Carlotta Addison.

Dramatic Gossip.

THOUGH not a very trustworthy authority, the 'Biographia Dramatica' of Baker, Reed, and Jones is almost the only English work of dramatic reference which is generally accessible. It is worth while accordingly to correct an error into which the authors have fallen in dealing with plays on the subject of gaming. Of 'The Gamester,' by Mrs. Centlivre, they say the plot is almost entirely borrowed from a French comedy, called 'Le Dissipateur.' Now, 'The Gamester' was produced, in the theatre at Lincoln's Inn Fields, on the 22nd of February, 1705, while 'Le Dissipateur,' ou, 'Fronnête Friponne,' by Néricault Destouches, was not performed in Paris until the 23rd of March, 1753. It had, however, been given in the provinces of France, according to the anonymous 'Bibliothèque du Théâtre Français,' sixteen years previously. The resemblance between the concluding acts of the two plays is due either to the imitation of Mrs. Centlivre by Destouches, or to the fact that both had followed an earlier work. The first supposition is the more probable, as Destouches was for seven years attached to the French embassy in London, and ventured, doubtless, with little fear of detection, to translate and give as his own a portion of 'The Tempest.' Leasing, it may be observed, speaks of 'Le Dissipateur' of Destouches as being in a vein of "comedy more delicate and more noble than that of Molière." 'The Gamester' of Mrs. Centlivre owed, in fact, a portion of its plot, together with the name of its hero, its valet, and other characters, to 'Le Joueur' of Regnard, produced on the 19th of December, 1696. In the 'Biographia Dramatica,' the Mr. H. of Charles Lamb is attributed to the Hon. George Lamb. Geneste, in his 'History of the Stage,' also gives the name of the author as Lamb.

A NEW drama, by Mr. Tom Taylor, is in preparation at the Olympic. The time is the reign of William the Third, and the plot is based upon the story of Lord Clancarty, narrated in the last volume of his 'History of England' by Lord Macaulay, who says—"In the case of one great offender, there were some circumstances which attracted general interest, and which might furnish a good subject to a novelist or dramatist." This great offender was Macarthy, Earl Clancarty who, as a boy, married fourteen years before, Elizabeth Spencer, daughter of Lord Sunderland (then Secretary of State), a girl under eleven years of age. On his re-appearance, Macarthy re-conquered the love of his wife, and owed to her intercession his escape from the penalties of treason. This subject has been treated by Mr. Tom Taylor in a drama, introducing many prominent figures of an exciting epoch, of which little use has been made by dramatists.

MR. AND MRS. BILLINGTON will re-appear at the Adelphi Theatre this evening, in a drama by Mr. Paul Merritt, entitled 'Rough and Ready.'

'BIRD AND TUCKER,' the English version of 'Tricocche et Cacolet,' has been revived at the Gaiety, with Messrs. Toole and Brongh and Miss Farren in their original parts.

'ALL THAT GLITTERS IS NOT GOLD,' a two-act comediotta of Messrs. T. and J. M. Morton, has been revived at the Olympic, the scene of its first production. Mr. Henry Neville plays Stephen Plum. Other parts are supported by Misses Fowler and Marion Terry, Mrs. Stephens, Messrs. Vernon, Volaire, Fisher, and Anson.

PROF. DE GUERREBANT wishes us to state, that in a paragraph in reference to Manzoni, which appears in his article (Athen. 2409) on Italian literature in 1873, the words as they stand convey a wrong impression. He meant to say, that the task before Italians generally, not himself in particular, is to collect all that is known about the poet; and that it was, when he came to put together a Memoir of Manzoni in his 'Ricordi Biografici,' that he found no satisfactory biography existed.

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By order of the Committee of Council on Education.

PUBLIC WORKS DEPARTMENT in INDIA. EXAMINATION for DIRECT APPOINTMENTS in 1874.

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MR. R. BOWEN SMITH, M.A., will, on SATURDAY NEXT, February 14, at Three o'clock, begin a Course of Four Lectures on MOHAMMED and MOHAMMEDANISM.—Subscription to this Course, Half-a-Guinea; to all the Courses in the Season, Two Guineas.

LONDON ANTHROPOLOGICAL SOCIETY, 27, ARUNDEL-STREET, Strand.

At the Meeting on March 27, Dr. R. C. CHAMBERLAIN, F.R.S., President, in the Chair, the following Paper will be read:—
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The INSTITUTE will meet on TUESDAY, February 10th, at Eight o'clock P.M. previously, when the following Paper will be read:—

1. "Explorations among Ancient Barial-Gravels, chiefly on the Haslemere Valley, of Surrey." Part II. By T. J. Hutchinson, Esq., H.M. A. General, Calicut.
2. "Skulls and Implements from Palestine." By G. F. Tyrwhitt Drake, Esq., and A. W. Franks, Esq., M.A.

J. FRED. COLLINGWOOD, Secretary.

ROYAL AGRICULTURAL SOCIETY of ENG- LAND.—AGRICULTURAL EDUCATION.—The Examination of Candidates for the Society's Prizes and Certificates will take place in the Week commencing TUESDAY, April 14, 1874.

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2. That an appeal be made throughout the Kingdom for Subscriptions towards defraying the costs of such legal action as may be found necessary.

3. That a Hayman Defence Fund be accordingly opened, and the Contributions thereto advertised from time to time in the public Papers.

4. That Col. Forbes Maclean, of Rugby, and S. R. Townshend Mayer, Esq., of Gloucester and Richmond, Surrey, be Joint Treasurers of such Defence Fund, and that the Rev. Canon Collins, D.D., of Burnford-on-Avon, and the Rev. E. J. Rhoades, of Rugby, be Joint Honorary Secretaries.

5. That Subscriptions be paid to the credit of the Hayman Defence Fund, at the National Provincial Bank, Rugby; or at Messrs. Hanson, Bourne & Co., 1, Pall Mall East, London.

6. That these Resolutions be advertised in the London papers, and that every person who has at heart the welfare of our public and endowed schools, and desires that the authority of their Head Masters should be maintained in its integrity, and every lover of justice and fair play, be invited to give moral and pecuniary support to the Hayman Defence Fund.

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Rugby, January 30, 1874.

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University Hall, Gordon-square, February 1, 1874.

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Vol. III. 1852-1870. (Chapman & Hall.)

IN the third and last volume of Dickens's Life his biography (strictly speaking) is combined with long and elaborate criticisms on his works. The career of the novelist, during the eighteen years of his life, is familiar, in its general outlines, to the public. It is only in particular incidents, illustrative of his character, that any especial interest is felt; and so many of these have less of the sunshine than of the shadow that the grave character of the book necessarily communicates itself to the reader. For Dickens as author and reader of his own works, it is, indeed, mostly sunshine. The literary labour, which began with 'Sketches by Boz,' and was interrupted and for ever closed while Dickens was engaged on 'Edwin Drood,' cannot be said to have been otherwise than munificently rewarded, seeing that he is, perhaps, the only author in England who, by his brains alone, built up a fortune of between ninety and a hundred thousand pounds. Thackeray, his contemporary, who, by some readers, is considered his equal, and, by many, his superior, achieved no such golden consummation. Rivals in the race for popular favour, Dickens was always a-head of Thackeray. Where one number of 'The Virginians' was sold, there were five or six numbers of any serial by Dickens bought by his own public. Readers, not easily pleased, affect to find already an old-fashioned tone in both those writers; and speak of their becoming obsolete. But, so is there an old-fashioned tone in 'Tom Jones,' which, however, is substantially and essentially as fresh as ever. Fielding is not obsolete, nor likely to become so. Neither Dickens nor Thackeray will fade out of memory. If, to some passages of their works, future editors may have to add an explanatory note or two, 'David Copperfield' and 'Vanity Fair' will never require elucidation.

In the opening pages of this final volume, and under the date of 1852, we find Dickens manifesting his disinclination to be fed and fêted by great people. "I am sorry to say that, after all kinds of evasions, I am obliged to dine at Lansdowne House, to-morrow." On the other hand, and amid serious work and engagements, "he found time for a good-natured journey to Walworth, to see a youth rehearse, who was supposed to have talents for the stage; and he was able to gladden Mr. Toole's friends by thinking favourably of his chances of success. 'I remember what I once myself wanted in that way,' he said, 'and I should like to serve him.'" Dickens was never slow in rendering such useful service when it was asked of him. He was, moreover, greatly interested in everything connected with the drama. Some of the most amusing incidents to be found scattered through the volume are in connexion with his own "private theatricals," especially those in which his children took part. After the close of one of these household performances, a stray "property" was taken up by Douglas Jerrold. The play was 'Fortunatus,' and the "property" was the head of Fortunatus's steed, "Comrade." Jer-

rold held it up to Landseer, who had been one of the audience, with the remark, "Looks as if it knew you, Edwin!"

That there was purpose, and good purpose, too, in all Dickens's works cannot be gainsaid. A few persons could see little or none, but rather much mischief in 'Hard Times.' How happily did Dickens vindicate himself in a letter to Charles Knight!—

"The book," he said, "had no design to damage the really useful truths of Political Economy, but was wholly directed against those who see figures and averages, and nothing else; who would take the average of cold in the Crimea during twelve months as a reason for clothing a soldier in nankeen on a night when he would be frozen to death in fur; and who would comfort the labourer in travelling twelve miles a day to and from his work, by telling him that the average distance of one inhabited place from another, on the whole area of England, is not more than four miles."

Passages like the above should be transferred to the fly-leaves of the several works to which they are applicable. Dickens's private letters when he was travelling are more amusing, often more important, than his published works. Like the lady who, being asked what she thought of Venice, laconically answered "Stinks!" he could etch a city in almost a single line. He was equally concise in describing persons. Of George Sand (Madame Dudevant) he said—"Just the kind of woman in appearance whom you might suppose to be the Queen's monthly nurse. Chubby, matronly, swarthy, black-eyed." At one of the dinner-parties in Paris, where he was a guest, he sat near a wealthy little man, who, eight years before, had been a shoeblick! He was a successful gambler on the Exchange. Dickens subsequently observed that perhaps the speculator would come down as quickly as he had gone up; but, he writes, the observation "clouded so many faces as to make it very clear to me that everybody present was at the same game for some stake or other." In little "bits" like the above, the writer hit off society wherever he found it, and they are among the charms of the book. Whether some exaggeration be not occasionally indulged in is a question open to discussion. When we come upon a reference to "Watts's House," near Rochester, where a night's board, lodging, breakfast next morning, and 4d., are given to six poor travellers, "not being rogues and proctors," we cannot but remember a recent article in the *Daily News*, in which Dickens was accused of writing "a pack of lies" about Watts's house, and indulging in sentimentality and an imaginary activity in good and charitable works. Such a charge would have rendered Dickens frantic, for he is described as passionately sensitive to praise and blame; and they who have read the former volumes of this biography need not to be reminded that he was led to "appear frequently intolerant . . . in opinions and language." This necessarily leads us to the one chapter in the book to which many readers, probably, will first turn,—that which speaks of the separation of Dickens from his wife. Scattered passages prepare the reader for the catastrophe. In 1857 he writes, "If I couldn't walk fast and far, I should just explode and perish!" Later, "A sense comes always crushing on me now, when I fall into low spirits, as of one happiness I have missed in life, and one friend and companion I have

never made." Again: "Shall I ever get the frame of mind back as it used to be? Something of it, perhaps, but never quite as it used to be. I find that the skeleton in my domestic closet is becoming a pretty big one." At last comes the following, in a letter to Mr. Forster:—

"Poor Catherine and I are not made for each other, and there is no help for it. It is not only that she makes me uneasy and unhappy, but that I make her so too—and much more so. She is exactly what you know, in the way of being amiable and complying; but we are strangely ill-assorted for the bond there is between us. God knows she would have been a thousand times happier if she had married another kind of man, and that her avoidance of this destiny would have been at least equally good for us both. I am often cut to the heart by thinking what a pity it is, for her own sake, that I ever fell in her way; and if I were sick or disabled to-morrow, I know how sorry she would be, and how deeply grieved myself, to think how we had lost each other. But exactly the same incompatibility would arise, the moment I was well again; and nothing on earth could make her understand me, or suit us to each other. Her temperament will not go with mine. It mattered not so much when we had only ourselves to consider, but reasons have been growing since which make it all but hopeless that we should even try to struggle on. What is now befalling me I have seen steadily coming, ever since the days you remember when Mary was born; and I know too well that you cannot, and no one can, help me. . . . Years have not made it easier to bear for either of us; and, for her sake as well as mine, the wish will force itself upon me that something might be done. I know too well it is impossible. There is the fact, and that is all one can say. Nor are you to suppose that I disguise from myself what might be urged on the other side. I claim no immunity from blame. There is plenty of fault on my side, I dare say, in the way of a thousand uncertainties, caprices, and difficulties of disposition; but only one thing will alter all that, and that is, the end which alters everything."

In the following year Mr. and Mrs. Dickens separated by consent. The outside world would have had no right to know anything more but for the cruel indiscretion of Dickens himself. The separation was made known to the world in *Household Words*, and every paper in the kingdom was expected to insert a copy of it. This unwise step was wisely opposed by Mr. Forster, but it was said to have been made under the approval of Mr. Delane. It did Dickens infinite injury to the public. It made him appear vain and arrogant; and we now learn that there was no real ground for the proceeding. After three and twenty years of married life he was weary of the wife of his youth and middle age. He could make no self-application of the old adage "bear and forbear!" He had no real fault to find, but there was a dreamy idea of his having missed some imaginary being whom Heaven had, perhaps, designed for him; and, having made a skeleton for his closet, he saw it, in his mind's eye, growing like the helmet in the Castle of Otranto. He was resolved that the world should have much to do with this melancholy private incident; and it is easy to read in his will that he was as implacably unforgiving to his wife as he was (by his own account) to his mother. It is due to Mr. Forster to say that he has delicately performed a disagreeable duty; and does not shrink from avowing "the grave defects in Dickens's character," afforded by this most regrettable passage in his otherwise happy and honourable life.

It seems clear to us, that all his after life "took tone and colour" from it. He began his brilliant career as a reader; but brilliant as the career was, it was "downward." He walked wearily, and with alternations of despondency and joy. In America and in England, it was the same. The pulses of the heart beat sad warnings. His old, and perhaps abused power of walking great distances, failed him. He evidently fancied, mistakenly, at one period, that he could compensate for over-fatigue of mind by over-fatiguing the body. He was restless, and his spirit chafed at that, and at enforced repose. In 1867, he was "chafing still, the accomplished physician," as Mr. Forster erroneously styles Sir Henry Thompson, "he consulted, having dropped other hints, that" somewhat troubled him. "I could not walk a quarter of a mile to-night for 5000." The loss of exercise was loss of pure enjoyment, as well as loss of means to keep up health. "Work and worry without exercise," he said, "would soon make an end of me"; but with less power to work, according to his will, there was no less self-estimation of his power. Mr. Forster tells us that Dickens "believed himself to be entitled to higher tribute than he was in the habit of receiving."

The closing period of Dickens's life is told with effective simplicity by his friend. The details are too well known to require repeating, but they will be read with much interest, and probably more than once. It seems the saddest of things, that such a man should have died in his fifty-eighth year; but by that time, he had accomplished more work than many men together get through in even longer lives. After all, a man's life is not in its length but in its productiveness. What defects there were in Dickens's character were compensated for by his higher and better qualities. On both points, Mr. Forster speaks as a wise friend might be expected to speak, and the reader closes the book in sympathy with the subject and with the biographer. We confess we could have dispensed with much of the criticism, just and well-expressed as it is, if Mr. Forster had given us more of Dickens's letters to his friend. The letters he wrote to others deserve to be collected and published with those he wrote to Mr. Forster, for which that gentleman could not find room, in the present work. Dickens wrote his letters as carefully, seemingly so, at least, as he did his works; and he told his stories as effectively by speech as by pen. Take, for instance, this sample from one of his letters of a description of Rome and its silent but deadly enemy, in 1853:—

"I have been led into some curious speculations by the existence and progress of the Malaria about Rome. Isn't it very extraordinary to think of its encroaching and encroaching on the Eternal City as if it were commissioned to swallow it up. This year it has been extremely bad, and has long outlasted its usual time. Rome has been very unhealthy, and is not free now. Few people care to be out at the bad times of sunset and sunrise, and the streets are like a desert at night. There is a church, a very little way outside the walls, destroyed by fire some sixteen or eighteen years ago, and now restored and re-created at an enormous expense. It stands in a wilderness. For any human creature who goes near it, or can sleep near it, after nightfall, it might as well be at the bottom of the uppermost cataract of the Nile. Along the whole extent of the Pontine

Marshes (which we came across the other day), no creature in Adam's likeness lives, except the sallow people at the lonely posting-stations. I walk out from the Coliseum through the Street of Tombs to the ruins of the old Appian Way—pass no human being, and see no human habitation but ruined houses from which the people have fled, and where it is Death to sleep: these houses being three miles outside a gate of Rome at its farthest extent. Leaving Rome by the opposite side, we travel for many many hours over the dreary Campagna, shunned and avoided by all but the wretched shepherds. Thirteen hours' good posting brings us to Bolsena (I slept there once before), on the margin of a stagnant lake whence the workpeople fly as the sun goes down—where it is a risk to go; where from a distance we saw a mist hang on the place; where, in the inconceivably wretched inn, no window can be opened; where our dinner was a pale ghost of a fish with an oily omelette, and we slept in great mouldering rooms tainted with ruined arches and heaps of dung—and coming from which we saw no colour in the cheek of man, woman, or child for another twenty miles. Imagine this phantom knocking at the gates of Rome; passing them; creeping along the streets; haunting the aisles and pillars of the churches; year by year more encroaching, and more impossible of avoidance."

Of his story-telling, here is one which he related to the Queen, when he was Her Majesty's guest for a day at Windsor Castle. He had formerly told it in a letter to Mr. Forster:—

"On the afternoon of the day on which the President was shot, there was a cabinet council at which he presided. Mr. Stanton, being at the time commander-in-chief of the Northern troops that were concentrated about here, arrived rather late. Indeed they were waiting for him, and on his entering the room, the President broke off in something he was saying, and remarked: 'Let us proceed to business, gentlemen.' Mr. Stanton then noticed, with great surprise, that the President sat with an air of dignity in his chair instead of loling about it in the most ungainly attitudes, as his invariable custom was; and that instead of telling irrelevant or questionable stories, he was grave and calm, and quite a different man. Mr. Stanton, on leaving the council with the Attorney-General, said to him, 'That is the most satisfactory cabinet meeting I have attended for many a long day! What an extraordinary change in Mr. Lincoln!' The Attorney-General replied, 'We all saw it, before you came in. While we were waiting for you, he said, with his chin down on his breast, "Gentlemen, something very extraordinary is going to happen, and that very soon." To which the Attorney-General had observed, "Something good, sir, I hope!" when the President answered very gravely; "I don't know; I don't know. But it will happen, and shortly too!" As they were all impressed by his manner, the Attorney-General took him up again: "Have you received any information, sir, not yet disclosed to us?" "No," answered the President: "but I have had a dream. And I have now had the same dream three times. Once, on the night preceding the Battle of Bull Run. Once, on the night preceding such another (naming a battle also not favourable to the North). His chin sank on his breast again, and he sat reflecting. "Might one ask the nature of this dream, sir?" said the Attorney-General. "Well," replied the President, without lifting his head or changing his attitude, "I am on a great broad rolling river—and I am in a boat—and I drift—and I drift!—But this is not business—" suddenly raising his face and looking round the table as Mr. Stanton entered, "let us proceed to business, gentlemen." Mr. Stanton and the Attorney-General said, as they walked on together, it would be curious to notice whether anything ensued on this; and they agreed to notice. He was shot that night."

Dickens's briefest references to places, in his letters, are made in the most original manner.

"Bath," he said, "looks to me like a cemetery, which the Dead have succeeded in rising and taking. Having built streets of their old grave-stones, they wander about scantily, trying to look about; a dead failure!" His sympathy was great, and he could make allowances even for men not formed to excite sympathy. With one body of men, indeed, he had none; and he repeatedly expressed his unmitigated contempt for the House of Commons, its members collectively, and all their doings. When it was suggested that he should be asked to stand for Finsbury, he expressed his admiration for the "sensible gentleman" at the meeting who doubted "if he was quite the man" for that borough. "I am not at all the sort of man," Dickens said, "for I believe nothing could induce me to offer myself as a parliamentary representative of the place, or of any other under the sun." He was not a "wit," but a pleasant, social, interested listener rather than talker. He occasionally made mistakes, as when he took a lady down to dinner, abused as they went, the Bishop of Durham in the matter of Mr. Cheese, and then found that the lady was Mrs. Cheese, the prelate's daughter. Even worse, perhaps, were his remarks to Lord Fermoy, whom he took for an Irish member, but who was M.P. for Marylebone, on the contemptible character of the Marylebone constituency, and Marylebone representatives. But we must now leave the work to our readers. It is one which will interest them, and will be indispensable to future biographers of Charles Dickens.

From the Indus to the Tigris. By H. W. Bellow, C.S.I. (Trübner & Co.)

THIS work is an unpretending narrative of a journey across Beluchistan and Afghanistan to Sistan, made by the author in company with Sir Richard Pollock, K.C.S.I., who, in 1871, was deputed on a political mission to Persia by the Government of India. The objects of the mission are not touched upon by the author, who cautiously restricts himself to a popular narrative of his experiences *en route*. But they may, nevertheless, be briefly told. After the war with England in 1857, Persian encroachments on the side of Sistan, Afghanistan, and Beluchistan, became frequent, and under the plea that the two latter states had originally been provinces in the days of Nadir Shah, the boundary line south of Sistan was pushed far eastward, and Sistan itself was finally occupied by Persian troops. At the request of both parties, Sir Frederic Goldsmid was deputed as Boundary Commissioner to settle the disputed border-line, and after fixing the Mekran boundary, he made another journey to Sistan, by way of Bandar Abbas, and there awaited General Pollock and Dr. Bellow, who came overland by way of Kelat and Kandahar. The entire party then repaired to the Persian capital, and in August, 1872, Sir Frederic Goldsmid delivered his arbitration, which was eventually accepted, though not until both sides had appealed to Lord Granville, the referee, by whom the arbiter's decision was supported.

Dr. Bellow reminds us that his work has been written at odd hours, in the intervals of business, without leisure for generalization and opportunity for reference to authorities.

It is a little unfortunate that this is so, inasmuch as the work being written in the form of a journal, now and then fails in interest from the unconnected character of the entries. But we would not imply that their value is lessened thereby. The author, like most officers of the Indian Medical Service, is a man of scientific attainments, and during the whole of the journey made copious notes on the physical geography, the geology, natural history, and meteorology of the various points of the route. If the services of a surveyor had been vouchsafed to the party, the results would have probably been of the highest scientific interest, for much of the country traversed was, comparatively speaking, new ground.

Dr. Bellow's remarks on Afghanistan afford a striking picture of the ruinous and lasting devastation effected by Jenghiz-Khan and Timur, men of different stamp, but alike barbarians in their conquests. The signs of departed prosperity and plenty are everywhere, the whole country along the valley of the Helmand being strewn with the ruins of abandoned cities, obliterated canals, and deserted cultivation. But the country is capable of regeneration; its mountains contain stores of unexplored treasure, and its plains half-developed wealth; and with firm and just government, the author is convinced it would regain its former prosperity and plenty. To the Anglo-Indian politician Afghanistan is obviously a country which it is desirable to strengthen and consolidate as a barrier or buffer against the irrepressible advances of Russia. In view of this policy, which was that advocated by the late Lord Mayo, the recent news of a large Russian expedition up the Oxus, in spite of its professed scientific character, will, we doubt not, create alarm in England.

Dr. Bellow was much struck with the deterioration in the condition of the city of Kandahar, since the occasion of his last visit, fourteen years before. The oppression of its successive governors, the frequent military operations in this direction, and the presence of a strong body of troops in the city during the last ten or twelve years, have almost completely ruined the place, and reduced the citizens to a state of poverty bordering on despair.—

"The discontent of the people is universal, and many a secret prayer is offered up for the speedy return of the British, and many a sigh expresses the regret that they ever left the country. Our just rule and humanity, our care of the friendless sick, our charitable treatment of the poor, and the wealth we scattered among the people, are now remembered with gratitude, and eager is the hope of our return. This is not an exaggerated picture, and speaks well for the philanthropic character of the short-lived British rule in this province, when we consider that our occupation of the country was but a military aggression. But even if they had never had a practical experience of British rule, the desire of the Kandaharia for the return of our authority and extension of the British government to their province, is explained by the glowing accounts they receive from their returning merchants of the prosperity, happiness, and liberty that reign in India, whilst they render them more impatient of the tyranny under which they are forced to groan."

The passages in which the author describes the woeful effects of the recent Persian famine, are fearful to read. The absence of all statistics in Persia makes it impossible to estimate

even approximately the amount of suffering caused by the calamity; but in the opinion of Imam Culi Khan, the uncle of the reigning Shah, and a prince of great intelligence, the total number of people carried off by the famine must have exceeded a million; and this would form a large proportion of the total population of the country, which is estimated variously at from 4,000,000 to 6,000,000. And during all the time of dearth, scarcely a stiver is given in charity by the wealthy nobles; the Shah himself, as it is said, being kept in ignorance of the real state of affairs!

We must not omit, in concluding, to note that the author has added to his reputation as a philologist, by the compilation of a synoptical grammar and vocabulary of the Brahoo language, a tongue which is spoken throughout Beluchistan, as far west as Kej, Panjgur and Jalk, up to the borders of Sistan.

Essays in Modern Military Biography. By Charles Cornwallis Chesney. (Longmans & Co.)

A MISCELLANEOUS collection of Essays this, only some of them having any connexion with each other. They are all, however, ably and attractively written, and deserve to be extensively read. There may be said to be two principal groups of essays, one group relating to the military system of the first Napoleon, and the other to the American Civil War. In addition to these, are two articles devoted to the glorification of the distinguished corps of which Col. Chesney himself is one of the chief ornaments, an essay on Lord Cornwallis and the Indian services, and a memoir, giving the adventures of a Carolina loyalist in the revolutionary war. The essays on the military system of Napoleon the First are, perhaps, the most valuable, as they serve to remove many misconceptions regarding the Grand Army. To quote the words of the author in the Preface:—

"They will prove that the present fashion of deprecating the French military character, and ascribing German successes to an innate superiority, though carried to extravagance, is more reasonable than the belief in French invincibility, which was commonly entertained in the earlier days of the first empire. These memoirs show clearly that the French victories of that era were not due to any intrinsic superiority of a military organization, in which might be discerned broad sown the germs of the faults that have lately been manifested, but to the extraordinary imbecility of the powers that controlled the opposing forces. The military qualities of the two races appear to have been thus very much what they are now."

This is not the place to seek to analyze the causes of French defeats in the Franco-Prussian war, and the time has not yet arrived when even the most cool and impartial historian could venture on that task. With regard to the history and system of the army of the first Napoleon, we are, however, entitled to speak with confidence. Sufficient time has elapsed to enable us to divest ourselves of all prejudice, and the evidence of well-informed persons of every description is as full as could be desired. The testimony brought forward on this occasion by Col. Chesney is particularly valuable. The Duc de Fezensac served in every rank, from that of private to that of general of division, and had experience both as a regimental and staff officer. His reputation was to a great extent

bound up with that of the army in which he obtained distinction. Yet, an aristocrat by birth, he can have had but little sympathy with the Napoleonic régime. General Brandt was a Russian Pole by birth, fought with credit as a French officer in Spain, Germany, and Russia, and subsequently entered the Prussian army, in which he rose to the rank of General. When, therefore, two such men agree about the defects in the military organization of France under Napoleon, we are entitled to accept their evidence as true.

As a refutation of M. Thiers's romance, which he calls a military history, the memoirs of M. de Fezensac and General Brandt are extremely effective. For instance, regarding the state of the Russian army during the four months' cessation of hostilities which followed Eylau, M. de Fezensac, who had been captured when on a message, says:—"M. Thiers speaks of the sufferings of the Russian army, of Cossacks asking bread of our soldiers. I do not dispute the matter, but at their head-quarters appearances gave the lie to this assertion. I saw the staff living in abundance, the soldiers well clothed, the horses in good condition. Assuredly the comparison was not in our favour." M. Thiers has sought to attribute the disasters of the Russian campaign, to the weather, to the faults of subordinates, to, in short, a host of causes which, after all, were only secondary. M. de Fezensac paints a very different picture from that given to the world by Napoleon's worshipper. To quote the words of Col. Chesney in reviewing the book of M. de Fezensac:—

"The system of requisition alternated with pillage, which we have seen him denounce for its inherent unsoundness, had at last broken down altogether, and left the army helpless and starving in wastes of mud and snow. The bonds of organization and of regimental discipline, imperfect in the day of victory, had snapped asunder at this great disaster, leaving all ranks levelled into a helpless selfishness, until the Grand Army, so long the terror of Europe, became in its turn the sport and booty of an avenging peasantry."

Turning from M. de Fezensac's testimony to that of General Brandt, we find that in the latter's opinion—

"the aggravated sufferings and vast losses of the retreat from Moscow were due almost entirely to the shameful lack of discipline which had crept into the Grand Army. Probably the very dimensions of his overgrown force prevented Napoleon from knowing its disorderly condition."

When the frost had once set in, with its attendant miseries, it was altogether too late, in Brandt's opinion,

"to attempt to restore control; but had the staff not previously lost the respect of the soldiers, by avoiding its share of the hardships of the campaign, had the same energetic means of punishing stragglers been resorted to as in the equally severe winter of 1806-7, order might have been retained through the most trying periods that followed. . . . The stores formed upon the road would then have been properly distributed, instead of being dissipated by plunder and waste, leaving those who came late to starve even where plenty had been laid up for all. . . . The cold and suffering that ensued only completed the demoralization of the army which lax discipline had begun. As to the part played by the Russians, General Brandt asserts, that but for their faults no single Frenchman should have re-crossed the Beresina."

The essays on Gordon of Gordon's battery and Chinese Gordon set forth in high, but not too high, colours the character and deeds of

two officers who have done great credit to the Royal Engineers. The former was, no doubt, a most excellent, amiable, and gallant officer well skilled in his own branch of the profession. The younger Gordon was more than merely a good engineer; he displayed in China some of the highest qualities of an organizer and strategist. The moral which Col. Chesney would draw from his achievements seems to be that to engineer officers should be given a greater number of important commands. We are, we confess—at the risk of being thought prejudiced—of opinion that the successes of Napier and Gordon hardly prove his case. The Abyssinian was essentially an engineer's campaign; and if Lord Napier could not have succeeded in that, he would have been fit for little. Chinese Gordon, we admit, displayed great capacity for command, but we suspect that he was a skilful organizer and strategist, in spite of, not on account of, his engineering training. English Engineer officers, unfortunately, receive a wholly special training, and have few chances of gaining experience in dealing with men.

No one is better qualified than Col. Chesney to write on any subject connected with the American Civil War, and the essays which he has given us in the volume before us are worthy of his pen. It would be difficult to find in history a commander who wielded the limited resources at his disposal with greater genius than General Lee. Not only was his strategy brilliant in the extreme, but the moral influence of the man was such that, till the very last, his troops were ready at his bidding to undertake the most desperate enterprises, to suffer patiently the most trying hardships. One flaw there was in Lee's character—

"The too-yielding generosity of his nature, which made him reluctant to enforce upon others the self-denial he never forgot in his own person. Trifling matters they seemed at the first. The very modesty of temperament which prevented his correcting them, might in another situation have won him fresh admiration. But as the war went on, the rifts caused by undiscipline and carelessness in the Confederate armour widened more and more; and in the end these faults were hardly less fatal to the fortunes of the South than the greater material resources of her adversary. Her fall was to offer a new proof to the world that neither personal courage nor heroic leadership can any more supply the place of discipline to a national force than can untrained patriotism or vaunts of past glories."

The other essays in the book are well worth reading, but they are less interesting than those to which we have specially alluded.

MODERN RUSSIA.

Behind the Scenes in Russia. By George Carrington, B.A. (Bell & Sons.)

MR. CARRINGTON does not seem to be a man of wide sympathies. He detests the Russians; he hates the Germans; consequently he has an antipathy to a considerable proportion of the inhabitants of Europe. Unfortunately for him, it has been his fate to pine in Russia; it seems to be his present lot to endure existence in Germany. Great has been the burden he has been called upon to bear, and sad are the accents in which he now relates his sorrows. Fortune has been against him, it seems; only one boon has destiny vouchsafed him. He has, according to his dedicatory remarks, "actually arrived at the distinction of being

called a dull fellow by the *Saturday Review*!" Mr. Carrington seems to be thankful for small mercies.

While composing this little book, it seems, its author determined to be nothing if not critical. To us he appears, whatever else he may be, to be the reverse of critical in the ordinary sense of the word. He certainly is not, to make use of Webster's definition, "inclined to make nice distinctions or to exercise careful judgment"; but perhaps he was thinking, as he wrote, of Shakspeare's line, "For I am nothing if not critical," in which sense Webster defines the word as meaning "Inclined to find fault; severe in judging; fastidious; captious." These definitions, especially the first and last, are perfectly applicable to Mr. Carrington's style of criticism.

As reference is made in the present work to the celebrated traveller who journeyed from Dan to Beersheba, we need not do more than allude to the similarity which exists between his reflections and those of Mr. Carrington. But of that traveller's reasons for expressing himself cynically, we know nothing; we cannot tell how far his impressions may have been modified by circumstance. Of Mr. Carrington we learn that he was first a tutor in a Russian family, and then a professor in a Moscow academy. In these two capacities he contrived to learn "twenty words of Russian, well chosen," which, he tells us, he has since done his best to forget. He has evidently arrived at the forgetfulness he desired, for his book shows utter ignorance of the language and literature of Russia, although he undertakes to "criticize" both the one and the other—informing the world that the former "has no words to express the ordinary matters of civilized life," and that the latter does not exist, although "there is one Russian who has written some pretty verses, and also a clever adaptation of La Fontaine's fables." Alas, poor Krilof!

If Mr. Carrington had confined himself to such nonsense as this, his book would scarcely have been worthy of serious notice. Nor would his sweeping denunciations of all existing Russians, men, women, and children, have deserved more than a smile from anyone who happened to be acquainted with Russian people as they really are. But when he takes it upon himself to describe the emancipation of the serfs as "only a political juggling trick which relieved despotism from a temporary anxiety," he overtaxes the charity of his readers. According to him, "the peasants are still, as ever, in Russia the slaves of the master of the soil, just as that master is, in fact, the slave of the Emperor." Russian landed proprietors, we fancy, will be somewhat astonished by this statement. Mr. Carrington must have been visiting, we should imagine, at the house of the Russian country gentleman of the old school, whose memory is embalmed in one of Nekrasof's recent poems. As that very Conservative landowner refused to believe in the Emancipation Act, his family bribed the peasants to pretend, during the old gentleman's lifetime, that they were still his slaves, so he went on cuffing and cudgelling them to his heart's content till he died.

There is in Russia, unfortunately, only too much that deserves the severest reprehension. It is not at once, at a single leap, that a people

which has long been crushed to the ground—the masses by servitude, the upper classes by a narrow-minded despotism working through the agency of an unscrupulous "Third Section" of secret police—can rise to the moral grandeur to which centuries of free institutions enable a nation to attain. Much there is in Russia that is mean, and servile, and base; and a satirist who attacks this mass of corruption, and assists in ousting it, does good service. But if he does not know how to discriminate between good and evil, if he is incapable of recognizing the true nature of facts, if he ventures to deal with subjects of which he is utterly ignorant, his services become worse than useless. Not of such help, not of such defenders, does truth stand in need, and therefore she can well afford to dispense with such clumsy, though possibly well-intentioned efforts as those of Mr. Carrington.

TRADE-MARKS.

A Treatise on the Law of Trade-Marks. By F. M. Adams, B.A. (Bell & Sons.)

THE law of trade-marks, as a system judicially recognized and enforced, is of modern growth in England; so much so that Lord Hardwicke, who lived not so long ago but that his decisions are still frequently quoted in the Courts and in text-books, appears to have felt unable to grant an injunction against the imitation of trade-marks, partly on the ground that by so doing he would seem to countenance the exploded and unjust system of monopolies. That this scruple arose from a confusion of ideas, there can, we think, be little doubt; and we quite agree with Mr. Adams in the opinion that, so far from being censurable on this ground, the protection of trade-marks is not even open to the objections which may be urged against the maintenance of patent rights. It may very well be a hindrance to trade and general prosperity to prevent all except the inventor and those licensed by him from dealing in a particular article; but it is quite another thing to allow A to fix upon some arbitrary sign or mark for distinguishing those articles of a particular kind which are sold by him, and to prevent C, D, and E from using the same sign or mark, while dealing, as they are at perfect liberty to do, in the same kind of article. Mr. Adams clearly points out this difference, and it needs little argument to show that, if A considers that he has acquired a reputation for the purity or excellence of his wares, it is both convenient and just that he should be allowed to guarantee them by some distinguishing word or symbol, which other dealers (words and symbols being unlimited in number) may be debarred from using without any injustice or hardship. It is not surprising, since this branch of law is so new, that the works which treat of it are somewhat scarce. There are, in our law libraries, plenty of text-books on patent and copyright law, and the former, no doubt, contain incidental allusion to the subject of trade-marks; but we cannot remember having met with any work exclusively devoted to trade-marks published before last year. As if, however, to make up for the past, last year was prolific in such works, having given birth not only to the little book now under consideration, but to another small book by Messrs.

Ludlow and Jenkyns, and to a voluminous work by Mr. Browne, an advocate of the American Bar.

There is no subject, perhaps, in which the Courts have more necessity for the exercise of a sound discretion than that of trade-marks, for it is a branch of jurisprudence on which very few positive rules can be laid down. It is easy for an interloper to avoid using an exact copy of a well-known mark, and yet to deceive the public and injure the established trader. In such cases the Courts will interfere, though there be no absolute counterpart or literal infringement of the mark. An illustrative case recently occurred in which a milliner painted the name "Agnes Ellis" on his shop front in Regent Street; and this, by reason of its similarity to "Elise," the *nom de guerre* of a well-known milliner in the same locality, together with a studied imitation of style in the shop front, was held to be an infringement; an injunction being refused only on the ground of delay. Similarly, "Steelpen's blue black," on the label of an ink bottle, printed white on a blue ground, was held to be a colourable imitation of "Stephens' blue black," printed in a similar manner. On the other hand, when W. H. Burgess the son opened a shop for fish-sauce and pickles immediately opposite the shop of W. H. Burgess the father, an injunction was refused, and the Lord Justice Knight Bruce, whose humorous appreciation of the comic side of a case is so well remembered by every Chancery practitioner, laid down that "all the Queen's subjects have a right if they will to manufacture and sell pickles and sauces, and not the less so that their fathers have done so before them; all the Queen's subjects have a right to sell them in their own name, and not the less so that they bear the same name as their father." The comparison of these cases will show that, although equity will help an owner of a trade against many things which do not amount to an actual copy, it will not go the length of giving him an exclusive right to sell an article under his own name, as against another person *bona fide* possessing and using the same name. The owner is limited also, very properly, in some other directions. For instance, he may not claim the use of his mark for goods of all kinds and descriptions, but must use it for some definite description of goods. Again, his mark must be definite; and he cannot, for instance, claim a lion or eagle as his mark, and use the definition to include all lions or eagles, as the case may be, in every description of attitude. Mr. Adams gives a careful and lucid *résumé* of the law on trade-marks, showing what is and what is not, an infringement, and what are the appropriate remedies. Considering the proportions which the law of trade-marks has now assumed, we are a little surprised at the small number of cases cited; but perhaps Mr. Adams has his reasons. The Appendix consists of the "Merchandise Marks Act, 1862"; to which might have been added those portions of the Customs Acts which render goods liable to forfeiture on importation if they bear an English manufacturer's name or mark.

PROF. HADLEY.

Essays, Philological and Critical. Selected from the Papers of James Hadley, LL.D. (Macmillan & Co.)

We venture to say that all scholars who read these *Essays* will share our feeling of regret for the untimely death of their author. Many Englishmen may make their first acquaintance with him through this volume. Indeed, the good work done in America is far too little known among us; the best American scholars show a truly German industry and width both of reading and speculation, while their practical sense keeps their writings within a reasonable compass. In receptivity and enthusiasm for a wider learning, American scholars stand before English; and few members of our universities could have produced work so varied and yet so sound as is contained in these *essays*. They are marked by a genuine erudition, and a thorough knowledge of all that has been written on their several subjects, to which not one in ten of our lecturers could make any claim; but still more striking is the good judgment which they show, and their conspicuous fairness. Rarely have we read a book which gives us so high a conception of the writer's whole nature; the verdicts are clear and well balanced: and there is not a line of unfair, or even unkindly, criticism. Prof. Whitney has acted wisely in giving these *Essays* to the world just as they stand. As he himself says, some of them now need correction in details: the series commences as far back as 1849, though the most important have appeared in the last ten years; but all may be read with profit, both because they are valuable summaries of facts, and because they exhibit so good and honest a method; in this respect they remind us of Buttmann's work, although the questions discussed are very different.

James Hadley was for more than twenty years Professor of Greek at Yale College, and he died in his fifty-second year. These *Essays* do not seem to have had any necessary connexion with his work as Professor; they were mostly presented to different learned Societies, and some of them have already appeared in *Transactions*, or elsewhere. The majority are on questions of Greek, which need for their settlement a sound knowledge of comparative philology: to which subject a few others are specially devoted; and another group deals with the history of the English language; then a few miscellanies close the volume. One of the best of the first division ("On the Nature and Theory of the Greek Accent") was written in 1869, and appeared in a German translation, in the fifth volume of Curtius's *Studien*. Into the complex question of the relation of ictus, accent, and quantity in Greek verse, the writer does not here enter; the previous essay on Greek rhythm may be recommended to all who are thoroughly skilled in the theory of music. Here he assumes (a point on which the best authorities are agreed) that accents indicated the different pitch of different syllables, not difference in stress of utterance. This is, of course, compatible with the view (which we take to be the true one) that the regulating principle of Greek rhythm was ictus; with which accent and quantity sometimes, though very rarely, coincided; the usual divergence between them

prevented the monotony which would have arisen if accent and ictus had fallen regularly on the same syllables, and those syllables long ones. Prof. Hadley then postulates the existence of a middle accent (*μέση προσῳδία*), for which (as he says) there is sufficient evidence in the pages of the grammarians, though their testimony is diverse. He then, in substantial agreement with Misteli (*Zeitsch.* vol. xvii.), assumes that this middle accent always followed an acute, and was also heard as the last half of a circumflex. For this there is no evidence except the analogy of Sanskrit, and except the *a priori* probability that the pitch of the voice should be lowered, not all at once, but through a middle tone, which is believed on other evidence to have existed. Prof. Hadley then shows at length that this hypothesis explains all the apparently arbitrary and unconnected rules of Greek accentuation, and unless it can be shown that any other (which we do not believe) will satisfy them better, his theory is entitled to be considered provisionally true. Everything points to a great original freedom of the accent among Indo-European peoples; it could fall at the beginning of a word of even six or seven syllables, as it does in Sanskrit. This freedom was restricted by different peoples in different ways. The Græco-Italians seem to have disliked a cadence in which the high and middle tone were followed by more than one low tone; they were unwilling to have a word ending with a succession of low tones, which (as with us) tend to obscure the concluding syllables. Next the Greeks, after their separation from the Italians, preferred that this one low tone should be a short one; consequently they developed a concluding cadence, consisting of high tone, middle tone, short low tone; except in words where the high accent originally fell on the last syllable (*ἀπαθός*) or the last but one (*γενέσθαι*); here the desire for this special cadence did not (except in the *Æolic*) affect the primary vigour of the accentual system. We have not time to point out at length (as Prof. Hadley does) how this hypothesis meets the facts of the case—anyone can verify this for himself. He further shows how the Latins, when left to themselves, adopted a different restriction from the Greek one; they would not allow a low tone to be preceded by a middle tone, which occupied the whole of a long syllable; so that their cadence became regularly high tone, short middle tone, low tone; and to secure this cadence they submitted to much more monotony than the Greeks.

In an excellent article on Bekker's digamated Homer, the critic evinces the rare power of judging his author by the author's standard, not by one imposed from without. He shows Bekker to be guilty, on his own principles, both in excess and defect, more especially in his treatment of the digamma in reduplicated verbs. But being a comparative philologist as well as a Greek scholar, he knows that many of Bekker's digamated words are wrong on other grounds, *e.g.*, that there is no warrant for forms like *ῥίκαατος*. Yet he does not recommend the insertion, even in an edition on Bekker's principle, of *y* or *e* where such were the missing letters; for example, he would not write *yús* for *ús* to cover a hiatus, or *οῖκαατος* for *ῥίκαατος*, for the perfectly sound reason that in these words the approach

to uniformity is much less than in the case, e.g., of *δραχ*. Ahrens has shown that the cases where *δραχ* cannot be read in the Iliad are only 7½ per cent.; and for *ἰσχυρ*, *ἰσχυρ*, *οἶκος*, *οἶκος*, &c., the percentage of unconformable cases is much the same. But the cases where *ἰσχυρ* must begin with a vowel amount to 25 per cent., a number sufficiently large to make us feel doubtful whether the *s* was really heard when the Iliad was composed, or whether the final open vowels in the other seventy-five cases are not to be explained by recognized rules of Homeric hiatus.

In another essay Prof. Hadley discusses the propriety of deriving all the Greek uses of the genitive from the ablative, according to Kühner's theory. That an ablative has been lost in Greek is certain from the analogy of the cognate languages. It is no longer possible for any one to hold that the ablative was a development of the Latin and never known in Greece. But Kühner made almost as great a blunder in supposing that every use of the Greek genitive must be explained by an original sense of "from." All that we are justified in saying is, that ablative uses have been superadded in Greek to those of the genitive, which are found in Greek as well as elsewhere. It is right, e.g., to regard the use of the genitive after comparatives as derived from the ablative, because the ablative has this function both in Latin and in Sanskrit; but other uses of the cases, e.g., that of possession, are certainly purely genitive—a case, by the way, which we hold to be of later origin than the rest (though certainly Indo-European), and different from most of them in not being local in its origin. It is somewhat strange that Prof. Hadley says, in reference to Kühner's view, that "we ought rather to reverse the process, and shew how the ablative use can be explained from those of the proper genitive." This is inconsistent with the true explanation, which he elsewhere gives, viz., the confusion of the cases, for which confusion he attempts to account by their running into the same form, owing to Greek laws of euphony; this, indeed, was Bopp's conjecture; but it is hardly supported by the analogy of other languages.

The essay with which we can least agree is that on the uses of the Latin subjunctive. Prof. Hadley derives all these from a primary optative sense. That the formative element in the Latin subjunctive and Greek optative was the same is undoubted; but it is surely equally certain that "wish" was not the primary sense of the Greek optative; it was supposed to be so by grammarians, who found that in Attic Greek the optative in the direct sentence had hardly any other use, and, therefore, assumed that this was the basis of all the others, and gave the mood its name accordingly. This is to begin at the wrong end. We must try to explain the moods by their freer uses in the oldest Greek, uses which were afterwards restricted by the growth of a written literature. Surely Homeric syntax teaches us that the optative originally had senses far wider and more general than that of "wishing." As the subjunctive differed from the indicative by stating a conception instead of a fact, so the optative differed from the subjunctive by giving greater remoteness and uncertainty to the conception. If the suffix was primarily a pronominal root—a far more probable supposition than that which makes it verbal—the

vagueness of the suffix corresponds with the vagueness of the original meaning.

We have left ourselves too little space to deal with the essays on English philology as fully as they deserve. That on the 'English Possessive Case' is an exposure of the theory that *s* was an abbreviation of *his*; it is so thorough, that it reminds us of Sir Cornwall Lewis on 'Early Roman History'; it deals blow after blow with the steadiness of a steam-engine, as persistently as if the poor little theory had not been crushed out of all shape by the first stroke. There is a friendly review of the first part of Mr. A. J. Ellis's 'Early English Pronunciation,' but the full significance of that really great work had not then become apparent. More important is an elaborate inquiry into the variation of quantity in English vowels since the thirteenth century, based upon a rigorous study of the Ormulum. Orm, as is well known, had a spelling of his own, which has proved very serviceable to philologists; he regularly doubled every consonant which followed a short vowel, so that we can tell at a glance which quantities have changed since his day, and generally estimate the rate of change from the Anglo-Saxon period. Prof. Hadley has classified these changes with great care, showing which are due to combination of consonants, such as *ld*, *mb*, *nd*, *ng*; which lengthenings have been caused by *l*, and which by *r*, more especially after that sound changed, as it has done in so many words, from being a full consonant into the *r*-glide, i.e., the sound of *r* in *stre*.

Among the remaining essays is a review of Mr. Tennyson's 'Princess,' written in 1849, which is a sensible defence of the poem, but nothing more. An article on 'Hebrew Chronology' shows the author's breadth of learning, and is, indeed, remarkably good; it accounts for the discrepancy between the Hebrew and the Septuagint, as to the number of years which elapsed between the Exodus and the building of the Temple—one giving 480 years, the other 440—by the extremely probable suggestion that one number represents 12, the other 11, generations of 40 years each; and he shows the extraordinary frequency with which this number occurs in the chronology of the Book of Judges. We cannot now do justice to the arguments, which are many and condensed; we can only draw attention to the fairness of mind with which the writer points out, in conclusion, what is hypothetical in them. An article on 'The Language of Palestine at the Time of Christ' gives an exhaustive summary of the arguments, both for Greek and Aramaic.

We must notice, in conclusion, eight short papers which Prof. Whitney has done well to publish, though they were clearly never meant for publication; he tells us that he has selected them out of about 150 which remain. These are decisions of college class-disputations over which he was called to preside. Though short, and by no means exhaustive, they can hardly be called slight, for they are full of matter, and show pleasantly the wide range of the writer's reading and thinking. Their variety will appear from the titles of the last two: 'Can Immortality be shown from the Light of Nature?'—'Is an Exclusively Vegetable Diet Advantageous?' One of the best is on the question, whether Europe is tending to Republicanism. Prof. Hadley thought (in 1852)

that it was, though he could not say how soon, or whether the wheel might not turn back again. As to England he had no doubt; it was only a question of time.

We close the book with a sincere wish that we could have known its author. There must have been much to learn from him.

CHINA.

Illustrations of China and its People. A Series of Two Hundred Photographs, with Letter-press descriptive of the Place and People Represented. By J. Thomson. In Four Volumes. Vol. III. (Low & Co.)

NINGPO, Shanghai, and the Yang-tze Kiang furnish the materials for the present volume of Mr. Thomson's work. Probably, no part of China affords so good an opportunity for the exercise of photography as does the tract of country thus indicated. It includes cities and districts which are not only famous in the history of China, but which have been known for centuries to Europeans through the writings of Marco Polo, Ibn Batuta, and other mediæval travellers,—it includes ports, which have occupied the foremost positions in foreign trade since the conclusion of the treaties of 1842,—it includes the provinces renowned as the scenes of the Taiping rebellion, and within its limits is some of the finest river scenery to be met with in China or in any other part of the world.

As a frontispiece to each of his volumes, Mr. Thomson has chosen either the portrait of some well-known Chinese statesman, or a scene which points to something distinctive in Chinese life. In the one before us the first photograph is that of a Temple at Ningpo, dedicated to the Queen of Heaven, where the meetings of the Fukien Club or Guild are periodically held. As one of the finest specimens of temple architecture in the Empire, this temple would always be an object of curiosity; but the recent discussions on the proceedings of the native guilds, both in China and Japan, give to it additional interest. The Chinese are as a people eminently clanlike, and the wide differences which exist between the dialects of the various provinces, and even of neighbouring districts, cause visitors at all the cities and ports to form associations among themselves for social and mercantile meetings. The nature of these clubs naturally varies with the places at which they are established. At Peking, for instance, they perform the double functions of friendly societies and of social clubs; but the Temple of the Queen of Heaven at Ningpo is devoted to far more business-like operations. There are settled the prices at which every article of import and export from and to Fukien is admitted into the market, and without the sanction of this conclave no transaction in regard to either can hope to stand for a moment. By the power which loyal combination, together with strict secrecy, gives, these guilds have the markets entirely within their control; and they naturally, therefore, exercise a powerful influence over the concerns of the foreign merchants, who, however, live in complete ignorance of their machinations, for so wide is the gulf which separates the Chinese from the foreign merchant that the native compradores, or go-betweens, are able, when it

suits their purpose, and only both parties with reference to the death of each other.

The scenery in the neighbourhood of Ningpo is renowned throughout the Empire for its loveliness, and some idea of its nature may be gathered from the photographs Mr. Thomson gives us of the district known to Europeans as the Snowy Valley. In the letter-press which accompanies them, he thus describes his impression of the scenes which his camera has depicted:—

"The ascent, for which the place is celebrated, were in full bloom, mantling the hills and valleys with rosy hues, and throwing out their blossoms in clusters of surpassing brilliancy against the deep green foliage which binds the edges of the path. The mountains in many places were thickly wooded, while jagged rocks from amid the folds of the foliage shot up their bold cliffs in striking contrast. But it was just before reaching the richly-tilled lands of the monastery that we came across the finest scene. Here, as we looked back from the altitude of about 1,500 feet, the eye wandered over an endless multitude of hills. A single cloud rested on a distant summit as if to watch the windings of a stream which ran, wrapt in the glory of the evening sun, like a belt of bright gold, dividing the valleys and girdling the far-off mountain sides. As the sun declined, the hill-tops seemed to melt and merge into the fiery clouds, deep shadows shot across the path swallowing up the woody chasms and warning us that night was near at hand."

From Ningpo Mr. Thomson passes to Shanghai, and from thence up that gigantic river, the Yang-tze Kiang, which, taking its rise in the mountains of Thibet, traverses the breadth of the Empire through the gorges of Szechuan and Hoopoh, and the plains of Kiangsoo, until it empties itself in the Eastern Sea. Nanking, Hankow, and other cities which line its banks, make most interesting pictures, and some of the photographs of the natives, notably a street group at Kinkiang and some prisoners at Shanghai, are most happily chosen. By beginning in the better-known parts of the Empire, and from thence taking his readers with him into those districts which are less generally frequented by Europeans, Mr. Thomson has been successful in heightening the interest attaching to each succeeding volume of his work. One more has yet to appear to complete the series, which together will form a most perfect and valuable pictorial account of the maritime provinces of China, extending northwards from Hongkong to Peking, and westwards from Shanghai to the western province of Szechuan.

NOVELS OF THE WEEK.

A Life's Reward. By H. M. Lysons. 2 vols. (Tinsley Brothers.)

Two Little Wooden Shoes. By Ouida. (Chapman & Hall.)

Trumped with the Deuce. By J. Panton Ham. 3 vols. (Newby.)

Once and for Ever. By the Author of 'No Appeal.' 3 vols. (Tinsley Brothers.)

Do novels get worse and worse? or is it that continued torture from bad novels makes us more and more sensitive? We can hardly say; but when we get a book in which clergymen and officers talk like ill-mannered schoolboys; in which officers' wives sit with their hair in curl-papers at ten o'clock, burst into fits of passionate tears, and bury their faces in their aprons, and receive boxes on the ears from

their husbands, only "crying peevishly, 'Oh! John, you hurt me!'; in which people born in India are called Asiatics, and credited with the physical peculiarities of such; in which, in short, everybody is disagreeable and vulgar, without being in the least like anything ever seen in real life; we think the exceeding badness cannot be wholly a figment of the critic's over-irritated brain. Such is the general impression produced upon us by the earlier part of 'A Life's Reward'; and when a little later we find a trial for murder, in which the counsel for the defence practically taxes one of the witnesses with being, if not a principal, at least an accessory, and urges him to confess; while at the end of the book a person totally unconnected with the story, and never mentioned before, confesses himself to have been the criminal—we do not find our opinion of the book raised. Why is there not a good heavy *ad valorem* (with regard to the publishing price) tax on novels? The good ones could afford to pay it, and it would suppress the bad ones. We commend the suggestion to any future Chancellor of the Exchequer who wants a substitute for the Income Tax.

The earlier portion of Ouida's new story is, in spite of the writer's mannerisms, pleasing and interesting; but the latter part of the volume is by no means equal to the opening. Evidently, the author took at first a good deal of trouble with the character of Bébé, and with success; but afterwards, she would seem to have tired of the task, and, neglecting to trace as carefully the later developments of her heroine's mind, she has attempted to conceal the defect, by introducing wild and improbable incidents. She has bestowed much pains on the descriptions of Brussels and the neighbouring country in the first chapters; but scenery is not her forte. Her descriptions are the result of reading, not of observation, and are redolent of the atmosphere of the theatre, not of the open air. There is the usual affectation of great knowledge—how proud Ouida obviously is of knowing the Flemish name of Antwerp!—and the odd little slips which betray the hollowness of the pretension. A French artist would be amused at the high value Ouida supposes painters to set upon the pictures of Ary Scheffer. Of course, the English is often dubious: "patheticness," for instance, is an odd word. But these are minor faults; and the tale is so graceful, and the writer's power so considerable, that readers will forgive even the more serious defects we have mentioned. Upon the whole, Ouida has, in this volume, maintained the reputation she acquired by 'Pescarèl,' and, like that charming novel, 'Two Little Wooden Shoes,' is far superior to the monstrosities she used to produce.

With the exception of some Shakspearean quotations at the heads of the chapters, there is nothing to read in 'Trumped with the Deuce.' Mr. Ham's narrative records how some very vulgar people from London went to live in the country, and endeavoured to form an alliance with a baronet, who is merely an idiot. The idiot is supplanted by an elder brother who has been long supposed to be illegitimate, and the matrimonial alliance is made, not with the Barker family, but with a young relation of theirs, also of dubious birth, who was at one time in their household as a servant girl. Her sister at the same time

marries the baronet's idiot brother, so that the exclusion of the pure Barkers is complete. This is supposed to be a great blow to "Mrs. Barker, sen.," an old woman who combines meanness, pride, and ill-temper, with those Evangelical principles which we are taught by novelists of this class to regard as inseparable from such qualities. This dull and vulgar book is absolutely unredeemed by a single particle of humour.

The curate of Danbury, whose story is told in 'Once and for Ever,' certainly goes through some remarkable experiences of the eccentricities of womankind. He is a well-meaning clergyman of the ordinary type, and precisely of that colourless sort of character which is necessary to exhibit the full effect of external circumstances. He is eminently susceptible of female influence, and, accordingly, we find him deeply and unfortunately in love on two occasions. In the first case, the young widow, who has aroused his affectionate interest, partly in consequence of a romantic passage in their early life, partly because she has been the victim of a most miserable marriage, shocks him and repels his addresses by the confession that she allowed her first husband to die of an overdose of morphia, an incident which, however, makes no difference in the demand made upon our sympathies in her behalf. In the second, the charming young lady, to whom he is happily married, conceals from him the fact that she is uncertain whether her first husband, who has long deserted her, is living or dead; and when that gentleman re-appears, instantly leaves the curate and their child, and only presents herself again as a dying penitent in a High-Church Sisterhood of Mercy. One would have thought that such persistent ill-fortune would have deterred even a curate from venturing again upon a matrimonial experiment; but Mr. Norton endeavours to console himself with the hand of a lady of Scotch extraction, who is represented as passionately devoted to the bagpipes, and as possessing a commercial cousin, who habitually travels in the garb of old Gaul. This lady discovers that she does not possess his whole affection, and after sorely exercising his patience, sitting upon a garden roller in the rain to bewail her ill-requited love, and otherwise conducting herself in strange and improbable fashion, dies tragically in saving her husband's life, while they are crossing a swollen ford on horseback. This odd disjointed narrative is not without glimpses of ability, though its treatment is marred by too many rough colloquialisms, and many evidences of carelessness and ignorance. The Evangelicals, of whom we have one or two unfavourable specimens, are treated with true clerical scurrility; the pictures of school-life are coarse and unpleasant; and, we may mention as a proof of how much general information the author possesses, that the Indian mutiny is made to precede the Crimean war. On the other hand, there are some Latin verses in the book which are just tolerable; there are some rather smart observations on Darwinism and kindred topics, and certainly some minor characters which are distinctly drawn. Gresley and his wife, Mrs. Richards, and the General, are better than the hero and his ladies. Indeed, in spite of a good deal of shallow dogmatizing, the book is so far good as to lead us to regret it was not better.

SCHOOL-BOOKS.

LONG before Ollendorff published his method of learning languages, a system of learning by sentences was used in India. That was the system of Desabhai Sorabji, who, in the Preface to his volume of Idiomatical Sentences, published at Bombay in 1843, tells us that he taught as long back as 1803. It does not much matter whether these sentences be in the form of question and answer or not, provided they go on from the short and simple to the long and difficult, and that they be grouped under heads, in order that they may be the better recollected. Perhaps it is less wearisome, and certainly much less absurd, to follow the old Parsi Munshi's plain method than to be pestering the pupil with inquiries whether he has the ass which his friend has, and making him reply that he has not got that but the one that you have. There are hundreds of sentences in Ollendorff that never could be uttered out of Bedlam, where of course it is possible that you might be told that the Frenchman's boy has not your good umbrellas, but your good scissors, and might be asked how many noes has the man. But reasonable people care nothing about the Frenchman's boy, and are quite satisfied that neither he nor any one else has more than one nose. Capt. Holroyd has, in the *Tas-hil ul Kalâm*; or, *Hindustani made Easy* (H. S. King & Co.), supplied a series of most useful sentences; and we are certain that there is no better way of acquiring Hindustani than by learning them carefully. Having said that the book is a good one, we should wish to make one or two suggestions. In the first place, would it not be better to use the dotted K for the Arabic Kâf, rather than q, which does not truly represent any letter in Hindustani? Next we strongly advise that the first word in the volume, *Tas-hil*, be written *Tashîl*, without any hyphen. It is a single word, why make two of it? Again, we cannot approve of representing t, followed by a vowel, as iy rather than iy, because the y is simply euphonic; and, if we adopt this plan, we can make no distinction between the short t, clearly seen in *dudhiya*, 'milky,' when written in Hindi, and the long t, in *Kurtiyân*, plural of *Kurtî*. E and o are unknown sounds in Arabic; then why attempt to represent them by the Arabic system, as at page xii, where *Kâf ye zer = Kt* and *Kâf ye zer = Ke*. The ye, in the latter case, is no longer movable by *zer* alone, but by *zaber* and *zer* combined, since *â-i = a*. So with the other diphthongs; and we think it would be easier for the pupil if *Kt* were spelled *Kâf ye zer*, and *Ke* were spelled *Kâf, ye*. At p. 12, for "three onions" it would be more correct to say "three bunches of onions." At p. 17, for "two few" read *too few*. At p. 39 we would suggest *maktab* as the word to translate "school," rather than *madrishah*. At p. 31, "His house is next to mine" is translated by *Ukâ ghar mere ghar ke pâs hî hai*, for which we have generally heard *Ukâ ghar, mere paros mere hai*. At p. 39, for *aus A'am Khân na ho* read *aur A'am Khân na ho*. We object to such barbarous expressions as "mattan ka goast" for *bhar ka goast*, and to the use of *g* for *ghain*, though that may be according to the new system. The short grammar and exercises which follow the sentences seem to us very good.

GRAMMARS for the use of beginners in any language differ, as far as we can see, only in their greater or less accuracy; the first care of every one who has attained a certain mastery over the language being to forget, as far as possible, the lists of rules and exceptions through which he once painfully struggled, and to go by his own experience. Still the scaffolding is doubtless necessary at first; and, viewed in this light, Mr. Armitage's *French Grammar* (Nutt) will probably be found as good as another. We do not suppose that beginners will trouble themselves to read the Preface; if they do, they will hardly be enlightened by such a statement as the following: "In the universal relatives we find the complement form *quel que*, distinct from the attributive *quelque que*" (the final *que* is, we take it, a misprint). But with the

Preface obscurity ceases, and the Grammar itself is well enough arranged, and accurate above the average. We think that *k* as well as *w* is an English letter which cannot be said to have any true place in French, for *kilomètre* is no more a French word than *wagon*; nor would any authority, as far as we know, be with Mr. Armitage in considering *langue* a monosyllable, except, perhaps, the *Pall Mall Gazette*, which, a short time back, took a telegraph-clerk to task for treating *Impératrice* as a word of five syllables. We may also, perhaps, complain that he has given *oui, si, and si fast* as adverbs of affirmation, without explaining the distinction in their use. Nothing is such a test of practice in French conversation as the correct use of *oui* and *si*. The syntax, too, of participles with *avoir*, that constant trap even to French people, does not appear in the Grammar as we have it. Possibly it finds a place in the second part, of which Mr. Armitage speaks in his Preface as if it were already published, though it has not reached us. This is the more probable, inasmuch as the part we have deals almost entirely with the formation of words, and but little with their connexion; and, as far as it goes, it seems to us, on the whole, likely to be useful.

MR. GASC has sent us a *French and English Dictionary*, which contains more words than any dictionary of moderate size that we have been in the habit of using. But there its merit stops. Were the book called a vocabulary, we could praise it without reserve; but in a dictionary we look for a great many things which Mr. Gasc has omitted. His publishers are Messrs. Bell & Daldy.

THE value of M. Brachet's *Etymological Dictionary of the French Language* is so great, that we need only say that we are extremely glad that the Clarendon Press authorities have issued a translation, by Mr. Kitchin.

SOME time ago we had occasion to speak favourably of Mr. Stewart's *First Greek Course*, published by Messrs. Oliver & Boyd. The same firm send us a *First Latin Course*, by Dr. Ogilvie, which is, however, quite behind the scholarship of the day.

OUR LIBRARY TABLE.

IN the pleasant 'Memorials' which were given to the world shortly after his decease, Lord Cockburn wrote:—"The Whig party in Scotland had, some time before this, gained a material accession of strength by Thomas Kennedy of Dunure getting into Parliament. With great judgment, high principle, and a love of work, he was thoroughly acquainted with Scotland, and had no ambition greater than that of doing it good. And his power was considerably increased by his marriage with Romilly's daughter, which introduced him to important English connexions. He and I had often conferred on the absurdity, and the flagrant injustice, of the power still left to the presiding judge to select the jury in criminal cases; and it was settled that the correction of this evil should be his first parliamentary effort. . . . In 1821 Kennedy moved for leave to bring in a bill for the introduction of ballot. On this, the Lord Advocate circulated an authoritative rescript to the lairds to oppose the democratic measure. He suggested the very grounds to them, which cannot now be read without amazement. The reform was no sooner effected, than it was almost unanimously applauded; and there is not a single sane man by whom the old system is now defended. . . . Kennedy persevered, and in the Commons was always successful. But he failed in the Lords. However, the existing system was seen to be indefensible, and in the session of 1822 Lord Melville, who was then Scotch manager, got a bill passed giving each prisoner a few peremptory challenges, but still leaving the judge to pick. . . . This is sometimes called Lord Melville's Act; and he is certainly entitled to the praise due to him who first opposes a good measure, and then adopts it. It was Mr. Kennedy's Act in every true sense." A series of letters which were written to Mr. Kennedy by Lord Cockburn and other men

of note have been sent by Mr. Ridgway. There are some interesting passages in these letters, but the greater number of them have no importance whatever, and should certainly not have been reprinted.

Thomas Grant, *First Bishop of Southwark*, by Miss Ramsay, must be added to the long, long list of biographies which are ruined by a spirit of gushing idolatry. In Miss Ramsay's eyes the Bishop was simply perfection in everything he did and everything he said. Dr. Grant was certainly an excellent man; but his life was hardly important enough to demand a volume of nearly five hundred pages, even had they been written by some one capable of discrimination. Messrs. Smith & Elder publish the book.

TO the new edition of Sir T. E. Colebrooke's memoir of his father, which originally appeared in the *Journal of the Royal Asiatic Society*, Messrs. Trubner have now added a new edition of Colebrooke's *Miscellaneous Essays*, superintended, with his usual care, by Prof. Cowell. Important errors are corrected, and notes added, which the progress of the knowledge of Oriental matters necessitated. To the essay on the Vedas, a complete commentary by Prof. Whitney, of Yale, is attached. The three volumes form a noble memorial to the great scholar.

WE have received from Messrs. Baillière, Tindal & Cox, *Life on the Gold Coast*, by Dr. Charles Alexander Gordon, C.B. Dr. Gordon's recollections take the form of a collection of notes on various subjects connected with the Gold Coast, and contain so much information that it is to be regretted that his book was not published sooner. Carefully exact and impartial the author evidently is, and by the simplicity of his style he succeeds in attaining what should be the aim of every writer of a work like this. He almost persuades the reader that he has been by the narrator's side, and that the experiences of the latter are those of the former. A few pages are devoted to a statement of all that is known or conjectured concerning the origin and history of the Ashantees and Fantees, and are well worth perusal. We are told also something of the animal and vegetable kingdoms on the coast of Guinea, of the customs, institutions, language, and religion of the natives; but the most practically useful portion of the book is that which deals with the life and habits of Europeans in that part of the world. In illustration, Dr. Gordon relates his own experiences while employed with the expedition against Apollonia in 1848. The question of health and climate is naturally discussed at length, and we confess we rise from a perusal of the book with considerable misgivings. It has been the fashion lately to promulgate the idea that the fears at first entertained regarding the health of the troops are exaggerated; that the coast, after all, was not so bad as it was supposed to be; that much of the mortality which occurred in former years was due to imprudence and excess; that, in short, Europeans, with due precautions, might very well preserve their health during the dry season. The optimists who take this view are only partially right. Dr. Gordon asserts that "the temperate and abstemious are by no means seldom the first to succumb." The mortality caused by neglect of the ordinary rules of prudence is, he declares, "but a very small item indeed." Fifty years ago, the deaths among the white troops amounted to an appalling number, and "the physical conditions, upon which much of the sickness really depends, are the same in 1873 as they were half a century ago." With regard to sanitariums and floating hospitals, he objects to our placing much reliance upon them. Nothing short of immediate removal to England will be sufficient. We are happy to be able to say that the authorities seem to have adopted this view. Intermingled with graver matter are several amusing stories, and two or three interesting sketches of social life on the coast. In fact, this book fulfils the promise of its title, and should be read by all those anxious to realise the difficulties and perils by which

gallant countrymen serving under Sir Garnet Wolseley are now surrounded.

FROM Mr. Stanford we have received two excellent Maps, one of the railways, tramways, &c., existing in London and its suburbs, and another of those projected, the schemes of which have been deposited in the Private Bill Office. The second map also gives other proposed changes in the metropolis. Both deserve high praise.

MESSRS. SMITH & SON send us *London Railways Simplified and Explained*, a courageous but not altogether successful attempt to explain the mysteries of Clapham Junction and other puzzles which railway managers have put together of late years for the edification of the travelling public.

WE have on our table *The Prayer Book, with Scripture Proofs and Historical Notes*, by A. T. Wigram, M.A. (Bemrose).—*Historical Course for Schools, History of Scotland*, by M. MacArthur (Macmillan).—*Maud Vivian, a Drama, and Poems*, by W. Row (Moxon).—*Adulterations of Food*, by R. J. Atcherley, Ph.D. (Isbister).—*The Belles of Botterville Tower, a Christmas Story in Verse, and other Poems*, by F. G. Lee (Parker).—*Out of the Depths, the Story of a Woman's Life* (Ward & Lock).—*A Small Country House: a Brief Practical Discourse on the Planning of a Residence*, by R. Kerr (Murray).—*Saxe Holm's Stories* (Low).—*The Secret Trials of the Christian Life*, by G. E. Jelf, M.A. (Moxley).—*Words of Hope from the Pulpit of the Temple Church*, by C. J. Vaughan, D.D. (King).—*The House that Baby Built*, by the Author of 'The Fight at Dame Europa's School' (Simpkin).—*The Luminous Unity*, by the Rev. M. R. Miller (Trübner).—*Report on the Accidents to Horses on Carriage-way Pavements*, by W. Haywood (Skipper & East).—*Mission Life*, edited by the Rev. J. J. Halcombe, M.A., Vol. IV. Part II. (Gardner).—*Natur-Ethik*, by H. J. A. Koerner, 2 vols. (Hamburg, Meissner).—*Biblical Monuments*, by W. H. Rule, D.D., and J. C. Anderson (Hamilton & Adams).—*and Veritas*, by H. Melville, edited by F. Tennyson and A. Tudor (Hall). Among New Editions we have *National Standard Course, the New Fifth and Sixth "Standard" Readers*, by J. S. Laurie (Marshall).—*The Ocean, its Tides and Currents and their Causes*, by W. L. Jordan (Longmans).—*Heraldry: Ancient and Modern*, edited and revised, with Additions, by S. T. Aveling (Warne).—*Reminiscences of the late T. A. Smith, Esq.*, by Sir John E. R. Wilmot, Bart. (Chatto & Windus).—*The Chained Bible: Scriptural Sketches, Either, and other Poems*, by the Author of 'Kimbolton Castle' (Christian Book Society).—*Verses*, by H. H. (Boston, Roberts).—*Sketches of Modern Paris*, translated from the German by F. Loock (Provost).—*Some Elements of Religion*, by H. P. Liddon, D.D. (Rivingtons).—*Poems*, by W. O. Bryant, collected and arranged by himself (King).—*The Swiss Family Robinson* (Warne).—*The Chandos Classics: The Poetical Works of Mrs. Hemans, Robinson Crusoe, and The Swiss Family Robinson*, 3 vols. (Warne).—*Best of Everything*, by the Author of 'Enquire Within' (Warne).—*Jocko, the Brazilian Ape*, adapted from the German by Madame de Chatelain (Myers).—*The Power of the Priesthood in Abolition*, by W. Cooke, M.A. (Parker).—*Confessions of a Thug*, by M. Taylor (King).—*Flowers and Festivals; or, Directions for the Floral Decorations of Churches*, by W. A. Barrett (Rivingtons).—*Yesterday, To-Day, and for Ever*, a Poem, by E. H. Bickersteth, M.A. (Rivingtons).—*A History of the Church*, by the Rev. J. M. Neale, M.A. (Moxley).—*The Treasury of Bolany*, edited by J. Lind, M.D., and T. Moore, 2 vols. (Longmans).—*Pervia, a Narrative of the Seventeenth Century*, by the Rev. C. B. Taylor, M.A. (Low).—*and The Geometry of Conics*, by C. Taylor, M.A. (Bell & Daldy). Also the following Pamphlets: *How to Preserve Health on the Gold Coast*, by H. Macdonnall, M.D. (Longmans).—*A few Thoughts on National Education and Punishments*, by the Right Hon. Sir C. Adderley, M.P. (Longmans).—*The History of France*, by M. Guizot, translated by R. Black, M.A., Vol. III. Part IV. (Low).—*Report by the Imperial Academy of Medicine, respecting the*

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Knapley's (Rev. C.) Westminster Homilies, 8vo. 10/6 cl.
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A MISTAKEN ALLUSION TO SHAKESPEARE.

January 27, 1874.

FEW things in the history of our dramatic literature are better known to those familiar with it, or have been oftener quoted in relation to Shakespeare's earliest connexion with the stage, than the melancholy tale of Robert Greene's death, and his admonitory bequest to certain playwrights. Greene terminated a once-promising career under circumstances of the most pitiable destitution, at the house of a poor shoemaker, near Thames Street, on the 3rd of September, 1592. But for the charity of this man and his wife, the wretched poet would have perished in the streets. The last few days of his life he is said to have employed in writing a small pamphlet, entitled 'A Groat's Worth of Wit bought with a Million of Repentance,' which was published before the close of the same year by Henry Chettle. Towards the end of this pamphlet he addresses a long admonition to three of his fellow-dramatists, who, though he does not name them, are confidently asserted to be Marlowe, Lodge, and Peele. The exhortation is headed, "To those gentlemen his quondam acquaintance, that spend their wits in making playes, R. G. wisheth a better exercise, and wisdom to prevent his extremities," and contains the following interesting passages:—"... Wonder not (for with thee will I first beginne), thou famous gracer of tragedians [Marlowe is the person supposed to be addressed], that Greene, who hath said with thee like the foole in his heart, 'There is no God,' should now give glorie unto his greatest ease; for penetrating is his power; his hand lyes heavy upon me; he hath spoken unto me with a voyce of thunder, and I have felt he is a God that can punish enemies, &c."

"With the I joyne young Iuvenal, that byting satyrist, that lastly with mee together writ a comedie. Sweet boy, might I advise thee, be advised, and get not enemies by bitter words, &c."

[I was formerly of opinion, with most writers on the subject, that the person here forewarned was Thomas Lodge. I am now in possession of evidence which disposes me to believe he could not have been.]

"And thou [there is no question but George Peele is meant] no lesse deserving then the other two, in some things rarer, in no thing inferiour, driven (as my selfe) to extreame shifts, a little have I to say to thee; and were it not an idolatrous oath, I would sweare by sweet S. George [referring to Peele's Christian name] thou art unworthy better hap, sith thou dependeth on so mean a stay. Base-minded men all three of you, if by my misery yee bee not warned: for unto none of you (like me) sought those burs to cleave; those puppets, I meane, that speake from our mouths, those antics garnisht in our colours. Is it not strange that I to whome they all have bin beholding, is it not like that you to whom they all have bin beholding, shall were yee in that case that I am now, be both of them at once forsaken? Yee, trust them not: for there is an upstart crow beautifed with our feathers, that, with his Tygres heart wrapt in a players hyde, supposes hee is as well able to bombast out a blanke verse as the best of you; and, being an absolute Iohannes Fac-totum, is in his own conceyt, the only Shake-scene in a country. ..."

The words I have italicized, undoubtedly refer to Shakespeare, to whom they appear to impute the having remodelled pieces originally written by the dramatists in question, and brought them upon the stage. After more depreciation of the players, "these apes," "these painted monsters," Greene proceeds to conjure his three companions by his own miserable plight, not to indulge in irreligious oaths; to despise drunkenness; to fly lust, and to "abhor those epicures whose loose life hath made religion loathsome" to them.

From Chettle's epistle 'To the Gentlemen Readers,' prefixed to his 'Kind-Harts Dreame,' we find that Greene's expostulation gave deep offence to two of those to whom it was addressed. "About three months since," remarks the writer, "died M. Robert Greene, leaving many papers in sundry booksellers hands; among other, his 'Groatworth of Wit,' in which a letter written to divers play-makers, is offensively by one or two of them taken; and because on the dead they cannot be avenged, they wilfully forge in their conceits a living author; and after tossing it two [to] and fro, no remedy but it must light on me." . . . "With neither of them that take offence was I acquainted, and with one of them I care not if I never be: the other, whome at that time I did not so much spare as since I wish I had. . . . I am as sorry as if the originall fault had beene my fault, because myselfe have seene his demeanor no lesse civill than he excellent in the qualitie he professes; besides, divers of worship have reported his uprightness of dealing which argues his honesty, and his facetious grace in writting that approves his art."

The "one of them" for whom this apology was intended has, by general consent, been set down as Marlowe; "the other," with equal unanimity, is supposed to have been Shakespeare. That Marlowe was one of the parties who felt indignant at Greene's address, admits of no doubt. He would naturally resent the public charge of atheism, whatever his religious opinions may have been. That Shakespeare was the other party, however, has, I think, been too hastily concluded. Chettle expressly says, that Greene's letter was "written to divers play-makers," and "by one or two of them" offensively taken. Now the letter was certainly not written to Shakespeare; for so far from being one of the play-makers to whom it is addressed, he is, if the "upstart crow" prefigures him, one of those very "puppets" against whom the play-makers are particularly warned.

To my mind probabilities are much in favour of Nash being the individual designated as "young Juvenal." He took his Bachelor's Degree at Cambridge in 1585; in 1592 he was quite a young man. Dr. Farmer has noted that he was often called Juvenal by writers of the time; and we find Greene elsewhere addresses him as a "boy." To no man of the age could the term "biting epistolist" be so applicable. Speaking of his intensely caustic language, Drayton says:—

I surely think
Those words shall hardly be set down with ink,
Shall scorch and blast so as he could where he
Would inflict vengeance.

It must be remembered, too, that Gabriel Harvey, who took a malicious delight in exhibiting Nash as the boon companion of Greene, describes him as his fellow-writer and a young man; for there can be no hesitation in believing he is speaking, with bitter sarcasm, of Nash in the following passage:—"Alas! even his fellow-writer, a proper young man, that was principal guest at that fatal banquet of pickle-herring (I spare his name, and in some respects wish him well), came never more at him; but either would not, or happily could not, perform the duty of an affectionate and faithful friend."

I am well aware that Chettle's words—"And because on the dead they cannot be avenged, they wilfully forge in their conceits a living author; . . . I protest it was all Greenes, not mine, nor Maister Naahen, as some unjustly have affirmed,"—have been thought to militate against this theory, but I believe they can easily be reconciled with it.

If it once be established that Nash was the person indicated by "young Juvenal," there is a reasonable presumption that he was "the other" party who, with Marlowe, took offensively the allusions of Greene. We cannot but infer from his indignant denial of having any hand in that "cold trivial lying pamphlet, cold Green's 'Groatworth of Wit,'" and of any but an ordinary acquaintance with Greene, that he was greatly annoyed at the idea of his friends believing him to have been on terms of close companionship with so depraved a character. What the profession was wherein the person in question had manifested excellence, it is impossible with our present evidence to say. But we have nothing to show why Nash, in 1592, might not have deserved the character, from "divers of worship," of a man upright in his dealings. He certainly was entitled to commendation for his "facetious grace in writing." My object at this time, however, is not to prove that Nash was denoted as "young Juvenal," or was one of the two who expressed offence at Greene's premonition. What I contend for is that Shakespeare evidently was not one of the latter.

It is possible that the recent discoveries of Mr. J. O. Halliwell, who has done far more to illustrate the life of our great poet than all the rest of his biographers put together, may throw some light even on this incident in his career.

H. STAUNTON.

NOTES FROM THE UNITED STATES.

Boston, January, 1874.

APART from the usual activity attending the present-giving Christmas season, the dullness in the field of literature, which I have had to remark in several previous letters, continues to prevail. Our Christmas books become every year, if possible, more gorgeous in ornament and striking devices; but little comparatively of new distinctively Christmas literature is produced. Illustrated editions of the poets, either in complete works or single poems, or selections from various poets on some especial subject, form, as they have done for years, the staple resource of the publishers at Christmas time. It is evident that the demand and taste for richly-decorated volumes of this sort—which the perplexity in which people find themselves at Christmas as to what gifts they shall select, has, no doubt, greatly stimulated, as books are very easy things to buy—have been of good service in bringing about an active rivalry in the art of illustration; an art in which we have long been behind its English practitioners. Our artists have betrayed the same deficiency which is apparent in our novelists and our painters—a want, that is to say, of breadth and universality, and a lack of the cumulative culture which betrays itself in the artistic descendants of Hogarth, Gilray, and other patriarchs of English caricature and illustration. It is becoming so evidently a paying profession to illustrate books, that probably in the course of twenty years we may be able to point to American equals of Cruikshank and Leech, with whom surely no one would think of comparing Mr. Thomas Nast, at present the most popular of American caricaturists. In other features of book decoration, too, there is a palpable improvement; and some volumes which have been issued within the past two years, in typography, paper, binding, and skilful workmanship, are not unworthy of rivalry with the best English and French productions. A favourable example of the excellence to which the American art of book-making has attained, is a work recently issued by Messrs. Hurd & Houghton, from their Riverside press, which stands high in public estimation. This is a translation of M. Charles Blanc's 'Grammar of Painting and Engraving.' It is a large volume, printed in fine large clear type, on tinted paper, and is in the main well illustrated by pertinent examples from the masters in both arts. Some of these pictures, indeed, are not good, and are the only external blemish of the volume, which as a whole, however, is certainly one of the most gratifying evidences of book-making progress which I can recall. The same firm publishes, in a scarcely less attractive

style, Mrs. Clara Eschke Clement's 'Handbook of Painters, Sculptors, Architects, and Engravers,' a companion volume to her 'Handbook of Mythological Art.' This is profusely illustrated and beautifully printed, and is said to be a trustworthy art-dictionary, though the information given is necessarily brief. It supplies a void, however, and is one of many indications of a growing general love for the arts in the United States.

Mill's 'Autobiography' has been republished here by Messrs. Henry Holt & Co., and has had a large sale, and created a great deal of comment and discussion. Much of Mill's popularity is personal, derived from the fact that he was politically a radical, and that he sympathized with, and uttered many effective words for, the Union during the civil war. The same house have re-issued Strauss's 'Old Faith and the New,' which has attracted less attention, as religious controversies in Europe seem to excite comparatively but little interest here, where there are no collisions between ecclesiasticism and politics; and they publish, in a neat volume, the autobiographical fragments of the veteran Jew composer Moscheles, whose memories of Beethoven, Chopin, and others, are of much interest to the multitude of music-loving folk. The Harpers publish the political and personal reminiscences of Mr. Maunsell B. Field, long a resident of Washington, and an intimate of politicians, and for some time a diplomatic agent abroad; his sketches are slight, but in some parts entertaining. Another recent publication of the Harpers' is Gail Hamilton's 'Twelve Miles from a Lemon,' under which peculiar title the sprightly lady gathers a series of vivacious essays, mainly descriptive of rural life and character in New England. Under the imprint of Lee & Shepard is issued 'Stories of a Grandfather about American History,' an unusually genial and graphic series of historical pictures for young people, by Mr. N. S. Dodge, who has hitherto been exclusively known as one of the pleasantest and most skilful of our magazine writers. Messrs. Lee & Shepard also issue, in 'Mrs. Armington's Ward,' a novel which is pronounced, in some respects, a more artistic creation than is the average American work of fiction. Scribner & Co. have issued a collection of well-written stories by Saxe Holm, who has already appeared as a poet in whom some merit is recognized; and Osgood & Co. have published Mr. Blackburn's 'Artists and Arabs,' in a convenient duodecimo, with very prettily executed illustrations. This firm promises soon, a 'Life of Jefferson,' by Francis Parkman, whose historical works can scarcely be unfamiliar to your readers; and a 'Life of Mrs. Barbauld,' by Mrs. Ellis, which is, I believe, a different and somewhat fuller record than a volume, with a similar title, published in England. Since I last wrote the *Atlantic Monthly* has passed out of the hands of the firm which has so long held it, into those of Hurd & Houghton; but contrary to rumours which have been extant, this famous monthly will continue to be published in Boston, and will be, as before, in some sort, an organ of Boston literary taste and culture. The *Atlantic* was started by Messrs. Phillips & Sampson fifteen or sixteen years ago, its first editor being Mr. J. R. Lowell, the poet; and it owed, to a considerable degree, its success to Mr. F. H. Underwood, the assistant editor, the author of the excellent 'Handbook of American Literature,' which is about to be introduced into the Boston public schools as a text-book. The magazine, after a few years, passed into the hands of Messrs. Ticknor & Fields, with which firm and its successors it has remained till its recent transferment. Mr. Lowell was succeeded in its editorship by Mr. James T. Fields, a member of the publishing firm; and under him, it reached high eminence and success, Messrs. Longfellow, Dickens, Holmes, Hawthorne, Emerson, Lowell, Whipple, Agassiz, Whittier, and, if I mistake not, Thackeray having been among its contributors. Mr. Field, two years ago, relinquished the editorship to Mr. W. D. Howells, the author of 'Venetian Days' and 'A Chance Acquaintance,' who remains in charge of the *Atlantic* under the new auspices. The *North*

American Review remains with the Osgoods, and under the charge of Prof. Henry Adams of Harvard, a younger son of Mr. Charles Francis Adams; but *Every Saturday*, the eclectic weekly, published by Osgoods, passes to Hurd & Houghton, remaining under the editorship of Mr. T. Bailey Aldrich, the poet. *Our Young Folks* has been merged in Scribner's new magazine for youths, *St. Nicholas*, which has started off with a good prospect of popularity and success.

G. M. T.

'PALMITOS.'

St. Petersburg, Jan. 29-30, 1874.

In your number of January 17, you did me the honour to take notice of my book, 'Palmitos,' and at the close of your remarks, you say that you would like very much to know what the mysterious creature was which appears at the end of the second volume. The only information I can furnish, besides that given in the text, is the fact of my having seen the creature once, during an excursion; it was a little before dusk, and near the Alto do Imperador, one of the summits belonging to the Petropolis chain of mountains. I was about ten minutes in advance of my companions, coming down the mountain, when suddenly this strange individual of the winged tribe swept by me towards a small untenanted house (although not as old as the ruin described in the novel) which stood a few steps from the path, in among the trees (for all this side of the mountain was forest), about which it hovered for a few minutes, and then disappeared. As I was only armed with a knife and a cane, I made no attempt to kill it, which otherwise would have been easy, as its motions were slow. My description in 'Palmitos' is as truthful as those drawn from memory can be; but as this occurred some nine or ten years ago, I shall not venture to maintain that the image, as to proportions, may not have been more or less altered by time, which is often wont to lessen or magnify impressions left upon the mind. A few days later, I gave an account of what I had seen to a man of science, well versed in several branches of Natural History, especially as regards Brazil; but, as far as I can remember, the creature was quite unknown to him.

Pray permit me to avail myself of the opportunity to make an observation or two on other points. The errors to which you take exception are readily acknowledged, and I only wish to state that the improper formation *dar'en't* was a slip of the pen for which I cannot account, as I do not use it in speaking; besides, unless I am mistaken, it only occurs once, viz. in chapter xiv. In order to remove a doubt expressed in your review, as to there being Grantees in Portugal, I may add that all Dukes, Marquises, and Counts are *ipso facto* Grantees by law (January 29, 1739, and June 16, 1786); whereas, the two lower titles, Viscount and Baron, do not give their possessors that rank, except by a special grant made by the sovereign, which neither was nor is often the case. This may explain why the title of Grandee in Portugal is not so much in use as in Spain, where it is never attached to another title except by special grant; though, if I am not mistaken, all Dukes are Grantees in Spain; but I am not sure whether, in this instance, the grant is by virtue of custom or law.

FRANÇOIS.

THE PHœNICIAN ALPHABET.

M. LEXORMANT has recently issued the first part of the second volume of his important work, 'Essai sur la Propagation de l'Alphabet Phœnicien,' in which he deals with that Aramaic type commonly known as Estrangelo or Syriac, which was first used in Mesopotamia, the Palmyrene variety prevailing for some time longer in Syria Proper. Its earliest form is found in the coins of a certain Mannus, King of Edessa during the time of Hadrian; but, as some of these show Palmyrenian influence, it is probable that their legends ought to be considered as transitional. About the sixth century it obtained a wider expansion, being used as a vehicle for the

writing of Persian and Armenian under the Sassanian princes; while it was, still later, during the seventh and eighth centuries, carried into China by the Nestorian missionaries, and adopted by the Uigurs, the first Tatar tribe who learned to write. This adoption is the more remarkable, as it is exactly what the Greeks had done two thousand years previously, in accepting their alphabetic system from a race with whom they had no ethnic affinity. Another people in north-east Asia, the Manchus, in like manner derive their system of letters from the Syriac, though here Chinese influence greatly modified the characters, the result being several new ones of a quaint and grotesque form. Another alphabet more closely connected with Syria, is the Sabean or Mandaite, long used by a semi-pagan population, who dwelt in southern Mesopotamia, and were for a while tolerated by the Mohammedans. Their language was unquestionably Aramaean, but, according to Renan, a wretched patois. Passing on, M. Lenormant describes the writing of Auranitis, the district of the Haurân, now so well known by the recent researches of Dr. Porter, Capt. Burton, Mr. Tyrwhitt Drake, M. Waddington, and M. De Vogué, and shows that the inscriptions found there belong to the first century A.C. and the first century A.D. From Auranitis he proceeds to the Nabathæan coins and monuments of Petra, and to the inscribed rocks of Wady Mokattab and of other places near Mount Sinai. These last he shows to have been cut between the second and the fifth or sixth centuries, to have been the work of pagans as well as of Christians, and to be of little value, except as a catalogue of names. He concludes this portion of his work with a sketch of the history of Arabic writings, commencing with the Cufic.

'THE NEW SHAKESPEARE SOCIETY.'

THE Catholic spirit which breathes through every line of Shakespeare should animate all who desire to do honour to his genius. Is this spirit manifested in the Prospectus of the "New Shakespeare Society"? I fear not. In 1840 a "Shakespeare Society" was established, which, during its existence, published some fifty volumes illustrative of the poet's life and writings. Of the many scholars and students of Shakespeare who took part in the management of that Society, some have passed away; but there are still many among us who participated more or less actively in that good work. As I write, the names of the following gentlemen occur to me, viz. Mr. Bayle Bernard, Mr. J. P. Collier, Mr. Cooper, Mr. Foster, Mr. Halliwell, Mr. Laing, Mr. Ouyry, Mr. Oxenford, Mr. Planché, Mr. Thoms, M. Van De Weyer, and Mr. Wright. Have any of these gentlemen been invited to give the new Society the benefit of their experience. If not, why not? A satisfactory answer to this inquiry would, I believe, induce many others, as it will me, to become to the new Society, as I was to the old, . A SUBSCRIBER.

NOTES FROM PARIS.

Paris, Feb. 3, 1874.

ALTHOUGH the French Academy possesses here only the relics of a reputation and a shadow of authority, the elections of Thursday last have caused a certain stir among men of letters and the reading public. The most revolutionary of peoples is at bottom the most wedded to routine, and the French populace, which some envy and others decry, has long since been chilled. Nearly a century has passed away since the famous night of the 4th of August, 1789, and yet our titles of nobility, three-fourths of which are fictitious, have more prestige in the eyes of fools than they had in the reign of Louis the Fifteenth. Superstitions which Voltaire killed with ridicule, and which, to make assurance doubly sure, Robespierre drowned in blood, are more alive than ever. There is not a conquest of the modern spirit which is not again called in question among us, and we unlearn daily what we have taught the world. The Academy founded by Cardinal Richelieu is one of the *vieilleseries* which the conservative temper of the nation protects, and will long protect, against a contempt, alas! but

too well deserved. Although our honest *bourgeois* know as well as you or I that, eight or ten superior men excepted, our Immortals are nobodies or mediocrities, they none the less attach especial importance to the title of Immortal. They have kept on protesting for the last twenty years against elections in which intrigue, party spirit, commonplace, have more influence than merit or a sense of justice; yet on the morrow of the election, the Academician, be he what he may, enjoys in their eyes the privileges attaching to the *fast accompli*. And, what is still more sad to have to acknowledge, there is hardly, I may say, a French writer who has not, at one moment or other in his life, caught the academic fever, and gone and solicited the votes of twenty pedants who are his inferiors in ability. This strange malady is not spontaneous in its origin: it comes through inoculation. A writer who has been in the habit of working for his own amusement and that of others, without thinking evil,—I mean without wishing any other endorsement of his ability than the esteem of good judges and the applause of the public,—meets one fine evening, in a *salon*, somebody who is recruiting for the Academy, and who says to him, "My dear sir, why are you not one of us? My colleagues have the highest opinion of you. Only eight days ago, at the Duchess of Cambrás's, M. Guizot spoke in the highest terms of you!" He who is thus accosted defends himself. He excuses himself, modestly or haughtily, according to his temper. Dumas *filz*, for example, repelled for a long time all advances with a very noble and very brilliant plea. "I do not see," he used to reply, "what the Academy can add to my name. Besides, it does not become a son to sit down in a chair while his father is standing." Others, who are not so proud, allege that they are overwhelmed with work; that the visits exacted are long and fatiguing; that the prospect of two, three, four successive defeats frightens them; and ask, "After all, what does the Academy do? Nothing. Not even work at the famous dictionary, which France has given up expecting."—"It is a mistake on your part," is the answer, "to be afraid. To you the door will open. We have so many bad selections to atone for. Don't, through any fault of yours, allow a venerable, interesting, and even pleasant institution to degenerate. You do not know the Academy, nor is it possible to form an opinion about it from outside. Enter, and you will agree with us that the house is a good one." That is how a man is changed into a candidate,—a free being into a machine for mounting staircases,—a thoughtful writer into a dealer in empty phrases and worn-out compliments. Woe to him who ventures to thrust a finger into the machinery of candidature! His whole body passes through, and he comes out pressed quite flat, if he has not the courage to hew off his hand after the first deception.

If, as Dumas *filz* saw perfectly clearly, the Academy adds nothing to those it chooses, it, on the other hand, visibly dwarfs its victims. The honest men whom it allures, only to close the door in their faces, often grow bitter, because it is a trial to find oneself placed below an intriguing fool who has plenty of interest, but also because the experience gained at these elections is full of humiliating deceptions. One loses the habit of believing the word of others. There is an academic faith which borders closely on the Punic. Théophile Gautier was born happy, but he died soured by the mortification and disgust that a long candidature entailed. He said to me, a few months before his end, "I have swallowed a full bushel of adders." Now, the Academy had not, has not, and never will have, in its ranks a writer more pure, more severe, more deliciously perfect in style than he.

Taine, whom you and all Europe value as a bold thinker and powerful writer, has just met with a defeat, all the more scandalous as he did not offer himself till things seemed certain, and he was guaranteed a majority of votes. I warned him of the snare, but he was loth to believe me; and how could it be otherwise, when eminent and

illustrous men were pledging their word for his success. His defeat is not due simply to the hatred of the entire clerical party and the dissatisfaction of two or three Republicans, but more especially to the composition of the academic body, in which humdrum and obscure professors have a majority. In opening the door to Dumas, this majority did a wonderful thing,—made a concession to public opinion which pained them greatly. To elect Taine and Dumas on the same day would have been too much. Therefore they yoked him between two university shafts, two good scholars, MM. Mézières and Caro. I have nothing to say against the successful pair. They are equally industrious, educated, and respectable,—endowed with all the mediocre qualities that flourish in our schools. They lack talent only. The one has written lengthy and learned commentaries on Shakespeare, Dante, and Petrarch; the other has, for ever so long, helped to pay mass in the philosophical church of M. Victor Cousin. The Academy had crowned them over and over again, and it thought that at forty-eight they were old enough to crown the Mézières and Caros of the future. Of their style I shall say nothing, except that give the most experienced critic a page of M. Mézières and a page of M. Caro to read, and he would be unable to tell which was written by Caro and which by Mézières. All the *gauffres* from the same *gauffrier* (iron) are alike. That is no reason for despising the *gauffres* when they are sweet and flavoured with vanilla. But I hope Taine will not expose himself a second time to the risk of figuring behind the triumphal car of a professor crowned with goose-feathers after the fashion of the Carnival.

EDMOND ABOUT.

Literary Gossip.

A LIFE OF CHRIST, by the Rev. F. W. Farrar, D.D., Master of Marlborough College, and chaplain in ordinary to the Queen, is now in preparation, and will be shortly published, in two volumes, by Messrs. Cassell, Petter & Galpin. Each volume will contain an illustration from an original sketch, made expressly for the work, by Mr. Holman Hunt.

In our last week's number we said that the Trustees of the British Museum have resigned their patronage into the hands of the Government. This statement, we have been informed, is incorrect. However, the Trustees will, we believe, in all probability, take the step before long, and, indeed, would have done so by this time, but for the dissolution of Parliament.

THE world is fast forgetting Mrs. Barbauld, we fear; so we are glad to hear that Messrs. Bell & Sons are about to publish a little work, 'Memoir of Mrs. Barbauld, including Letters and Notices of her Family and Friends,' by her Great-Niece, Anna Letitia (Mrs.) Le Breton. The volume will contain a medallion portrait of Mrs. Barbauld.

MR. WATKINS LLOYD, whose 'History of Sicily' we reviewed just twelve months ago, is about to bring out a book called 'Fifty Years of Greek History.' These 'Fifty Years' include the period between the defeat of the Persian invasion and the Peloponnesian War, the period which witnessed the rise, development, and perfection of Greek art. The book is intended to give an account of the rise and development of Greek architecture, sculpture and art generally. The publishers will be Messrs. Macmillan.

MR. FURNIVALL has a few more Chaucer gleanings: 1. That on the 3rd of September, 1390, the poet was robbed, at the "focile oke," of 20*l.* of the king's money, which he had, as Clerk of the Works at Westminster, &c., to pay for wages and materials. Of this sum

Richard II. forgave Chaucer the repayment, by Writ of Privy Seal of the 6th of January, 1391. 2. That Chaucer's appointment as Clerk of the Works at St. George's Chapel, Windsor, was a separate appointment from the general one at the King's Palaces at Westminster, Eltham, &c., and the Tower of London. Chaucer was appointed when the chapel was in a ruinous state, and ready to tumble down, and seems to have done nothing to it during two years, except buy some stone for future repairs, and pay a few men to unload them. It is possible that this neglect may have led to the loss of his office. 3. In May and October, 1390 (or between June, 1389, June, 1391), Chaucer must have superintended the putting up of scaffolds for Richard II. and his Queen to see the jousts in Smithfield, as he paid 8*l.* 12*s.* 6*d.* for the work. His own wages were two shillings a day, the master carpenter's being one shilling. 4. Mr. Furnivall has also found in the City Hustings Rolls three additional purchase deeds of Richard Chaucer, the poet's grandfather.

THE Pedigrees of the County Families of Yorkshire will shortly be published, compiled by Mr. Joseph Foster, who recently issued a volume of Lancashire Pedigrees. The work will occupy two large quarto volumes, the first of which is devoted to the families in the West Riding of the county, and this, we believe, will be ready immediately. In the compilation, Mr. Foster has had the assistance of the Rev. C. B. Norcliffe of York, Mr. Charles Jackson of Balby, Dr. Sykes of Doncaster, and Mr. Skaife of York.

IN Mr. Freeman's "Historical Series for Schools" the 'History of Germany' will be the next to appear, and will be immediately followed by the 'History of America.' The German history is by Mr. James Sime, a young writer who has resided several years in Germany, and has not only had Mr. Freeman's general supervision, but has been revised in detail by Prof. A. W. Ward. The 'History of the United States of America' has been written by Mr. J. A. Doyle, Fellow of All Souls', Oxford, who obtained at Oxford the Arnold Prize for an essay 'On the English Colonies of America before the War of Independence.'

GENERAL DI CESNOLA, who has returned to Cyprus, and who had resumed his excavations, has found a sarcophagus at Golgos, a Cypriote inscription, and some glass vases. One of these has, in relief, the name of the maker Megea, ΜΕΓΕΑ ΕΠΙΟΙΚΕΝ, and the curious formula ΜΝΗCΩΗ Ο ΑΓΟΡΑΣΑΣ, "Let the buyer remember." The form of the Σ is C. A vase, with a Phœnician inscription giving the name of its possessor, has also been found.

THE Duke of Argyll's 'Reign of Law' is about to appear in a Norse dress, by the Fröken Augusta Rudmose of Ferslev—a young Danish lady. Dr. Robert Brown's 'Races of Mankind' is also to receive the double honour of translation into the Danish and Magyar languages.

MR. W. R. S. RALSTON will deliver a course of lectures at Oxford, during the present term, 'On Early Russian History.'

THE new novel by Auerbach, which has been expected for some time, is at last announced to be published in March. The title will be 'Waldfried, a Family History.'

THE publication of Dr. Schliemann's Reports on the excavations on the site of Troy, which was delayed on account of the difficulty of printing the numerous photographs, is now fixed for an early day. It will consist of an octavo volume of text, and an atlas of 218 photographs. A French edition is promised in March.

THE article 'Heer's Primeval Life in Switzerland,' in the current number of the *Edinburgh Review*, is from the pen of Mr. J. R. Leifchild.

THE forthcoming Tenth Report of the Early English Text Society's Committee reviews the Society's work during its first decade, sketches the second ten years' work, and says that a third or fourth decade, supposing the Society's income keeps up to its present level of nearly a thousand a year, will finish the Society's work. During its first ten years, the Early English Text Society has spent 8,700*l.* in printing some 17,000 pages of Texts, extending from about 870 A.D. to 1619, and including the most valuable Alfredian, Semi-Saxon (or specially Translated), and early dialectal works yet published, as well as all the chief early Romances, books on Manners and Customs, on Social History, Theology, &c. The Society has led to the formation of six other Societies, publishing works of our middle period, or illustrating our dialects and early manuscripts. It has also caused the production of the best English grammar and early text-books. The Committee assert that "it can be truly said that no other Society like ours has ever been able to do so much for the history of English as our Early English Text Society has."

AT the sale of the library of M. Dancoisne, which is to commence in Paris on the 9th inst., and is to last twelve days, a great many rare and valuable books are to be disposed of. We may mention among them, A. Lefournier, 'La Deuration d'Humaine Nature,' Paris, 1530, 8vo.; Vicentino, 'L. Regolo da Imparari Scrivere,' Venetia, 1533, 4to.; 'Les cinq Livres des Odes de Q. Horace Flaccus,' traduits en Vers François par J. Mondot, Paris, 1579, 8vo.; 'Contes de La Fontaine,' édition des fermiers généraux, bound by Derome, 2 vols., 8vo. Paris, 1763; 'Theseus de Coulogne,' Paris, a. d., 4to.; R. Gaguini de gestis Francorum, Paris, 1497, 4to.; A. Bouchard, 'Chroniques d'Angleterre et Bretagne,' Paris, 1531, folio; Huchboldi, 'De Laude Calvorum,' a poem, each word of which begins with the letter "C," &c.; and a number of books relating to the North of France and South of Belgium.

A HISTORY OF BALTIMORE, U.S., has, we learn from the *Publishers' Weekly*, been compiled by a Mr. J. T. Scharff.

THE New York *Nation* informs us of the death, in his fifty-fourth year, of Mr. C. Astor Bristed, who was known in this country by his amusing book, 'Five Years in an English University,' of which a new edition appeared last year. He contributed largely, under the pseudonym of "Carl Benson," to American magazines and newspapers. The *Nation* remarks:—

"To the end of his days, he was as ready to send to the *Times* or the *Evening Post* a letter about the rude impoliteness of his fellow-citizens, the intellectual insufficiency of a popular

statesman, the horribleness of the American cuisine, as ever Mr. Cooper was ready to bring an action at law against a book critic for charging him with malice against certain of his countrymen. . . . His topics were multifarious: Whether there is any English rhyme for 'Dieppe'; what is Plato's true place among philosophers—is it not a low one? the correct pedigree of a certain race-horse; a reason why the French use small-swords in duelling and not pistols; an explication of a dubious passage in Lucretius; an anecdote of Lola Montez; a reason why it is probable that Dr. Burdell was killed by a woman and not by a man; the difference between New York society in 1873 and in the days when Amity Street was the centre of fashion; the principles of Latin prosody; why when two vehicles meet in a New York street each driver bears to the right and not, as in England, to the left; the causes of the early decay of American women; Grote as a historian; the stupidity of the 'Aquarians' (people who approve of prohibitory laws about drinking); the oddity of the fact that once all the champagne in New York used to be 'Roederer' and at another time 'Widow Clicquot'; to the entire exclusion of 'Roederer'; the fallacy of the 'noscitur-a-sociis' maxim (illustrated by a diagram); the real distinction between Philadelphia society and that of Baltimore on one hand and that of Boston on the other; &c.

THE author of a novel called 'Tower Hallowdeane,' that we noticed three weeks ago, complains that in a quotation which we made from his book, the word "nurse" was printed "reverse." This, in the case of an ordinary writer, would be a serious error, but the passage is so nonsensical that in it the one word really does quite as well as the other.

SCIENCE

Man and Ape. By St. George Mivart. (Hardwicke.)

THE study of the correct classification of animals and plants may be reckoned among the highest efforts of the working biologist, and great credit is due to those who throw any new light upon its principles or its details. The difficulty of the subject is rendered evident by the fact that a considerable proportion of its literature shows crudeness of thought and want of a thorough knowledge of the ends to be attained; many mixing up in their argument without appearing to recognize the existence of the mixture, two sets of phenomena which, when more fully discussed, are found to arise from entirely different causes, and lead to divergent results. In the work before us this imperfection is frequently apparent.

On evolutionary principles, a true classification of any family, order, or class of living animals, means nothing more or less than an accurate placing of the genera, families or orders referred to, in a form which represents the correct relative positions of those divisions, as the present generation of an hereditary line of descent in which the detailed data of the pedigree would, but for the imperfection of the geological record, be filled up by fossil forms. The lines of descent must have been as immutable as are those of the best-known family in the British Peerage, and that they are not as well known is only the result of the incompleteness of our knowledge, and our incapacity for forming correct generalizations from a limited number of facts.

It is in the manner of employing the methods at our disposal for tracing lines of heredity

that we differ from Mr. Mivart. In the case of the kinship of the gorilla and man, this author, in the work before us, introduces to our notice a large number of anatomical points, several of them made known by his own assiduous labours; nevertheless, we cannot help feeling disposed to value differently from himself the relative importance of many that are brought forward and laid stress on.

Similarity in fundamental structure, a corresponding degree of elaboration of organization, and an employment of a single type of organ for different ends, are amongst the most significant points to be looked for in determining intimacies of relationship amongst living beings. With these as our guide, we place man among the primates or monkeys; with the old-world or catarrhine rather than with the new-world or platyrrhine monkeys; and with the latisternal apes or anthropomorphæ, rather than with the baboons and macaques. With respect to this last point, it may be worth while to recapitulate the most important facts on which this opinion has been founded, in which the highest apes agree, and differ from all other monkeys. The most important of these common characters are the possession of a broad and flat sternum, a vermiform appendix to the cecum of the intestine, a remarkably simple liver (except in the gorilla) and no tail. These, in combination with other less important characters, make it evident that man was differentiated off from the primates after the peculiarities which characterize the anthropomorphæ or latisternal apes had been developed in their ancestor, and consequently man must have a nearer blood relation to each of these, his distant cousins, than to any of the lower monkeys. This fact but few zoologists are prepared to deny, Mr. Mivart himself accepting it. Such, however, being the case, we think that there is much in Mr. Mivart's work which has but little real bearing on the question at issue, and which only tends to encumber the argument as well as confuse the minds of his readers.

Man having been determined to be an anthropoid ape, what conceivable good is there in comparing his frame piece by piece with those of other animals, which the statement itself indicates are more distantly related to him? What classificational value can accrue from the knowledge that in some one or two points he most resembles the slow loris or the short-tailed indris? Is he any nearer the half-ape *hepalemur* than to *lemur* itself because in the former of these two the canine teeth are not developed to the same extent as in the latter? Not in the least. The diet of *hepalemur*, amongst the half-apes, is associated with a peculiarity in the dentition which agrees with that of man in some respects; therefore a similar force has acted on both the lines of descent, producing a similar conformation, but no hereditary associations. A similar method of argument would make it necessary to bring all the blacksmiths in the kingdom into one family because of the similar development of their arms, and the ballet-dancers into another from the size of their *gastrocnemii*; however, this would not in reality give the least hint as to the true blood relationships of the individuals of the professions in question.

For these reasons it is, therefore, apparent that when Mr. Mivart enters into an elaborate comparison of the different structures in man

and the lower monkeys, he goes over much ground which can lead to but imperfect results. He repeats an exactly similar process among the anthropomorphæ themselves, bringing out the points of similarity with the gibbons, which are certainly the lowest and furthest removed from man.

As to which is the most anthropoid of the apes, many will now agree with our author in considering that the gorilla differs from man as much at least as any of its congeners; and though it is not so stated, the balance of evidence seems strongly in favour of the higher position of the orang, that comparatively smooth-skinned, sedate and melancholy mimic of humanity, whose struggle for existence has been so slight as not to call for any extra development of cerebral capacity, and has caused it to remain the dumb and illiterate creature that it is found to be.

A Course of Analytical Chemistry. By William W. Pink and George K. Webster. (Lockwood & Co.)

THIS little work embraces qualitative and quantitative analysis. One of the authors is a practical chemist, and the other a lecturer on metallurgy. They should, therefore, be fitted for the task they have undertaken, and they certainly have produced a book well adapted to the requirements of students who intend to subject themselves to the examination of the Department of Science and Art. The principles of "modern chemistry," as distinguished from the chemistry of a few years since, is an absolutely necessary branch of knowledge to the young chemist who desires to secure the certificate of that Department. To many students the notation used in the College of Chemistry is unintelligible, therefore the authors of this "Course" have explained the system in the Introduction to this work. They use the most recent atomic weights,—the metric units of mass and volume,—the most recent nomenclature,—and the approved constitutional formulae. Indeed, the formulae of re-agents are, in all cases, followed by both their old and their modern names. Analysis does not admit of much originality of treatment; but the clear explanations, and the systematic arrangement of this work, recommend it as an excellent substitute for more elaborate and expensive volumes.

Outlines of Natural Philosophy. By Bentham Simpson. (Collins, Sons & Co.)

THIS book has been written with a considerable amount of care by a "science teacher," who evidently possesses a fair share of accurate knowledge of the physical sciences. Arguing that the natural thirst of the youthful mind for knowledge is equally important with the nutrition of their bodies, and that every effort should be made to satisfy it, our author has attempted to bring his explanations of the more important physical phenomena down to the level of the ordinary understanding of the young student. In most instances he has succeeded in doing so, and he has, therefore, produced a small book, out of which a large amount of useful knowledge may be acquired. It must not be supposed, from these remarks, that these "Outlines" are very rudimentary. They are not so; they are "adapted for upper classes in Elementary and Middle Class Schools"; but the essential principles of Natural Philosophy are, wherever they admit of it, explained with a clearness which will render them easily intelligible to a thoughtful child. At the same time the book is well adapted to supply the intellectual wants of the more advanced student.

GEOLOGICAL NOTES.

IN the Report of the "Mining Surveyors and Registrars for Victoria," for the quarter ending September, 1873, Baron Ferd. Von Mueller describes some new vegetable fossils found in the

auriferous drifts of Nintingbool, Victoria, by J. Lynch, Esq. The *Odontocaryon Macgregorii*, after the Hon. James Macgregor of the Department of Mines, was found at the depth of 150 feet. It is evidently the fruit and seed of a large evergreen tree. The only specimen yet discovered is nearly 1½ inch long, and slightly exceeds 1 inch in diameter. Baron Von Mueller has "not ventured to refer this fossil to any natural order, being unaware of any existing or extinct genus to which it bears really close resemblance." The other fossils are named *Conchotheca* and *C. rotundata*, which in their general appearance remind one of that of several Grevilleæ, but that the fruit is larger, shows a wider cavity, and is provided with a conspicuous stipes. The Grevilleæ referred to are all tropical, and there are no living species now in the colony of Victoria. The *Rhytidotheca pleiocenica* also found in the lower pliocene formation of Nintingbool, is of a similar character to a fossil previously described, but "as both fossils came from the same geological formation and locality, and as they show considerable structural similarity, it was deemed advisable to keep them generically together, until we learn more of the two plants, yielding us as yet only the recorded remnants." These fossil fruits are very carefully figured in the Report referred to.

It appears to us that an important investigation has been commenced by the State geologist of Mississippi, Dr. Eugene W. Hilgard. It is an examination of the physical constituents of soils and clays, undertaken with the aid of the "Churn Elutriator," a machine for separating the silt from the clay or soil. Numerous analyses of this character are published in the *American Journal of Science and Arts* for January, and a paper by Mr. R. H. Loughbridge 'On the Distribution of Soil Ingredients among the Sediments obtained in Silt Analysis.' The results obtained show that, to a certain extent, a correct idea of the value of soils and subsoils for agricultural purposes can thus be obtained; but Dr. Hilgard remarks, "The questions remaining to be determined in connexion with this subject are so numerous, and so little explored as yet, that their full elucidation might well form the work of a lifetime."

Dr. T. Sterry Hunt has communicated to the Boston Natural History Society, some account of the Decomposition of the Crystalline Rocks of the Blue Ridge. His researches had an important bearing on the much vexed question of the mode of formation of China clay or kaolin. He states that the Gneisses with hornblende and micaceous Schists, like those of the Montalban, or White Mountain series, are completely decomposed to a depth of fifty feet or more from the surface, being changed into an unctuous reddish brick clay, in the midst of which the interbedded layers of quartz are seen retaining their original positions, and showing the highly inclined attitude of the strata. In a mine at a considerable depth, feldspathic Gneiss was found completely kaolinized, and a similar decomposition of the Gneissic and Granitic rocks in Brazil is said to extend to a depth of one hundred feet. In connexion with these researches of Dr. Sterry Hunt, it may be stated that similar conditions may be observed in the immense beds of Chinese clay at Lee Moor on Dartmoor and around St. Austell in Cornwall.

We have received a collection of geological specimens to illustrate Prof. Geikie's *Geology in the "Science Primer"* Series, published by Messrs. Macmillan & Co. This collection consists of twenty-two specimens of sedimentary and organic rocks, of fossils, and of igneous rocks. They are selected with much judgment, and each specimen is typical of its class. This series cannot fail of being exceedingly useful to all who are about to commence their study of geology, by the assistance of Prof. Geikie's primer. The collection, nicely arranged in a box, can be obtained of Mr. James B. Gregory, of Russell Street, Covent Garden.

At the last meeting of the Manchester Geological Society, Mr. J. Aitken exhibited some new fossil fishes from the Millstone Grit of Yorkshire, about two miles north of Hebdenbridge. There

had been discovered seven specimens of *Goniistius* and a dozen other fish remains, the most remarkable being a new species of *Acrolepis* presenting peculiar characteristics.

SOCIETIES.

ROYAL.—Jan. 29.—The President in the chair.—The following papers were read: 'Contributions to the Normal and Pathological Anatomy of the Lymphatics of the Lungs,' by Dr. Klein, — and 'On the Comparative Value of certain Geological Ages (or Groups of Formations) considered as Items of Geological Time,' by Prof. A. C. Ramsey.

SOCIETY OF ANTIQUARIES.—Jan. 29.—J. W. Jones, Esq., V.P., in the chair.—Mr. V. D. H. C. Elwes exhibited a drawing of a Roman pavement, which he had himself re-opened on his property at Roxby, Lincolnshire.—Mr. W. M. Wylie communicated a short account he had received from Dr. Keller of a bone-cave which had been found in the canton of Schaffhausen. Among the objects discovered was the drawing of a reindeer on a horn of that animal. Mr. A. W. Franks, Director, stated that he had received from Dr. Keller a drawing of this interesting object. The representations of the reindeer closely resembled what has been found in other bone-caves in other parts of Europe, and was a curious specimen of prehistoric art.—Mr. H. H. Howorth communicated a paper 'On the Historical Value of the Life of Rollo as related by Dudo of St. Quentin, and as accepted by all the historians of England.' Mr. Howorth showed that Dudo had transferred to Rollo acts and exploits which belonged to other personages, such as Guthrun and Siegfried, and that the whole history is thus a farrago of distorted events, borrowed from older annals.

MICROSCOPICAL.—Feb. 4.—*Anniversary Meeting.*—C. Brooke, Esq., President, in the chair.—Mr. J. S. Crisp, Esq., was elected a Fellow, and numerous donations were announced.—The Report of the Council and the Treasurer's Statement of Accounts were submitted and adopted, and the Officers and Council for the ensuing year were elected. The Annual Address to the Society was delivered by the President, in the course of which, after reference to their present position and future prospects, he gave a critical review of the most important papers brought before their notice during the year; alluded to the microscopical apparatus exhibited at the Vienna Exhibition; and concluded with obituary notices of Fellows deceased since the last Annual Meeting.—The following gentlemen were elected as Officers and Council: *President*, C. Brooke, M.A.; *Vice-Presidents*, Dr. R. Braithwaite, J. Millar, W. K. Parker, and F. H. Wenham; *Treasurer*, J. W. Stephenson; *Secretaries*, H. J. Slack and C. Stewart; *Council*, J. Bell, F. Crisp, Dr. W. J. Gray, J. R. Ingpen, S. J. McIntire, H. Lee, W. T. Loy, Dr. H. Lawson, H. Perigal, A. Sanders, C. Tyler, and T. C. White.

INSTITUTION OF CIVIL ENGINEERS.—Feb. 3.—Mr. T. E. Harrison, President, in the chair.—Forty-one candidates were elected, including five Members, viz: Messrs. J. C. Bailey, W. Bell, W. Foulis, A. Moncrieff, and M. Paterson. Thirty-six gentlemen were elected Associates, viz: Major W. Crossman, Major-Gen. H. Y. D. Scott, Messrs. H. Barratt, H. P. Boulnois, E. B. Bright, M. Bromley, W. A. Brown, G. H. Chubb, W. Conyers, W. Cooper, C. Copland, A. L. Cousins, J. Douglas, S. J. Dunlop, J. H. Eykyn, J. E. Fisher, J. E. Hannab, C. W. E. Henslowe, R. B. P. Hickson, W. F. Howard, J. Jackson, P. T. S. Large, J. E. Lowe, J. M'Ritchie, F. G. Mann, J. Menzies, J. Penn, R. Pinchin, W. H. Roberts, W. H. Stanger, J. Strachan, L. Trench, G. A. Twynnam, E. H. Vernon, P. L. Weatherhead, and C. G. Wilson. The Council had recently admitted the following candidates as Students, viz: Messrs. H. O. Baldry, C. W. Scriven, A. H. Thompson, and H. J. Tingle.—The paper read was, 'Description of the Brighton and Hove General Gas Company's Works, Portlady, Sussex,' by Mr. J. B. Paddon.

ROYAL INSTITUTION.—Feb. 2.—The Duke of Northumberland, D.C.L., President, in the chair.—The Lady Claud Hamilton, the Right Hon. G. J. Goschen, the Rev. F. Braithwaite, Messrs. R. S. Faulconer, H. F. Harwood, S. H. Harwood, R. J. Taylor, and J. C. Zambra, were elected Members.

ANTHROPOLOGICAL INSTITUTE.—Jan. 27.—*Anniversary Meeting.*—Prof. Busk, President, in the chair.—The President referred to the finances of the Institute. Although the receipts are adequate for the necessary expenditure on the present economical principles of management, they do not allow the Society to pay off more of the debt or to enlarge the scope and usefulness of the Institute. Until the indefensible secession of members early in 1873 on a purely personal question, the Institute, since its formation, had paid off the combined debts of the two old societies at the rate of 100*l.* a year. He appealed to the members to make a united effort to extinguish the debt of 800*l.* A year's income would do it. The President further announced that nearly 250*l.* had been promised by members present at a council meeting held that day, provided the sum of 800*l.* be contributed by other members of the Institute. The President then delivered the Annual Address, in which he viewed the work done during 1873 by English and foreign anthropologists. Amongst a large number of topics, he adverted at considerable length to the important contributions to craniometry by Dr. H. Von Jhering and Dr. P. Broca, criticising the respective methods employed by those distinguished anthropologists; and concluded that part of his address with the observation that the study of craniology is almost futile when applied to highly civilized, and consequently much mixed, peoples, and that its results are the more certain in proportion to the purity of race; that purity at the present time was rapidly disappearing, and with it the surest data for the determination of the problems involved in the antiquity and physical origin of man.—The following Officers and Council were elected to serve for 1874: *President*, Prof. G. Busk; *Vice-Presidents*, J. Evans, Col. A. Lane Fox, A. W. Franks, F. Galton, Prof. Huxley, and Sir J. Lubbock, Bart.; *Director*, E. W. Brabrook; *Treasurer*, Rev. D. I. Heath; *Council*, Dr. J. Beddoe, W. Blackmore, H. G. Bohn, Dr. A. Campbell, Hyde Clarke, Dr. J. B. Davis, W. Boyd Dawkins, R. Dunn, D. Forbes, Sir D. Gibb, Bart., G. Harris, J. P. Harrison, J. F. M'Lennan, C. R. Markham, F. Ouvry, F. G. H. Price, J. E. Price, F. W. Rudler, C. R. Dea Ruffières, and E. B. Tylor.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** London Institution, 4.—'Development of Civilization,' Mr. E. B. Tylor.
- Tues.** Royal Academy, 8.—'Sculpture,' Mr. H. Weekes.
- Wed.** Society of Arts, 8.—'Chemistry of Brewing,' IV. On Dosing. Dr. G. Graham (Oxford Lecture).
- Thurs.** Social Science Association, 8.—'Rules of Practice and Procedure to be formed under the Judicature Act, 1873,' Mr. G. M. Druce.
- Fri.** Geographical Soc., 8.—'Journey outside the Great Wall of China,' Dr. S. W. Bushell; 'Notions of Southern Manx (China), Mr. G. Phillips.
- Sat.** Royal Institution, 8.—'Respiration,' Prof. Rutherford.
- Sun.** Anthropological Institute, 8.—'Explorations among Ancient Burial Grounds, chiefly in the Sea Coast Valley of Peru,' Part II. Mr. T. J. Huxtable; 'Skulls and Implements from Palestine,' Messrs. C. F. Tyrwhitt Drake and A. W. Franks.
- Mon.** Civil Engineers, 8.—'Construction of Harbour and Marine Works with Artificial Slopes of Concrete of Large Size,' Mr. B. B. Stoney.
- Tues.** Colonial Institute, 8.—'Our Relations with the Ashantis, and other West-African Tribes,' Sir R. G. M'Donnell.
- Wed.** Literature, 8.—Council.
- Thurs.** London Institution, 7.—'Conversations.'
- Fri.** Society of Arts, 8.—'Type Printing Machinery, with Suggestions thereon,' Rev. A. Hagg.
- Sat.** British Archaeological Association, 8.—'On Watering-Pots,' Mr. E. Roberts.
- Sun.** Royal Institution, 8.—'Palaeontology, with reference to Extinct Animals and the Physical Geography of their Time,' Prof. F. M. Duxson.
- Mon.** Royal Academy, 8.—'Painting,' Mr. C. W. Cope.
- Tues.** Mathematical, 8.—'Foundations of Dynamics,' 'Free Motion of a Solid in Elliptic Space,' Prof. W. K. Clifford; 'Note on the Inversion of Bernoulli's Theorem in Probability,' Mr. C. J. Monro.
- Wed.** Antiquaries, 8.—'Gems from the Royal Collection,' Mr. C. D. E. Forster.
- Thurs.** Society of Arts, 8.—'African Section.'
- Fri.** Royal Institution, 8.—'The Opponents of Shakespeare,' Dr. Dorn.
- Sat.** Royal Institution, 8.—'Mohammed and Mohammedanism,' Mr. R. B. Smith.
- Sun.** United States Institution, 8.—'Ventilation of Ships,' especially of Low Freboard, and Hospital Ships, Dr. J. D. Macdonald.
- Botanic, 11.**—Election of Fellows.

Science Gossip.

In the Meteorological Report of Observations taken at the Melbourne Observatory by the Government astronomer, Mr. Robert L. J. Ellery, we find that, during fifteen years, for the month of June, the highest temperatures in the shade were 68° in 1865, on the 21st, and 68° in 1872, on the 2nd. The lowest temperature in the shade being 25° in 1868, on the 16th, and, in 1870, on the 15th; while the highest solar radiation was 107°5' in 1861, on the 11th.

THE Agricultural Returns of Great Britain, with Abstract Returns for the United Kingdom, British Possessions and Foreign Countries for 1873, have just been published. The Report, by Mr. R. Valpy, which accompanies these Returns, is, in every respect, so complete that, for the agriculturist and the economist, it possesses a high scientific value.

In our "Science Gossip" of last week we intimated that Prof. Ramsay would read a paper, 'On the Physical History of the Valley of the Rhine,' before the Royal Society; we should have said the Geological Society. The paper was read on Wednesday last. Prof. Ramsay's communication to the Royal Society was 'On the Comparative Value of different Geological Ages (or groups of formations), considered as items of Geological Time.'

At the Séance of January 12, M. Barthélot brought before the Académie des Sciences a paper, 'Sur la Chaleur dégagée dans les Combinaisons de l'Azote avec l'Oxygène.' The importance of this inquiry in its relation to the various explosive substances which have been of late years introduced, renders it of considerable value.

PROF. ASA GRAY, of Cambridge University, U.S., and one of the associate editors of the *American Journal of Science and Art*, has been appointed by Congress to fill the chair in the Board of Regents of the Smithsonian Institution, previously occupied by the late Prof. Agassiz.

THE Mexican Society of Natural History issues in monthly numbers a journal, 'La Naturaleza,' containing the papers read before the Society. Amongst other matters, we find a notice of a new Mexican mineral. It consists chiefly of bismuth and tellurium, with a little silver, sulphur and arsenic, and was found in the mine of Coneto, near Durango. There is also a paper 'On the Combustible Minerals of Mexico,' by the same mineralogist, Don Pedro L. Monroy; and one 'On the Meteoric Irons of Mexico,' by Don J. Correo.

THE Report of the Secretary for Mines of Victoria, for the quarter ending September 30, 1873, gives 127,086 ounces of gold as obtained from the alluvial deposits, and 164,774 ounces from the quartz mines. During the quarter, according to the Returns from the Commissioner of Trade and Customs, 204,787 ounces were exported from the colony.

In the *Repertorium für Experimentale Physik*, Band IX., is an excellent paper by M. Wild, 'On the Influence of Temperature on the Magnetic Power of Steel Magnets, on the means for Determining the Influence of Heat on Magnetization, and the Discovery of the Laws by which this influence is regulated.'

At the expense of the Italian Government, a beautiful work, in quarto, 'Rapporti sulle Osservazioni dell'Eclisse totale di Sole, del 22 Dicembre, 1870,' has been published. This Report is edited by Prof. G. Cacciato, the Vice President of the Commission, appointed by a Royal decree, to observe the eclipse. Several papers on the subject are communicated by the Commissioners, and the work is illustrated by fourteen very carefully executed lithographic plates.

FINE ARTS

ROYAL ACADEMY OF ARTS, Burlington House.—THE EXHIBITION of the WORKS of the late SIR EDWIN LANDSEER, R.A., is NOW OPEN.—Admission (from Nine till Dark). One Shilling; Catalogue, Sixpence. Season Tickets, 5s.

THE SOCIETY of PAINTERS in WATER COLOURS.—THE WATER EXHIBITION of SKETCHES and STUDIES by the MEMBERS WILL CLOSE on Saturday, Feb. 16.—Full Mail Boat. Ten till Five.—Admission, 1s. ALFRED D. FRIPP, Secretary.

INSTITUTE of PAINTERS in WATER COLOURS.—THE EIGHTH WINTER EXHIBITION, is NOW OPEN, from 10 till 6.—Admission, 1s.—Catalogue, 1s. Full Mail Boat. JAMES FAHEY, Secretary.

DUDLEY GALLERY, Egyptian Hall, Piccadilly.—GENERAL EXHIBITION of WATER-COLOUR DRAWINGS.—THE TENTH ANNUAL EXHIBITION is OPEN DAILY, from 10 a.m. to 4 p.m.—Admission, 1s.; Catalogue, 6d. GEORGE L. MALL, Hon. Sec.

'THE SHADOW OF DEATH.' Painted by Mr. HOLMAN HUNT.—NOW ON VIEW. From 10 till 4.—See, Old Broad Street.—Admission, 1s.

DON'S GREAT PICTURE of 'CHRIST LEAVING the PRETORIUM,' with 'Night of the Crucifixion,' 'Christian Martyr,' 'Francisco de Rimini,' 'Neophyte,' 'Andromeda,' &c., at the DON'S GALLERY, 33, New Bond Street. Ten to Six.—Admission, 1s.

The Architectural History of Exeter Cathedral.

By P. Freeman. (London, Bell & Sons; Exeter, Eland.)

THIS book supplies what has never been obtainable before, a complete and critical history of the great fabric, concisely and clearly written, and containing ample references to historical authorities, records, fabric rolls, &c. It is an expansion of two lectures delivered at Exeter, supplemented by photographs, a plan, and a rich collection of illustrative notes. Archdeacon Freeman treats his subject chronologically, of course, but indulges in no poetic speculations as to what may, before the ascertainable history of the present edifice began, have stood on the site of the cathedral. Owing to the change of the See, it is one of the least ancient of English cathedrals. In 1112 was founded the first, or Norman part of the church, which, with Transitional additions, remains by the side of the Decorated work, by means of which the structure was, like several others, transformed by an enterprising Bishop.

The writer naturally and wisely begins by discussing the probable intentions of the builders of the huge transeptal towers, those gigantic twin structures, which are at once the rudest and the most impressive works of their kind on this side of the Channel. They date from the middle of the twelfth century, and have only two fellows in the world, i.e., Chalons-sur-Marne and Lyons. The twin transeptal towers of the latter cathedral are somewhat older than those at Exeter. Angoulême, says the "Glossary," had originally two such towers, but the northern one only remains. Why these towers were thus placed at Exeter is a question on which the Archdeacon spends some trouble, and not a little close reasoning. "Were they intended for western towers for a fabric lying east of them, and only converted into transepts as an after-thought? or were they intended from the first to stand in their present position?" He rightly says that the former of these views is, at first sight, attractive, but probabilities and present appearances are decidedly on the other side. He, doubtless, is, as others have been before him, right in this conclusion. But there is one element of the question which he seems to have neglected, and that is, the historical analogy of other "Romanesque," or rather Round-arched Gothic buildings with transeptal towers. There is no paucity of examples on the Continent, whither, rather than, as our author has done, to Chichester, the archaeologist may profitably direct his attention. It was quite within the spirit and inspiration of "Romanesque" architects to concentrate elements of dignity about the crossings

of the huge and tremendously impressive churches they were accustomed to build. Thus, at Tournay there still remain four magnificent transeptal towers, of enormous altitude; one of these, styled Tour de Marie Pontoise, is of the purest "Romanesque." The other three show Transitional features, and are, probably, of somewhat later dates: but the former one is certainly not less ancient than about 1055—a date long anterior to that of the elder of the twins of Exeter, if one of these be at all older than its fellow. A central tower and two eastern ones have been destroyed at Tournay. It is to buildings like the glorious "Romanesque" cathedral on the Schelde that we should turn for archetypes and analogues of the less ancient works on the Exe. With such examples before us, there is no need to discuss the advantages of transeptal towers; whether or not the "Romanesque" architect freed himself from the danger experienced, to our cost, by the builders of Winchester, Wells, and Salisbury, —Archdeacon Freeman might have added St. David's to this list of luckless cathedrals with central towers.

Our author traces the architectural annals of Exeter Cathedral from the days of the Norman edifice to the period of the Early English buildings of Bishop Bruere, and details carefully the story of the transformation of the edifice into the present Decorated building. He has been able, from documentary evidence, to correct some important errors in the chronology of the structure. To these we cannot here refer at length; but it may suffice to say that, without considering the points advanced by Archdeacon Freeman, no one can fairly claim to have a sound, or even a general, knowledge of the history of this famous church. The fabric rolls have supplied a perfect mine of matter, of the highest value, upon nearly all periods; nor are they less interesting than such documents usually prove to be in regard to archaeology in general, i.e., the nature, origin, transport-cost, working, and character of the numerous materials used in construction and decoration; the wages paid to workmen; and, incidentally there are, visible to experts, numerous gleams of light of strange value in illustrating men and manners. No part of the building is more fully or curiously illustrated by these records than the stained glass. Master Walter "le Verrouer" undertook a huge job when, with his "two boys," he undertook to glaze with his own hands the whole choir, chapels and all, at the rate of 3s. per week (!): the glass cost about sixpence-halfpenny a foot.

In conclusion, we may recommend this handy and serviceable volume as one of the best of its class. All students of English architecture are deeply indebted to the author for his useful labours.

Max and Moritz: a Story in Seven Tricks, by W. Busch (Myers & Co.), contains metrical versions of the histories of seven mischievous tricks performed by two ill-bred German boys. These "tricks" are of the nature of practical jokes of the stupidest kind, and they are described in very foolish verse, with illustrations in colour; the latter being the least unfortunate portion of this undesirable publication.

Mr. A. Wood says that a work exclusively devoted to the ecclesiastical antiquities of London has long been a desideratum. The statement is,

probably, a true one; but then the desired book must be a very different one from *Ecclesiastical Antiquities of London and its Suburbs* (Burns & Oates). It should be the work of a scholar, with skill enough to write concisely and clearly, with impartiality and vivid perceptions of the bearings of his subject upon actual life. Our author possesses none of these essential qualifications. He has gathered, with no real pains, much trivial material, and put it together badly. He indulges in sentimental twaddle, and displays strong prejudices.

MESSES. LONGMANS send us *A Treatise on Practical, Solid, or Descriptive Geometry; embracing Orthographic Projection and Perspective or Radial Projection*. Mr. W. T. Pierce, the author, tells us that he is not acquainted with any English textbook on the subjects described in the above title. This statement involves an opinion which we need not discuss. He has done his best, with considerable success, to supply the defect which he alleges to exist. He relies mainly on Prof. Bradley, Leroy, and Hamilton. Beginners will need to acquire some preliminary knowledge ere they can conveniently make fair use of Mr. Pierce's work; but even they may, by using this book, and with due pains, be initiated in the mysteries which attend the representation of solids on scientific principles. This is an almost exhaustive treatise on the practical part of the subject. It is amply illustrated with diagrams.

Summer Etchings in Colorado, by Eliza Greathouse, Introduction by Grace Greenwood (New York, Putnam), is an illustrated book of gossip, about journeys performed among the settlers and the remaining Indians of the district in question. The illustrations are landscapes, and have many excellent qualities, too often spoiled by indifferent printing. They give a capital idea of the country, and, as "gift-book" ornaments, they are highly acceptable. Miss Greathouse displays a boydenish, not to say "loud" spirit, and her landscape descriptions are rather inaccurate. Possessed of a good deal of animal spirits, and not too fastidious, many young readers may be able to get through these pages. If they do, they must be easily amused. We yawned dreadfully over the book, and were glad when we had done with it.

GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS, DUDLEY GALLERY.

THE frequency of the exhibitions at the Dudley Gallery, gives us but short time to consider whether or not the practice of stimulating the production of great numbers of pictures, of small value and moderate merit, is beneficial to Art. Here are nearly seven hundred drawings, of which not fifty are meritorious, while not more than a dozen have received the attention that every painter, anxious to advance himself in design by diligent and studious practice, ought to bestow. Hosts of cheap and pretty sketches are sold at this place for small sums, to decorate modest homes. This is the best that can be said for the system.

We will, in the first instance, consider the more valuable examples, without reference to their respective degrees of merit. Miss K. M. Goodwin sends a drawing with a motive which is not so novel as it was a few years since, when the lady's brother enunciated, although, of course, he did not discover it. The trick has been prodigiously overdone, and Miss Goodwin uses it too often on this occasion: yet the drawing has considerable merits that are its own. It is styled *Autumn—Twilight*.—*St. Catherine's Hill, Guildford* (No. 48)—a cliff-like, verdant ridge, sloping, with ruins on its summit, in twilight towards a river, rising grey and solid against the opalescent and rosy sky; the reedy shallows are in purplish gloom, and a dim shadow reigns on the hill-side; a barge is made fast at the bank of the river in front, a thin blue film of smoke drifts along the valley as it rises. The general effect is expressed with dignity and pathos, but it is doubtful whether anything except the painter's lack of skill could have caused the

defect of solidity which pervades this interesting picture. The *Hawnt of the Sea Birds* (117) and *Feeding Time* (302) by this lady are pictures which one feels pleasure in looking at.—Mr. Poynter's *Portraits of Mr. Bell and his Daughter* (84) is, both in its excellencies and its defects, the very opposite of the above-named works. The workmanship of the portraits is, although of a noble kind, less entirely satisfactory than that of likenesses formerly shown here by the artist. A little girl, with bright, deep-toned golden hair, stands at her father's knee, hand in hand with him, as if she stood to be painted. The design is a capital one, the thought expressed by it is rare in portraiture, and the expressions of the faces show character and pathos as genuine as they are charming. But not enough has been made of the opportunities for producing good colour which are offered by the subjects; the flesh is not clean and clear enough in the shadows; the drawing of the girl's features, although admirable in details, is not happy in regard to the combination of the features, at least the face appears to us slightly out of drawing. Her white pinafore seems not happily treated either as dross or drapery, while it is hardly fortunate in colour. After all, however, it is hard to turn from the learned, conscientious, artistic, and genuine art of this work: and in what we have said we have compared Mr. Poynter with himself, not with less accomplished, less indefatigable painters. The same artist contributes several capital landscapes, in which the characteristics of his art prevail. These are *Summer Noon* (304),—*Fall at Bettsey-Cood* (303), an admirable piece of water-modelling; note the treatment of the turbulent stream in the front, and the draughtsmanship of the little cascade,—*Hardrow Scar, Yorkshire* (596),—also *Wilden Meadows* (652), a topographical study of an extensive view, with beautiful drawing in a rising ground on our right.

No contrast could be greater than that between Mr. Poynter's works and the charming studies of Mr. Knewstubb, which are hung near them. In *Rain Cloud* (111), is the head of a little girl, in a greenish hood; this face is most exquisitely pure and beautiful in form, and lovely in character. The hood is ill-adapted to the head. *Violin Player* (393), a child with a violin, is a noble piece of colour and rich deep tone, with delightful expression. "*Her Majesty*," *Children at Play* (462), is by the same, and highly enjoyable. These studies are works of pure art.—*Called before the Curtain* (128), by Mr. Brewtall, is a clever, if not quite successful, study of the effect of garish artificial light on the figures of an actress and actor bowing to their admirers. It is, in many respects, happy in execution; and although it is dexterous rather than solid, it has much merit in colour and truthful rendering of light and shade. The sole defect we noticed is that the shadows cast by the figures are too small for the concentrated nature of the source of light. The faces and attitudes are expressive and well studied. To the effect of the middle distance, the solidity, tone, and other qualities proper to the foreground have been sacrificed, and hence the figures in the orchestra are mere dummies. The difficulty of the feat of painting such a theme at all lay in combining the foreground and middle distance without sacrificing the solidity of either. In spite of a very large show of merit, this picture is one of which it is easy to get tired. *Sinbad the Sailor asleep on his Raft* (416) is an ingeniously-chosen subject; in treatment and execution it betrays the fact that the spectacular stage is among the sources of the painter's inspiration. Not an encouraging sign that.

Port du Moulin, Sark (163), by Mr. C. Thornely, the isolated rock, with the tide out, shows a fine and broad mode of painting and colouring, which is peculiarly welcome here. *Boat-building at Rye* (363), and *Les Antédes, Sark* (438), by the same, merit much attention.—In Mr. W. Stocks's *Rocks at Combe-Martin* (163) the drawing is good of the slaty rocks, but it is probably due to a photograph, for the foreground boulders are much inferior in execution, and even in painting, to the

upper Parts of the picture. The cliff is excellently modelled. The *Abbey Brewery, Abingdon* (142), *Staithe* (199), and others, of inferior merit, are by the same painter.—*Showery* (185), by Mr. T. Lloyd, is an admirable drawing of the effect named in the title, as it appears over a sandy bay. The foreground here is rather weak, but the rest of the picture redeems the defect of this part.—*Plums and Vendian Glass* (244), by Miss H. Coleman, shows capital painting of the tall, modern, opalescent glass; the flowers are rather mechanical.—*A Coast Scene* (347), by Mr. G. Sheffield, displays grandeur of treatment and an imposing subject, the latter being the approach of a storm, with brownish black clouds, to a lofty coast. This is one of the few grave and masculine landscapes here.

Mr. J. C. Moore's portraits are apt to be a little mannered, and their sentiment is usually the same; but they are always charming, from a certain pure brilliancy of painting, which recalls in a pleasant way the finest qualities of fresco. His pictures want relief, solidity. He affects too frequently the shadowless effect of bright open daylight; he is too fond of painting backgrounds of old brick walls. Nevertheless, apart from and beyond all these shortcomings,—the results, probably, of timidity rather than of poverty of conception, the usual source of manner,—there are abundant grounds for liking such pictures as *Richard, Son of Lord and Lady Cavendish* (348), a beautifully-painted portrait-study, of a noble little boy, seated in a state chair of embroidered maroon velvet, and clad in white. The splendid complexion is evidently not exaggerated, fair as it is; the expression and forms of the features are intensely characteristic; the dress is excellently modelled. The whole work has been studied with a sense of colour and chiaroscuro which is extremely rare. By the same is *Blanche, Daughter of Admiral the Hon. F. Egerton and Lady L. Egerton* (224), a pretty little girl, standing with a Japanese parasol behind her head. The colour here is most agreeable, but it is rather "pretty"; yet it is hard to object to this in a picture of which the elements are all in keeping. The work, apart from manner, is in every way graceful; the hands have been made too small.

Mr. W. Crane, whose children's books are the delight of young eyes, appears to be endeavouring, and with considerable success, to adapt Japanese principles of colour and design to European modes of art. His *Winter and Spring* (262) is symbolical and poetical, and we need not inquire why two damsels, in quasi-classic robes, stand and sit, posing themselves in a ruined temple, or whatever it may be. So far as we see, the motive of this picture is a Renaissance allegory, clumsy, as such motives almost invariably are; but we might say much in praise of its proper artistic merits. *Mother and Child* (278) shows a beautiful and pathetic sentiment, manifested, it may be, a little stiffly, but with thoroughly fine feeling for the charm of the subject, and much delight in colour. A youthful mother holds, Madonna-wise, a very little babe on her knee.—*After Sunset, Westmorland* (285), by Mr. C. Richardson, is a solidly-painted landscape, comprising cattle and a horse, feeding at twilight; it is treated with great force and breadth of effect: a thoroughly good work.—*A Moorish Lady* (550), by M. L. Leloir, a lady, seated, with a background formed by a gorgeously-embroidered and most brilliantly-painted curtain, is a fine example of splendid lighting, distinct among its fellows here for the sparkle and soundness of its charming colour. *Pretty Cockatoo!* (540), by the same, is not so successful, it being less solid and pure in tint and tone.

After this, our survey will be general. It is unfortunate for ourselves that the gloomy weather of the present week has defeated our hopes of thoroughly studying the contents of this gallery. However, there can be little doubt that we do right in recommending to the more fortunate visitor's notice the under-mentioned pictures, which we take in their order on the walls, grouping each artist's works.—*A Robber Chieftain's Stronghold* (4), by Mr. J. Mogford: this has the qualities

common to the painter's drawings.—*Adeline* (12), by Mr. W. Gale, is a conscientiously studied bust of a damsel praying; the hands are too small, but they have been very carefully drawn; the wrists might be improved in drawing and modelling.—*Clovelly* (13), by Mr. H. Sandercock, gives a taking view of the little port and its cliffs, neatly, almost topographically, drawn; cloud shadows are on the blue sea, Lundy Island is in the distance; the foreground seems too flat.—*The Mill Stream* (25) is by Mr. W. Pilsbury; a girl watches ducks floating and in sunlight. The execution is very pretty, but the picture looks rather flimsy, so that the whole is flat; this defect is due to monotony in the tones.—*Bergen Fish-Market* (37), by Mr. J. R. Dickinson, comprises crowds of persons gathered at a quay. It shows tact and skill, and there is much diversity of character and action.—*Noon, looking across from Brodick Bay* (42), by Mr. E. Moore, is strongly painted, effective, and good throughout; the subject being a sandy bay in pure, intense sunlight, crisp waves breaking on the shore, and masses of white cloud above: it is a little too hard, we think.—*Twilight, Portincross, Ayrshire Coast* (40), by Mr. J. J. Bannatyne, is, like other productions by the same artist, a cleverly-executed specimen of rather pretentious art, but it is only cleverly painted.—*The Gentle Craft* (41), by Mr. J. Parker, boys fishing from a village bridge, gives sunlight effect, without the colour of sunlight or the force proper to that phase of nature; it is, nevertheless, pretty in many ways.—No. 52 is *Hezham, Evening*, by Mr. J. Robinson; a capital picture, with a very original sky carefully studied from nature, and soundly painted.—*Field Labour in Upper Egypt* (60) is by Mr. H. Hardy, and represents a fellah driving an awkward-looking camel, which is dragging a wooded crusher; on this the driver stands, holding the goad and the reins. Unless it be intended for an illustration of manners and customs, we do not see the drift of this production. It is neatly and cleverly, but artificially drawn, or rather sketched, and has too many signs of the lamp. Something more is required than these qualities to justify the existence of a pretentious work of this sort.—*The High Tor, Mallock, Morning* (58), by Mr. A. B. Donaldson, has considerable merit, but the rock is too slaty in its colour, and it is too monochromatic; the water-fount is beautifully painted.—No. 70, *Beeches, Suffolk*, by Mr. A. Griffiths, is a capital study of red-brick cottages on the bank of a canal, with an old church behind them, on a height; the local colouring is good.

There is a grim pathos about *No Man's Land* (97), by Mr. R. Farren, a large picture of a squalid waste, with sparse trees, a ragged fringe on the margin of a waste, where are a slatternly cottage, pools of grey water, spaces of marsh and stunted herbage, and verdure likely to perish. In this place a horse has been turned out to die, and now cowers in the sharp wind, his neglected mane and tail dragged in the rain, which drives past; his bony sides are stained with earth.—*A Wet Morning* (90), by Mr. J. Macbeth, is a capital painter's sketch of a slaty-coloured lake and its verdurous sloping sides and boundary foliage.—Mr. T. Ellis's *Kings and Ladies* (104) shows a carefully-executed forest of beeches, with bare boughs; it is very nearly as valuable as a good photograph.—*A Roused Pet* (113), by Mr. J. W. Bottomley, shows an irate little dog striding on some cushions; it is cleverly painted, with considerable humour.—The picture, by Mr. J. H. Barnes, of a drowsy watchman resting, with his lantern on the ground, styled *On Watch* (116), has a good deal of character of a common kind.—*Wet Sand* (124) seen rippling on a shallow shore, in sunlight, by Mr. J. O. Long, is pretty. It is executed with much tact and care.—Mr. O'Connor's *Rocks at Cullercoats* (161) is creditable to him.—*Baby Bunting* (193), by Miss J. Russell, is a pleasing little picture of a child's head, with much nature in it; the features would bear better drawing, and the shadows of the flesh need to be cleaner.—We confess some lack of pleasure on seeing Mr. G. D. Leslie's *The Terrace*

(308), a young lady walking, dressed in white. It is pretty, nay, it has a charm in its prettiness, but it seems to have no artistic aim to justify its existence: if it is possible for Mr. Leslie to be mannered, he is so in this trifle.—*Hastings, from the Tarry Field* (214), by Mr. C. Earle, the valley and church just before sunset, is extremely well painted; with a fine eye for colour, and delicacy of tone.—*The Village Spring* (291), by Miss R. Rodgrave, old brick houses upon rich sward and among fine foliage, is cleverly painted; it is rather spotty in colour.—Mr. Luxmoore's picture of a *pseudo*-Puritan damsel, with a motto from Prof. Longfellow's popular poem (231), is one of the truest echoes of the washy sentimentality of the verses which we have encountered.

Mr. Buckman, in *Decorative Treatment of Modern Subjects: Football* (269), gives, with considerable wealth of design and incident, a small version of a picture which, if worked out on a larger scale, would not look well unless the style of the draughtsmanship were enlarged also.—Mr. A. Goodwin's fanciful picture of children walking a weedy stream, with fairy-land on the further bank, is beautiful in its graceful sentiment, charmingly painted, and delightfully pathetic.—*Luccombe and St. Boniface, Isle of Wight* (303), by Mr. C. J. Lewis, is, if a little sooty, rich in colour; it has been carefully studied: a sea-gleam is well rendered.—Miss Boyd's representation of Talliesin the Bard bearing his master's harp playing as it hangs on the wall (332) has, with some imperfections of execution, a great deal of poetry, the true artistic inspiration.—*The Mill at Rest* (349), by Mr. E. H. Fahey, a group of old buildings, with trees and grass, shows that the painter is not able to free himself from that excess of hardness in handling which, when we saw his pictures at first, we took to be merely the result of strenuous studies. It is undesirable. The picture shows good lighting.—*The End of the Journey* (373), scene in an inn-yard, by Mr. T. Green, possesses several attractive elements, but it will not bear looking into as a specimen of sound and learned workmanship, such as it pretends to be. The design is poor and trivial, the painting flat, weak, and dry. The composition is at once awkward and scattered. The ill-chosen perspective makes the pavement look like the deck of a rolling ship. We are accustomed to look for the object of an artist when he produces a picture like this one, but have not yet satisfied ourselves in Mr. Green's case.—We commend to the visitor, Mr. H. Goodwin's *Twilight* (400); Mr. Dadd's *Evening* (414); Miss H. Thornycroft's *A Study of a head* (427); Mr. J. C. Richmond's fine romantic landscape, *Milford Sound, Otago* (551); Mr. A. Stokes's *In Spring Time* (584); *Winter* (647), by Mr. J. Parker; *De Jonghe Hollander* (648), by Mr. G. Manson; *Rome* (657), by Mr. C. R. Aston.

Fine-Art Gossip.

MESSRS. GEORGE BELL & SONS have in preparation a work upon the Architecture of Ireland during the period anterior to the Anglo-Norman occupation, by the late Earl of Dunraven. It will be illustrated by 125 large photographs of ancient buildings.

MR. LEIGHTON has completed the important design to which we referred not long since. It is intended to decorate a wall in Mr. Stewart Hodgson's mansion in Surrey. The subject is Greek, such as the artist has often chosen. It represents the celebration of the Daphnephoria, or festival in honour of Apollo which took place every ninth year at Thebes. It was on these occasions the custom to carry a peculiar staff or emblematic rod, surmounted by a golden globe, representing the sun, and enriched by laurel garlands, and having small globes suspended about it. The scene is the skirt of a wood, near the city. First marches the bearer of the staff, at a stately pace, looking upwards at the soaring orb and swinging pendants. Then comes a priest with a gold crown, clad in white, and having his long hair

hanging down; this is the daphnephoros, bearing the laurel to be dedicated to the god: he is a noble figure. After him a group of beautiful youths advances, bearing on high a suit of golden armour, which is draped in splendid colours. The leader of the chorus goes next, turning in his walk, and signalling to the singers who follow him; he does this by waving his right hand to them, while, sustained by his left, the lyre rests on his hip. His is a very elegant and striking figure, designed with perfect suitability to the composition, and of great value in rendering the peculiar character of the subject. The next element of the procession is supplied by a body of maidens and children; the latter strew flowers from their laps, the former are succeeded by several handsome youths, who respectively bear the tripod and brazen vessels. In the distance are the walls and towers of Thebes: some spectators appear in the foreground, and on the further side of the procession. This is one of the most beautiful and thoroughly studied of Mr. Leighton's compositions, being an example of the highest value in its way. In fact, as a design, which is the present state of the work, we are inclined to consider it the painter's masterpiece, and we are sure that it will charm all who see it.

HOGARTH'S house,—his little country box at Chiswick, which he left on his last journey to Leicester Square, after having for more than a century escaped any considerable injury, has been let on lease to a neighbouring publican, who has turned the house into a "sweetstuff" shop; while the garden, which until of late was a wilderness of half-neglected flowers, has been stripped of these ornaments, for the land is to be used by a florist. The burial-places of Hogarth's pets, with their little tablets, are still preserved, and we are glad to learn that the tenant promises to take care of them. The porch has fallen down, thus greatly spoiling the characteristic appearance of the once pretty cottage. A trifle will yet save the place, which might be used as a residence for a decayed artist. Will any one take this matter in hand? The last tenant of this once pretty place was the late Mr. "Brayvo Icks" (Hicks), formerly of Transpontine theatrical celebrity.

A CORRESPONDENT, who writes as if he had suffered a personal injury, objects to what he calls three defects in the picture by Mr. Holman Hunt which is now before the public. It is not our business to defend the work, but, as similar charges are frequently made, it may be worth while to dispose of them. They are: 1. That, although the chief figure has been vigorously sawing the plank, no sawdust occurs in the picture. Any one who cares to look may see the desired sawdust lying in parallel lines on the floor, exactly as sawdust should lie. 2. That the shadow, so important an element in this design, is wrongly represented as not larger than the figure which produces it; whereas, says our Correspondent, the boundaries of cast shadows diverge from the source of light, and the shaded spaces are, accordingly, larger than the objects which produce them. This is, so far as it goes, true; but as the source of light in the picture is the sun, so much larger than the figure, the boundaries of the shadow do not diverge as they would if due to the light of a candle. 3. That the sun, being on or below the horizon, would cause the shadow to appear higher than the figure of Christ. This is even truer than the second objection; but then the sun is not on or below the horizon, but a little above that level, consequently, the shadow is, if anything, not quite so tall as the figure.

THE death of a very aged artist is announced, and the event supplies another illustration of the longevity of painters that has been frequently remarked. Mr. J. C. Schetky, a marine-painter of some reputation, and a drawing-master of repute in years gone by, died on the 29th ultimo, in the ninety-sixth year of his age. He was probably the "J. T. Schetky" of the Catalogue of the Royal Academy, 1805, who exhibited 'A Frigate and a Convoy bearing away in a Gale of Wind.' The artist in question was a frequent exhibitor.

THE Liverpool Town Council has voted 12,000*l.* for the purchase of pictures this year for the New Art-Gallery. A painting by J. M. W. Turner has, it is said, been purchased by Mr. Edward Samuelson, of Liverpool, and he has presented it to the Corporation for the Gallery.

AN exhibition of the works of Prud'hon, for the benefit of his daughter, whose necessitous state we have before referred to, will be opened in the École des Beaux-Arts, Paris, on the 1st of April next.

THE Italian Government is re-organizing the Academy of St. Luke, Rome, the oldest "Academy" of the kind in existence, we believe.

MUSIC

WAGNER SOCIETY. St. James's Hall.—THE FOURTH CONCERT will be given on FRIDAY EVENING NEXT, February 15, at 8.00.—*Orchestra and Chorus*, Mr. E. Danneberg; *Vocalists*, Madame Elena Corni, Miss Antonette Sterling, Mr. Bernard Lane, and Mr. Wallace Wells. The Programme will include Overture, 'Iphigenie en Aulide'; *Requiem*, 'Le Carnaval Romain'; *Ballads*, 'Die Heide', 'Der March', 'Der Jäger', and a vocal Solo from 'Lohengrin'; *Wagner's* 'Johannes' No. 66, 74, 44, 34, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

CONCERTS.

THE production of another chamber composition by Herr Rubinstein, has fully confirmed the favourable opinion already entertained of his powers as a composer. It was the Trio in B flat, Op. 52, which was executed at last Monday's Popular Concert in St. James's Hall, having as interpreters three superb instrumentalists, Dr. Hans Von Bülow, M. Sainston, and Signor Piatti. The leading characteristics of the work are identity and skilful treatment of the themes. Herr Rubinstein is evidently imbued with the Beethoven forms, although there is nothing servile in his mode of using them. He is less discursive, less inclined to be fragmentary, than the Bonn master-mind, and, as may be readily supposed, he is not so powerful in pathos or so fanciful in imagery. He lays out his parts impartially, and each instrument has its responsibilities. The opening Allegro is vigorous; his subjects are clear and defined, and well developed, and if any defect be found, it will be by the Haydnites and Mozartians, who may consider it rather overstrained. The Adagio in D minor is well sustained in interest; but the Scherzo in F major, with the Trio in C major, will probably be recognized by the classical connoisseurs as the most remarkable movement—each artist was admirable in its beautiful passages. The *finale* is more than animated, it is fiery, and quite enlisted the sympathies of the audience. There was another interesting novelty in the programme, a Quintet in C minor, Op. 74, for two violins (MM. Sainston and Ries), viola (Mr. Zerbini), violoncello (Signor Piatti), and contrabasso (Mr. Reynolds). French by birth, English by extraction, Onslow apprehends, perhaps, more to the amateur than to the artistic class. His chamber music is full of charm, quite free from ugliness—as clear as anything from Haydn. If Onslow had not much invention, he had no lack of melody, and in his treatment Cherubini was his model. We wish that Mr. Chapell, the Director, would give us something of the Italian composer's, whose chamber music would be a novelty, as well as a delightful surprise. The Andante Grazioso in C major was encored; it is called by the writer of the analytical remarks, "bucolic," and he applied the same adjective to the Menuetti. But why "bucolic"? Onslow was no rustic. In the *finale*, the analyst calls the attention of the curious to the alternation of two, four, and six-eight measure, but as the rhythm remains the same, the change assists the performers only, and the ear takes no notice of it. Dr. Von Bülow selected as his solo Beethoven's Sonata in E flat, Op. 81—'Les Adieux, l'Absence et le Retour,' the title given to this gem by the composer. The reading of the German pianist was a splendid conception, the execution wonderful for its ease and clear enunciation, with its poetic alternation of light and shade; alto-

gether, a grand specimen of the higher development of pianoforte-playing. He is a consummate master of marvellous technique. Signor Piatti's fine playing of Veracini's Sonata in C minor, for violoncello, was the third attractive novelty. It is a charming work of the Corelli School, containing a Slavonian melody, which was encored. There is much freshness and prettiness, and *maestri* in this sonata. Mr. Santley was the vocalist, and Sir J. Benedict the accompanist. At the next concert, on the 9th, Dr. Von Bülow will introduce pieces by Handel and Beethoven (Sonata, Op. 102, No. 1) for the first time at these concerts. The *Glasgow News*, in noticing the recital of Dr. Von Bülow, expresses the opinion that the pianist appears to esteem warmth, feeling, and earnestness above mere frigid and mechanical accuracy. This, in other words, means that he is the poet of the pianoforte, and not a metronomist.

At the last Saturday Crystal Palace Concert, the novelty was the first performance by Herr Mann's band of Mr. Macfarren's picturesque and powerful overture to 'St. John the Baptist.' The other overture was to the 'St. Paul' of Mendelssohn, and the symphony was the No. 1, in B flat, of Schumann. Madame Norman-Néruda is overtaxed in Mendelssohn's violin concerto. The vocalists were Miss A. Sterling and Mr. Vernon Rigby.

Musical Society.

MENDELSSOHN'S 'Elijah' was announced to be performed on two consecutive evenings: by the Royal Albert Hall Choral Society, under Mr. Barnby's direction, on Thursday; and by the Sacred Harmonic Society, conducted by Sir Michael Costa, on Friday. It is to be hoped that the clashing of these performances was accidental, for an oratorio warfare between two societies would be indecorous as well as injurious. The cast, so far as the contralto part is concerned, was the same: that is, Miss A. Sterling was to sing on both occasions. As the leading soprano, the South Kensington Society had Madame Otto Alveleben, as the basso, Signor Agnesi, and, as tenor, Mr. Cummings; at Exeter Hall, were Madame Lemmens, Mr. Vernon Rigby, and Mr. Santley, and the secondary parts were allotted to Mrs. S. Smith, Miss M. Severn, Messrs. Carter and C. Henry; whilst Miss E. Spiller and Miss Dones, Messrs. Raynham, Stedman, and Smith officiated at the Albert Hall. Competition in art is unquestionably beneficial, but, as the sacred repertory is now a wide one, it would be as well if the two societies would select different works. If the policy of the Sacred Harmonic Society has been too conservative, there is all the more reason why another association should try novelties and revivals; but it may be doubted whether a new undertaking, following the same path as the ancient institution, will take with the musical public.

THE remarks just made about the two oratorio societies will apply to the British Orchestral Society, the programme of which, on the 5th, is a mere imitation of the Philharmonic Society and of the Crystal Palace Society, but without the variety constantly found at Sydenham. There can be no special attraction in listening to the Jupiter Symphony of Mozart and the overtures to 'Leonora' (Beethoven) and the 'Isles of Fingal' (Mendelssohn), simply because these works are executed by native performers, for the question naturally asked by amateurs is, whether the nationality is accompanied by superior ability, and whether there would not be an improvement in the interpretation of the instrumental pieces if the desks were here and there filled by our resident foreign artists. The failure of Mr. Mellon's "Orchestral Union" should be a warning to the new Society.

M. Goumon's Choir Concerts will be commenced this evening (the 7th), but supplemented with a full orchestra for the execution of the fourteen numbers he composed for the five-act drama, by M. Jules Barbier, 'Jeanne d'Arc.' This work, produced on the 8th of November last at the Théâtre de la Gaîté in Paris, had a successful run up to Thursday last, the 5th inst., when it was with-

drawn in order to afford a rest to Mlle. Lia Félix (sister of Rachel), who represented the Maid of Orleans.

MR. G. A. MACFARREN'S oratorio, 'St. John the Baptist,' will be produced by the Sacred Harmonic Society on the 27th inst., conducted by Sir Michael Costa.

HANDEL'S 'Samson' will be given by Mr. Carter's Choir on the 12th, at the Royal Albert Hall.

SIGNOR PALERMI made a great sensation at the Opera-house in Rimini, in Donizetti's 'Favorita,' in the part of Fernando, in the scene where he breaks his sword in the presence of the king, who has dishonoured him, using the words, "Sol perché tu sei Rè." The artist received a notice from the police to change the words to "Sol perché dono per del Rè," that is to say, instead of a defiance of the monarch, he was to exclaim that he shattered his weapon because it was a present from the king. Signor Palermi replied to the notification by a refusal, stating that he saw no reason to depart from the original text. The night after, as he adhered to it, he was arrested; but a deputation from the audience waited at once on the Prefect, and returned with an order for the release of the tenor. This is a strange incident for free Italy. What would a Royal Italian Opera have said in the days of Signor Mario if a policeman had arrested him when he was uttering his famous denunciation in the 'Favorita'? We may explain, by the way, that there are two Italian adaptations of 'La Favorita,' which was produced in French at the Grand Opéra, and in one version the words are different from those used by Signor Palermi. The opera was played three times last week by the Grand Opéra company at the Salle Ventadour with signal success, Mlle. Bloch being Leonora; M. Bosquin, Fernando; and M. Faure, the King.

MR. LITOLFF is setting 'La Belle au Bois Dormant' as a fairy opera for the Paris Châtelet.

THE Lower Rhine Whiteside Musical Festival will be held this year at Cologne; Herr Hiller will be the conductor, and his cantata, 'The Destruction of Jerusalem,' will be produced. The programme will include Handel's 'Samson,' Herr Brahms's 'Triumphlied,' Beethoven's Pastoral Symphony, a violin Concerto, to be played by Herr Joachim, Schumann's overture, 'Genoveva,' &c. The contralto part in 'Samson' will be sung by Madame Joachim.

PRODIGIOUS excitement has been produced in Vienna by the re-appearance of Dr. Liat as a pianist, at a concert given for the benefit of the "Kaizer-Franz-Stiftung." He played one of his Hungarian "Rhapsodies," and a Fantasia by Schubert. Herr Herbeck conducted the orchestra. He was received by a deputation of the Conservatoire Professors, and by all the pupils, and was presented with a golden crown. His playing was as consummate as in his best days.

THE Khedive of Egypt, who was so successful in persuading Signor Verdi to compose 'Aida' for the Cairo Italian Opera-house, has made Herr Wagner a most liberal offer for a work on some Egyptian subject, the music of which, it is to be hoped, will not be in hieroglyphics.

DRAMA

THEATRE ROYAL DRURY LANE.—Solo Lessee and Manager, F. B. Chatterton.—On MON. AT, and during the Week, 'AMY ROBART,' Amy Robart, Miss Edith Stuart, Queen Elizabeth, Miss Clancy, Nell, Let, Mr. H. W. Wainwright, Varney, Mr. Ryder, Ape, which, 'OK in the BOX,' or, Harlequin Little Tom Tucker, Grand Christmas Comic Pantomime. Doors open at Half-past Six, & commence at Seven. Prices, from 6d. to 5*l.* Morning Performances every Wednesday and Saturday. Doors open at Half-past One, commence at Two. See-Office open from Ten till Five daily.

Doddsley's Old English Plays. By W. Carew Hazlitt. Vol. I. Fourth Edition. (Reeves & Turner.)

SINCE the middle of the last century, when the first edition appeared of Doddsley's Old Plays, knowledge of Elizabethan drama has greatly advanced. The appearance of this collection

did much to foster, if not to create, the taste for this class of composition that has since manifested itself. On the whole, Dodsley may be said to have done his work well. A poet himself of note sufficient to obtain for his writings a place in one collection, at least, of repute, he showed in his choice of pieces poetic insight and cultivated taste rather than antiquarian zeal. While mentioning the paucity of materials connected with the commencement of the drama, he says of the moralities and interludes subsequently so highly esteemed, that, except so far as they show the progressive refinement of our language, they are "so little worth preserving" that their "loss is scarce to be regretted." He executed discriminatingly his task of editing, however, preserving the orthography in the early works, but in later productions, in which the spelling changed with each succeeding edition, adopting the standard of his own time. His work maintains its reputation, contrasting in this respect strangely with his collection of poems, which, equally popular in its day, forms now the most commonplace and valueless litter of the book-stalls. In 1780, thirty-six years after the appearance of the first edition, a second edition, edited by Isaac Reed, was given. This differed but slightly from its predecessor. In 1826, the third edition, by Octavius Gilchrist and Mr. Payne Collier, was issued. From this the plays of Ford, Shirley, and other dramatists, whose works had been collected, were excluded, their place being filled by plays of Lodge, Greene, Nash, and Peele, and other writers. So acknowledged was the merit of Dodsley's collection that other works were published as supplements or continuations, the most important being the Dilke Collection, rich in Chapmans, Websters, Rowleys, and Heywoods. Meantime, the task of reprinting the older dramatists has been continued, and collected editions are now to be had of the writings of all the more voluminous authors. In commencing a new edition of Dodsley's Old Plays, the editor, Mr. Carew Hazlitt, has taken little more than the basis of the earlier work. He has omitted all those pieces that are to be found in collected editions, and filled their places with plays from the collections of Mr. Dilke, Baldwyn, and Mr. Collier, from Hawkins's 'Origin of the Drama,' and from other sources. Six plays that have not previously been reprinted are promised, and one of them, the tragi-comedy of 'Calisto and Melibæa,' is included in the first volume. This course is at once wise and consistent with precedent.

The first volume only is as yet before us. This contains the 'Interlude of the Four Elements,' a very early and strikingly curious morality, of which unfortunately the only known copy is imperfect; 'Calisto and Melibæa,' referred to previously; 'Every Man,' 'Hickscorner,' 'The Pardoner and the Friar,' by John Heywood; 'The World and the Child,' the 'Four P.P.,' and 'Thersites.' In collecting these and similar works, a real service is rendered to the dramatic student, who must be singularly fortunate to be able to root out, not only from such works as Hawkins's, but from the publications of the Percy and Shakespeare Societies, Mr. Collier's reprints, and similar sources, all the matter he needs.

Mr. Hazlitt's duties as editor have not,

apparently, been heavy. He has availed himself of the notes of his predecessors, to which he has added little. We wish, however, he had followed out more persistently a scheme he announces in his Preface, and had distinguished all the notes by initials: S. for Stevens, R. for Reed, C. for Collier, G. for Gilchrist, D. for Dodsley, and H. for Hazlitt would have rendered the source and value of the information at once perceptible. The new edition is excellent in all outward and typographical respects, and includes fac-similes of the illustrations to some of the earlier pieces. It must necessarily replace its predecessors in every dramatic library pretending to completeness.

THE WEEK.

ADDELPHI.—'Rough and Ready,' a Drama. In Three Acts. By Paul Meritt.

DRURY LANE.—'Amy Robsart,' a Drama in Four Acts, adapted from Sir Walter Scott, by A. Halliday. Revival.

HOLBORN.—'L'Infortunée Caroline,' Comédie en Trois Actes. De MM. Theodore Barrière et Lambert Thiboust.

A NEW drama, by Mr. Paul Meritt, an author better known at the Eastern theatres than in those of the West End, has served for the re-appearance of Mr. and Mrs. Billington at the Adelphi. 'Rough and Ready' bears marks of its East-end origin. Proletarian virtue throughout its three acts is at war with aristocratic vice, which it in the end overpowers. Some strong situations are raised in the course of the duel, and some sparks of dramatic conception are occasionally displayed. The colours are, however, splashed upon the canvas, and the contrasts are so violent as to be outside the strongly marked limits of probability, as well as beyond the narrower if more shadowy line of art.

Mark Musgrave, the hero of 'Rough and Ready,' is a game-keeper, on the estate of a Mrs. Valentine. On the strength of faithful service he is permitted privileges, of which he avails himself to the utmost. Firmly convinced with Burns that—

Rank is but the guinea stamp,
A man's a man for a' that,

he casts his eye upon the niece of his mistress, and ventures to make love to her when no one is looking. Alice prefers infinitely the rough-and-ready style of wooing, as exemplified in Mark, to the more conventional kind of courtship she receives from her cousin, Henry Valentine. A rivalry of this class is so humiliating to the gentleman, that he, not unnaturally, induces his mother to dismiss the game-keeper, and to deny him a residence upon her estates. Sadly Mark takes his departure, consoled, however, by the promise of the undying love of Alice. In the second act he is the manager of a mine belonging to a certain Mr. Norman, whose daughter Amelia that slightly vagabond lover, Henry Valentine, seeks, in order to console himself for the loss of Alice. This young lady shares, however, the taste of her predecessor for rough-and-ready proceedings, and Valentine, mortified at finding Mark always in his way, brings against him an accusation of dishonesty. Refusing to withdraw the charge, he finds himself in the grip of his more powerful adversary, and would soon, doubtless, pay dearly for the privilege of calling names, did not Mrs. Valentine, who witnesses the struggle, interfere and cry out to the combatants that they are brothers. Mark then lets go his hold, and Valentine, breathless and scarcely living, falls to the

ground. What Mrs. Valentine has said is true. In Mark she has discovered her own son by an early marriage. Her affections are bestowed however, upon the child who has always called her mother. She has, accordingly, intended to keep Mark from his rights, and has even contemplated an act of self-sacrifice for the sake of preserving the family estates to the younger son. Her exclamation when Valentine's life is in danger cannot be recalled. Mark sets up a claim for the estates and obtains them, displaying in so doing generosity and delicacy of feeling, which win for him his mother's love, re-unite him to Alice, from whom a misconception has separated him, and shame even his brother into an acknowledgment of his worth.

The story is interesting enough, so far as it goes. So strong, however, is the contrast between the two men, that it becomes in the end offensive. The heroism of Mark is not greater than that which an actor constantly assumes with no fear of ludicrous suggestion. The baseness of Valentine deprives, however, the character of the slightest pretence to sympathy, and so robs the fight of interest. Had the two combatants been more nearly matched, the play would have gained in probability and in value. 'Rough and Ready' is something like its name. It is coarse in its workmanship, but not devoid of idea.

As the hero, Mr. Billington acted with a breadth and freedom from restraint we have rarely seen in him. His demonstrations in the second act were, perhaps, excessive. Mrs. Billington, unequalled in presenting unpleasant parts, made Mrs. Valentine artistically unsympathetic. Other parts were played by Messrs. Moreland and McIntyre, Miss Phillips and Miss Meyrick. The lady last named made, as Alice May, a not unsatisfactory debut in London.

'Amy Robsart' has been revived at Drury Lane, with Miss Wallis in the part of the heroine, originally played by Miss Neilson. There is much tenderness in Miss Wallis's acting, and the impersonation of Amy Robsart wants only a little girlish vivacity to be a tolerably faithful presentation of "the little western flower" whose fate Scott has rendered so touching. Miss Edith Stuart was the Queen; Mr. Sinclair, Leicester; and Mr. Ryder, Richard Varney. These parts were sustained with average intelligence, though the amount of declamatory energy thrown into the speeches might be considered excessive. Its effects were at least demonstrated in the voices of the actors. At the close of the performance some of the principal actors were scarcely audible, and even Mr. Ryder's well-practised larynx showed signs of approaching discomfiture.

'L'Infortunée Caroline' of MM. Barrière and Lambert Thiboust is a piece of unbridled absurdity, presenting in dramatic form the vagaries of an hysterical woman. This idea, ingenious in itself, is whimsically treated, and the scenes of marital long-suffering and conjugal extravagance prove amusing. M. Didier plays the part of the hero, originally assumed by M. Dupuis, and Madame Dolly that of Caroline.

Dramatic Gossip.

A new drama by Mr. Hamilton Aidé will be produced to-night at the Lyceum Theatre. A

principal incident in the plot is taken, we understand, from 'La Grande Bretèche' of Balzac, a novel, the commencement of which seems to have suggested Hood's 'Haunted House.' How the gloomy if powerful story of Balzac can receive dramatic exposition is not easy to see.

MISS FLORENCE MARRYAT (Mrs. Ross Church), the author of 'Love's Conflict' and other novels, will make in Glasgow, during the present month, her debut as a dramatic reader. Selections from Scott will be accompanied by incidental music, the solos in which will be given by Madame Bodda (Miss Louisa Pyne).

'LES INUTILES' of M. Cadol will be produced at the Holborn on Wednesday next.

Two new melo-dramas, similar in class but differing widely in merit, are among the latest novelties in Paris. 'Le Secret de Rocbrune,' of MM. Touroude and Beauvallet, has an unpleasant, not to say a repulsive plot. A peasant, at the risk of his life, has sheltered Le Comte de Rocbrune from the pursuit of the agents of the First Revolution, and has been repaid for his hospitality by the seduction of his daughter. Twenty years subsequently the Count, reinstated in his estates by the devotion of another of his former vassals, recognizes his wife and child only to find his son in love with the latter. A complication more unpleasant than ingenious is at length disentangled by the discovery that the young man is not the son of the Count, and that the heroine is, in consequence, not his sister. 'Les Deux Orphelines,' of MM. Dennery and Cormon, consists of commonplace materials, but is constructed with considerable ingenuity, and receives an admirably competent interpretation. Two girls, erroneously supposed by the spectators to be sisters, arrive in Paris, and are separated by the agency of a libertine Marquis, who has cast his eye upon one of them. From this danger Henriette escapes. She is, however, sent by the Comte de Sinistère, the lieutenant of police, whose nephew has fallen in love with her, to the Salpêtrière, whence she is to be despatched, like Manon Lescaut, to Guiana. From this peril also she is freed by the devotion of a girl who takes her place, and she is, in time, united to the man she loves. Louise, her companion, meanwhile, who is blind, becomes subject to an atrocious couple, who send her out to beg and live upon her earnings. Ultimately, she is proved to be the daughter of a Countess. This old-fashioned story caused a strong impression on the spectators—a circumstance which may, perhaps, be accounted for by the fact that the principal parts were played by artists like Madame Doche, Madame Dica-Petit, Madame Hamet, and M. Taillade.

'LE JEUNE MARI' of M. Mazères, a well-known collaborator of Scribe first, and subsequently of Kimpis, has been revived at the Théâtre Français, and admirably interpreted by M. Bressant and Madame Jousselin. This piece, first given in 1826, and revived in 1867, owes its resuscitation to the fact that its motif has a strong resemblance to that of the 'M. Alphonse' of M. Dumas, which is the hit of the present season in Paris. 'Le Ciguë,' which was the first dramatic essay of M. Augier, has also been revived at the same house.

'LE SPHINX' of M. Octave Feuillet has been read before the artists of the Comédie Française, and assigned to Mesdames Croisette, Sarah Bernhardt, and Bianca, MM. Maubant, Febvre, Coquelin cadet, Joumard, and Proudhon.

M. DUVERGER will shortly appear at the Théâtre de Cluny, in 'La Femme de Paillasse' of M. Xavier de Montépian.

M. CORMON, the dramatist, has undertaken the direction of the Vaudeville, in place of M. Carvalho.

TO CORRESPONDENTS.—M. C.—G. H.—J. L.—S. G. R.—E. T.—received.

A. and O.—We cannot undertake to answer such questions. We must renew our former notice to the correspondents who overwhelm us with letters about Mr. Staunton's emendations of Shakespeare's text. We publish them on account of their intrinsic value, and because they stimulate inquiry; but we cannot find space for Mr. Staunton's criticism.

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Edinburgh: ADAM & CHARLES BLACK.

SATURDAY, FEBRUARY 14, 1874.

LITERATURE

Fables in Song. By Robert Lord Lytton.
2 vols. (Blackwood & Sons.)

FABLE has not been a favourite form of composition with modern poets. Moore's 'Fables for the Holy Alliance' affords, perhaps, the only instance in the present century of the successful use of apologue as a means of propounding new views or satirizing current opinions. The vogue of these was short, however, and the present generation knows little or nothing concerning them. Lord Lytton's employment of fable may, accordingly, be regarded as an experiment. It is so far successful that a primitive form of composition proves pliable and serviceable in the author's hands, and that volumes which are principally didactic or satirical in purpose remain thoroughly pleasant and agreeable to read.

That lesson of the vanity of earthly things which, since the days of Solomon, has remained a favourite with the satirist and the moralist, has been adopted by Lord Lytton as the basis of his teaching. There is more cynicism, however, than pathos in the treatment, less sadness over man's struggle against the inevitable than laughter over his impotent attempts to direct the agencies by which he is surrounded. The words are Solomon's, but the voice is that of Voltaire. "Have you got an immortal soul?" some one, according to Voltaire, asked of the peacock. "Of course I have," answered the bird, "look at my tail, it is there." This idea re-appears in Lord Lytton's poems in a variety of shapes. Now it is the nettle, which sees in an accidental recurrence of deposits favourable to its growth a proof that Urticarian Jupiter shapes all things "for the best in the best of all possible worlds"; and now the drag, impressed with the shortsightedness of mortals who fail to recognize in it the genius and soul of the waggon. All the well-known characters of past fable re-appear with their old characteristics. The fox, the ass, the lion, the bull, and the ape typify the qualities with which they have been associated since the days of Æsop, and inculcate a lesson put by Shakespeare into the mouth of Isabella, that

Man, proud man,
Drest in a little brief authority,
Most ignorant of what he's most assur'd,
His glassy essence, like an angry ape,
Plays such fantastic tricks before high heaven
As make the angels weep; who, with our spleens,
Would all themselves laugh mortal.

It may be urged that the limits of fable are narrower than those of most branches of art, and that it is inadequate and inappropriate as a medium for expressing the deeper feelings or desires of our nature. Like the proverb, it has usually been employed to present the experience of the many. That its power does not end here, might, however, be proved from the book before us, the poems in which Lord Lytton has abandoned mockery for a gentler feeling being the most attractive in the volumes.

'The Thistle' is, perhaps, the most ideal and the most poetical of the fables. Upon it the author has lavished the full treasure of his fancy, studding it over with conceits, many of

them surprisingly dainty and poetical, and weaving into the tissue much quaint and humorous reflection and observation. Quitting the ordinary machinery of fable, the birds and beasts, whose actions illustrate or caricature human frailties, he gives us, like Erasmus Darwin, the loves of the plants. Alone among things, the thistle finds no place for itself in nature. Only in the ditch can it obtain the rest for which it sighs. It is

Flung out of the field as soon as found there,
and "banish'd the garden." Soresly is it tempted by the sight of the

Fresh green meadow with flow'rets pied.

If only it could slip in quietly, and find in "the rippled damp of the deep grass" a place in which it could escape observation:—

Then the little Thistle stiptoe stood,
All in a tremble, sharp yet shy.
The vagabond's conscience was not good.
He had been so often a trespasser shy,
He had been so often caught by the law,
He had been so often beaten before:
He was still so small: if a spade he saw,
He mutter'd a *Paternoster* o'er,
And cover'd. So, cautiously thrusting out
Here a timorous leaf, there a tiny sprout,
And then dropping a seed, and so waiting anon
For a chance lift got from the wind—still on,
With a hope that the sun and the breeze might please
To be helpful and kind—by degrees he frees
And feels his way with a fluttering heart.
In the ditch there were heaps of stones to pass.
They scratch'd him, and tore him, and made him smart,
And ruin'd his leaves. But those leaves, alas,
Already so tatter'd and shatter'd were,
That to keep them longer was worth no care;
And at last he was safe in the meadow; and there
"Ah, ha!" sigh'd the Thistle; "so far, so well!
If I can but stay where I am, I shall fare
Blithe as the bee in the blossom's bell.
How green it is here, and how fresh, and fair!
And, oh, what a pleasure henceforth to dwell
In this blest abode! to have done with the road,
And got rid of the ditch! Ah, who can tell
The rapture of rest to the wanderer's breast!"

The triumph of the intruder is brief. Whenever he ventures to put forth

A spruce little pair of leaflets new
and don a "fine white ruff," the farmer detects him, and with his foot stamps out his beauty and his promise. Firm through all trouble and difficulty, the thistle holds his place however, and in the end, when Spring and Summer are past, and the Aftermath is mown, the intruder is left alone. The "pensive beasts" that graze "the twice-cropt grass" neglect him, and alone and uncheered he blossoms in a glory of purple and gold, and "all flowers of the field" are "alive in one." The moral of the apologue is in the concluding lines—

The Thistle laugh'd, greeting the earth and heaven,
And he blossom'd his whole heart out of his bosom.

And all was forgotten, save all that was given.
That the mere permission to exist is a boon deserving grateful acknowledgment is the comfortable assumption it conveys. In the narrative portion of the poem there is little that is especially valuable, except a few humorous passages, and a certain breezy freshness that pervades the entire composition. In the prelude, however, lies the chief beauty. The description of the revivification of the flowers, when the first sweet impulses of Spring are felt, is thoroughly charming:—

The green grass-blades aqiver
With joy at the dawn of day
(For the most inquisitive ever
Of the flowers of the field are they)

Lisp'd it low to their lazy

Neighbours that flat on the ground,
Dandelion and daisy,
Lay still in a slumber sound:
But soon, as a ripple of shadow
Runs over the whisperous wheat,
The rumour ran over the meadow
With its numberless fluttering feet:
It was told by the water-cresses
To the brooklet that, in and out
Of his garrulous green recesses,
For gossip was gadding about:
And the brooklet, full of the matter,
Spread it abroad with pride;
But he stopp'd to gossip and chatter,
And turn'd so often aside,
That his news got there before him
Ere his journey down was done;
And young leaves in the vale laugh'd o'er him
"We know it! THE SNOW IS GONE!"

Had the whole been written with as much delicacy and grace of conception as these lines, the poem would rank as a masterpiece of pastoral poetry. Unfortunately, the verses which immediately follow are strained and artificial. A description of the tree-tops swaying together, and their imaginary conversation, rises near the level of the passage last quoted. It is followed by some flower pictures, which, in their union of fancy and humour, remind us of Hood's exquisite lyric, called 'Flowers.' The description of the anemone, which follows, embodies a beautiful idea:—

'Tis the white anemone, fashion'd so
Like to the stars of the winter snow,
First thinks, "If I come too soon, no doubt
I shall seem but the snow that hath staid too long
So 'tis I that will be Spring's ungain'd scout,"
And wide she wanders the woods among.
Then, from out of the mossiest hiding-places,
Smile meek moonlight-colour'd faces
Of pale primroses puritan,
In maiden sisterhoods demure;
Each virgin floweret faint and wan
With the bliss of her own sweet breath so pure.

The fancy concerning the daisy is also pretty:—

The daisy awakes
And opens her wondering eyes, yet red
About the rims with a too long sleep.

It is less poetical, however, than that in the poem of Hood to which we have referred. One stanza of this, for the sake of the comparison suggested, we must be permitted to quote:—

The lily is all in white, like a saint,
And so is no mate for me;
And the daisy's cheek is tipped with a blush,
She is of such low degree.
Jasmine is sweet, and has many loves,
And the broom's betroth'd to the bee;—
But I will plight with the dainty rose,
For fairest of all is she.

If we have dwelt long upon 'The Thistle,' it is because although it can scarcely, as far as the workmanship of the whole is concerned, be accounted the most artistic in the book, it contains the most poetical passages.

When dealing with natural pictures, Lord Lytton is ordinarily at his best. In 'The Misanthrope and the Bird' there is a good line,—

The chill wind chattering on the rainy wold.

Criticism might, perhaps, cavil at the employment of the word "chattering," as failing to convey the sound intended as it is conveyed in Mr. Swinburne's celebrated line,—

With lip of leaves and ripple of rain.

or in a fine passage from Keats, which is recalled,—

Undescribed sounds,
That come a-swooning over hollow grounds,
And wither drearily on barren moors.

No similar hint of disapproval need trouble the enjoyment to be derived from another passage in the same poem:—

Lo you! like love, that changes life, all round,
Above, beneath, the thirring was everywhere;
Troubling the sleep of Nature with mad hopes.
All things of joy and beauty, long repress,
Broke out in revel, riotously sure
Of May's delicious promise.

'A Philosopher' is, perhaps, the cleverest of the poems, wholly satirical in purpose, which illustrate the tendency of mankind to form notions ludicrously exaggerated of their own importance. The windmill in this plays the part of the fly on the wheel in the old fable, or that of the peacock in Voltaire's story. It is he, he *feels*, who sets the wind in motion. Its satire, though ingenious, is diffuse, however, and its application is not especially novel or valuable. Here, however, as elsewhere, fancy comes to the aid of irony; and the description of the birds, their general adoration, and their theories concerning the windmill as a demi-god of their own species, reconcile us to the want of concentration. There is a characteristically pleasant philosophy in the idea that

The birds, whatever themselves may call
Their slightly notions, are heathens quite.
Heathens, and not monotheists at all!
But this, tho' of course it is far from right,
Is yet a defect which they compensate
By adoring a number of gods so great
That perchance it comes in the end to the same,
And adoration suffers no loss.

'Fiat Justitia' has a pleasant humour, and a moral deeper than it at first appears, which is shadowed forth in two lines:—

Nature mocks
Man's passions with pathetic paradox.

'Pain' is a specimen of another class of apologies, in which the author attempts, with moderate success, to go beyond the limits ordinarily assigned the fable. In this Satan, hearing cries of bitter anguish, finds a little "plump-cheeked cherub of the pit" torturing a wounded man by dropping rose-leaves on his wounds. The Prince of Darkness presents himself in a new character when jealous of rivalry in torment; he gives the sufferer rest, and turns away half-sighing. With this may be classed 'Knowledge and Power,' in which a man, searching for the North Pole, finds a compass moved by a similar desire, takes it with him, and, goaded by its voice endlessly urging him forward, dies in the regions of eternal snow, tortured to the last by the reproaches of his companion. 'The Blue Mountains; or, the Far' illustrates tenderly the view that the desirable is always the remote and unattainable. 'Master at Home' has some very pleasing verses, in which the snail is addressed by his Spanish name, *Caracol*.

We cannot treat of the sixty fables comprised in the two volumes. The chief defect is want of concentration. An idea is hunted to death, and a thought which swells itself out, and adorns itself in splendid attire, does not always seem, when stripped of its externals, very valuable or imposing. Many passages are artificial in style, and there is a veneer of originality about much of the philosophising so thin that it scarcely serves its purpose. Such lines as—

— underneath the sun
Naught is eternal save Oblivion,—

in the song of the clouds, introduced in 'The Blue Mountains,' are neither particularly new nor altogether true. Here, and in some other instances, Lord Lytton falls into the most conspicuous of his father's defects.

For the children of Never and Ever we are,
And our home is Beyond and our name is Afar,
are lines which have little in them beyond prodigal employment of capital letters.

It is but natural that the influence of a father like the late Lord Lytton should be perceptible in the writings of his son. For work which should now evince signs of maturity, however, these poems show very strongly the influence of living writers upon the mind of the author. With plagiarism, conscious or direct, in his 'Fables in Song,' we do not charge Lord Lytton. As we read, however, memories of M. Victor Hugo, the Laureate, Mr. Swinburne, and other writers, come constantly before us. Mr. Swinburne's influence is apparently the strongest. Is it possible to mistake the source to which we owe such a line as—

A rapturous river of gleams and glooms;

or—

All the bliss that was beauty, the life that was laughter,
Ere the frolic fields were bereft and bare.

Or, again—

Of blushes that burn, and of brows that shine
With passion of purple and glory of gold.

These passages occur, it should be noted, upon following pages. How far choice of subjects and epithets from predecessors is to be justified by the precedent of the birds, we know not. Birds choose everywhere the materials for their nests, and the nest is theirs. Taking up this parable, Lord Lytton says:—

Such things I found, by passers-by
As rubbish from the roadside thrust;
Which poets, seeking poetry,
Disdain'd to rescue from the dust.

Yet here they are—not rubbish now
I fain would hope. Do critics stare,
Reserve applause, and rub the brow!
Oh that a little bird I were!

These volumes will neither add greatly to Lord Lytton's reputation nor detract from it. If there are in them no idylls such as 'Love Fancies,' and other early compositions over which the student of poetry loves to linger, there is much earnest work and much solid accomplishment. Were it only on the strength of natural descriptions such as we have quoted, the book would deserve a welcome. It has, however, other qualities of lucidity, humour, and polish, which will be none the less acceptable to the reader that they are directly transmitted to the present Lord Lytton from his predecessor.

GREECE.

Lectures on the Geography of Greece. By the
Rev. H. F. Tozer. (Murray.)

THIS volume consists of a series of ten lectures, delivered at Oxford in Michaelmas Term, 1872, by Mr. Tozer, of Exeter College, who is favourably known to the public as the author of 'Researches in the Highlands of Turkey.'

Putting mere topography aside, Mr. Tozer arouses the interest of his audience by bringing them face to face with the Homeric scenery: his object is, he tells us, to give the student a real conception of the face of the country

from the personal impressions of a traveller who has actually visited the localities described, to summarize the influence upon the Greeks of the physical conditions of the country which connect the geography and history of its peoples, and (the principal feature throughout the lectures) to suggest the connexion of the geography, mythology, and etymology of the Greek names of places.

In his opening lecture Mr. Tozer draws attention to the method in which he proposes to treat his subject, viz., "to describe the physical features of the country, and the works of man upon it, as they appeared to the Greeks themselves, as they influenced their history, and, what is most important of all, as they affected the national character and mind."

With the exception of a meagre description of the public buildings in Athens, and the briefest possible allusions to the cities of Lycosura, Tiryns, Mycenæ, Olympia, and Corinth, &c., "the works of men," and the noble relics of Hellenic architecture, are almost ignored in this volume; but the remainder of the programme is carried out in a scholarly and workmanlike manner.

The smallness of the area occupied by the Hellenic peninsula is first pointed out, and it is compared with the other peninsulas in the Mediterranean. We next have the Homeric geography discussed, which is referred by the lecturer to the eastern basin of the Mediterranean, and a notice of the two grand geographical authorities of the ancients, Strabo and Pausanias: the accuracy of the last-named writer, who was a thorough archaeologist, has been fully confirmed by the latest antiquarian discoveries, especially by the inscription to Eubulides, found in the excavation of the Sacred Way at Athens. The first lecture concludes with a well-merited tribute to the patient researches of that "model traveller," Col. Leake, to whose remarkable geographical insight we owe the identification of the R. Styx and the site of the hexastyle temple of Jupiter at Olympia.

The primary physical features of Hellas, form the subject of the second lecture. In this chapter Mr. Tozer dwells upon the elevation and rocky character of the mountain chains which ramify through the whole country and form part of every view; and he is thoroughly in his element when he comes to their nomenclature. Next we have the sea, the all-pervading element which determined the especially maritime character of the Greeks, its navigation, harbours, islands and promontories, and last, not least, their etymology.

In the third lecture the rivers of Greece are shown to be of but secondary importance, consisting of no navigable waters, but perennial streams and torrents, whose characteristics are so well pictured throughout Homeric literature, and which have given rise to so many enchanting and fanciful legendary myths. Connected with this subject we have the sacred fountains, springs, lakes, waterfalls, gorges, and the catavothras. With regard to these last Mr. Tozer remarks on the peculiar cavernous nature of the mountain limestone formation, which gives rise to these subterranean outlets from the lakes in the elevated valleys, such as those well-known instances, the lakes of Janina, Phoenos, Stympalus, and the Copaic lake, this last being accompanied by those stupendous archaic

tunnels and artificial shafts. Mr. Tozer, however, does not allude to the most remarkable of all catavothras, viz., that mysterious series of submarine caverns at the entrance of the harbour at Argostoli in Cephalonia, into which the sea continually rushes with sufficient current to turn the wheel of a mill which formerly stood at the entrance of one of them.

Mr. Tozer thus describes the imposing gorge of the Acheron in Thesprotia, whence, according to Pausanias, Homer derived the idea of his "Inferno":—

"It is the deepest and darkest ravine in Greece and between its precipitous rocks for the distance of from two to three miles the white waters of the stream roar along through chasms and clefts which they have worn away in the course of ages, leaving no room even for the path which has to be carried along the sides of the cliffs far above, in some places as much as 500 feet above the water. But, notwithstanding these awe-inspiring features, it is at the same time a most romantic spot, for the sides of this passage are, for the most part, richly clothed with foliage, trees and shrubs clinging to every available point, whilst among so much luxuriance the light grey rocks peep out in the most enchanting manner. Sometimes nothing intervenes between you and the stream but a few trees which have fastened their roots in the fissures of the rocks, and the dull roar of the surging waters may be heard, softened by the distance, while, above, the mountain summits tower at a great elevation on either side."

In contrast to this turn to the Vale of Tempe:—

"Its features are soft and beautiful from the broad winding river, the luxuriant vegetation, and the glades that at intervals open out at the foot of the cliffs, which distinguish it from ordinary passes, and enable us to recognize in it the Tempe of the poets. Its length is about four miles and a half, and throughout it is flanked by lofty rocks of grey limestone finely tinted with red; these are highest towards the middle of the pass, where the precipices in the direction of Olympus descend steeply, so as completely to bar the passage on that side; but those which descend from Ossa are the loftiest, rising in many places not less than 1,500 feet from the valley. The plane-trees which shade the banks of the Peneius along its tranquil reaches are especially conspicuous for their growth, and from among them, here and there copious streams of clear water gush out through beds of spreading fern."

The fourth lecture is principally geological, and the chief sources of the moderate mineral wealth possessed by Greece are described as known to the ancients, whilst the propinquity of Greece to a volcanic centre is shown by the frequent earthquakes and eruptions which have occurred in past and modern times. In connexion with this subject, we have the climate and vegetation, of which last the different zones can be traced in the most impressive manner:—

"Thus the shore of Mount Athos is fringed with myrtles, and its dells with luxuriant plane-trees; as you mount its steep slopes, you are embowered in an undergrowth of arbutus, ilex and branching hesther, frequently festooned with creepers, or interspersed in the clearings with vineyards and groups of dark cypresses; but above the height of 1,500 feet, the region of oaks and other forest trees is entered, and the ridge of the peninsula is found to be thickly clothed with beeches. Still higher on the great peak itself, the beech forests are again surmounted by pines, and from these the bare summit emerges, on the sides of which are found the violet and the pansy, and on its crest, tiny saxifrage and other Alpine plants."

"The trees, shrubs, and plants were so fruitful a source of nomenclature," says Mr. Tozer, "that even if other information were wanting, we might almost reconstruct the Flora of the country from the names of places."

In lecture five, we are presented with the general classical and "aristocratic" aspect of the landscape, and its indirect influence on the Hellenic mind, and the effect of the physical conformation of the Greek peninsula upon the politics of its habitants. The isolation of the number of separate unities, so distinct from one another in customs and constitution, is the natural consequence of the narrow valleys and enclosed basins into which Greece is divided; although this isolation was in some degree qualified by the means of transit the sea afforded, and also by the varied temperature, which caused the time of harvest to be different in different districts, and thus necessitated an interchange of products. The stone of the country being plentiful and excellent for building, was an early encouragement to city life, whilst the steep places and mountain spurs were, as Aristotle remarked, an oligarchical or monarchical element, as affording facilities for building strongholds: and, again, the counteracting element of democracy was to be found in the maritime population. The sixth, seventh, and eighth lectures are topographical, and in them we find a comprehensive survey of the Northern, Central and Southern districts respectively. Athens and its buildings are briefly noticed, and a passing allusion to the ethnology of the Peloponnese, which is compared

"to the purse of a net, for the tribes that enter Greece from the north are pressed onward by subsequent waves of migration until they reach this southernmost district, from which they have no means of escape. Consequently, the Peloponnese has always contained fragments, so to speak, of a great variety of races. In ancient times, Herodotus enumerates seven as occupying the country; and, at the present day, besides the large admixture of Slavonic blood which flows in the veins of the modern Greek inhabitants, arising from the settlement amongst them, during the middle ages, of various tribes of that stock, we find there Wallachs and Albanians; and in one instance, that of the Tzaconians, an ancient tribe seems to have preserved its individuality and its dialect from the hoariest antiquity."

We could wish for more information as to the affiliation of the modern Mainotes to these Tzaconians or Eleuthero-Laconians, that celebrated race of wreckers on the shores of the Kolokythian gulf. If the relics of old customs observed at the birth, death, and marriage by some of these ancient tribes were carefully collected, some light as to their origin might be obtained.

The two last lectures are mythological and philological. In the former we are shown how the main source of Greek mythology is to be found in figurative language. In a certain stage of development the metaphorical expressions in the language of the Aryan races have been misunderstood, and become myths, the allegories personified, the persons conceived of as real persons, and their acts as real acts. A certain correspondence has been traced between the Sanscrit and Greek myths, which will probably be found to have descended from a common source. In Greece, a land specially adapted to polytheism, these myths were localized, and certain sacred centres of mythology obtained pre-eminence at

at an early period, such as Olympus, Dodona, Delphi, Eleusis, Tempe, &c., while each principal city also had its own particular fund of mythical lore. Certain forms of worship, in like manner, were associated with particular features of the country. The lofty mountain-tops, for instance, were dedicated to Zeus, while strange rites were attached to the promontories, and grottoes were associated with the nymphs. A remarkable growth of myths, again, is that in which the peculiarities of the country are presented in the form of a genealogy, as in the case of the early kings of Sparta. So also we find the idea of the wild forces of nature embodied in the struggles of the Gods and Titans, and the feats of prowess of Hercules connected with changes in the face of the country; and, finally, in many instances the myths from various sources have been so interlaced with one another as to become indistinguishable.

In his last lecture Mr. Tozer lays down the axiom that no place, under ordinary circumstances, receives a name arbitrarily, or without some assignable reason; and that the onomatopœic faculty was possessed in the highest degree by the imaginative Greeks, is evident from their special ingenuity in drawing their titles from the most varied and recondite sources. In the brief space of a lecture these etymologies have of necessity been superficially treated; but, nevertheless, the lecturer has contrived to condense within a narrow compass a vast amount of information, and gives the ascertained results of latest modern investigation, at the same time taking an independent course in discussing questions on which difference of opinion prevails. Full references have been given to the 'Etymologicum Magnum,' to Benseler, Burman, E. and G. Curtius, &c., the authority being quoted in all important names, and those whose etymologies are doubtful; so that the student can easily pursue the subject at pleasure.

Dr. Müller's map, which is prefixed to these lectures, might have easily been better adapted for their illustration, had some of the names of rivers, lakes, mountains, &c., alluded to been added: for instance, we look in vain for rivers Styx, Crathis, Erasinus, &c., the lakes of Phenice, Stympalus, &c., Mt. Chaon, Argolis, and other names. The orthography of the map also varies somewhat slightly from that in the text: Peneus for Peneius, &c. For the student who has access to a large classical atlas this matters but little; but to outside laymen these trifling omissions are, perhaps, vexatious; and as the map is lettered for an index, the index itself might have been lettered also to correspond.

THE FRENCH ROMANTIC SCHOOL.

Histoire du Romantisme, suivie d'une Étude sur la Poésie Française, 1830-1868. Par Théophile Gautier. (Paris, Charpentier.)

If the story of a great literary revival ever deserved to be told, it is that of the Romantic School; and no writer could have told it better than the late illustrious Théophile Gautier. The word "Romantisme" was adopted for want of a more expressive phrase; but it is inadequate to describe the noble movement in which Victor Hugo, Lamartine, Auguste Barbier, Béranger, Prosper Mérimée, Alfred de Musset, Alexandre Dumas, Alfred de Vigny, Sainte-Beuve, and

the others whose names crowd under the pen, took each an independent part. No one trenchanted on another man's property; no one was compelled to clothe old ideas in a new garb, as most French writers do now-a-days; all possessed ideas of their own. Balzac wrote his 'Comédie Humaine,' and was as unrivalled in the study of psychology as in the description of the manners of his epoch; Théophile Gautier astonished his contemporaries by the precocity of his genius, Auguste Barbier gave utterance to his revolutionary tendencies, while Victor Hugo commenced a glorious career; and in every variety of literature the competitors showed an absence of jealousy peculiarly characteristic of great times. This movement, which, like all revolutions, whether literary or political, was attended by exaggerations and excesses, is still regarded with animosity by pedagogic worshippers of faded deities, just as the French Revolution is still considered by a few the most heinous crime in European history; but, happily, its results have been good, and even the readers of Racine and Boileau do not think of laughing at 'Hernani,' or of wincing at the "monstrosities" of 'Mademoiselle de Maupin.' The state of things in 1827 was deplorable. Poetry was dead, or nearly so; the Comédie Française was in the hands of rapid imitators of Corneille and Racine; the expression of thought was impeded by the worst possible mannerism. In fact, the time of the French Restoration was the pet time of the Académie Française, which rejects Taine for an obscure professor. David was the classical painter; and those who used more vivid tints were accused of painting with a "drunken broom." But from the instant politics ceased to be paramount in the public mind, the appearance of things changed as if by magic; a new current of life seemed to run in the veins of youth; the general feeling was one of resurrection from a protracted torpor. "It was," says Théophile Gautier, "as if the long lost great secret had been found again; and it was really so; poetry had been dug up from her grave."

But we must needs abandon general considerations to follow the historian. Théophile Gautier describes the first beginnings of the change with the youthful enthusiasm of one who took a prominent part in the triumph of the new school, and with the *verve* of his best days, although the majority of these pages were penned at the most unhappy epoch in his life. The tone of the account is what it ought to be, one of personal reminiscence; and it should be noticed that Gautier has devoted himself to the back-scene history of Romanticist struggles rather than to a general examination of the movement—an omission the reader will find repaired in the study on Romantic poetry, which brings the book to a conclusion. Meanwhile, he is full of anecdotes, *souvenirs*, pithy remarks, descriptions of men and things:—

"What a splendid time!" he exclaims; "Walter Scott was at the height of his success; we penetrated into the mysterious sanctuaries of Goethe's 'Faust,' which contains everything, after the expression of Madame de Staël, and even something more than everything. Shakspeare was being discovered under the patchy translation of Letourneur; and from the East, which was yet un-hackneyed, came Lord Byron's poems. How young, novel, strangely coloured, and intoxicating was all

this! Our heads were full of it; it seemed as if we were entering unknown worlds."

And after giving a humorous account of his first visit to Victor Hugo, in company with other men afterwards famous, who were so frightened at the idea of being in the presence of the poet that they twice ran down the steps before they could make up their minds to knock at the door, he devotes a few pages to the description of a Romantic Society to which he belonged, and to whose members was intrusted the leadership in the battles that occurred at the performances of 'Hernani.' This Society was composed of Gérard de Nerval; Jehan du Seigneur, the distinguished sculptor; Augustus Mac-Keat, whom novel-readers will better know as Auguste Maquet; Joseph Bouchardy, the dramatist; Célestin Nanteuil, the painter; Petrus Borel; Théophile Gautier; and a strange iconoclast of the name of Jules Vabre. It was the fashion among the adepts to be pale, and even greenish in hue, the Byronic type being in favour. Jehan du Seigneur was in despair, because he was gifted with the freshest and ruddiest countenance ever owned by a young man of twenty-one. To make up for this disgrace of nature, Jehan wore a pourpoint of black velvet instead of a waistcoat. A short coat, with large velvet collar and facings, and a broad black cravat, completed a costume profoundly meditated, which did not betray the slightest white spot of linen! Shirt-collars were proscribed as a symbol of Philistinism. Still M. Victor Hugo wore one, and only the profound veneration he was held in induced his disciples to suffer it. The regrets of the Club at this profanation are extremely comical:—

"When the doors were shut, and no profane ear was there to listen, we used to deplore this weakness of a great genius, which left him still united to Humanity, and even to the *Bourgeoisie*—a white shirt-collar. What profound sighs issued from our breasts!"

The most eccentric of the romanticists seems to have been the least known of all—Jules Vabre. His writings consisted of titles of works announced in advance, and of this kind: 'On the Influence of the Tails of Fishes on the Undulations of the Sea.' He was a fanatical admirer of Shakspeare, and went over to England in order to study the delicacies of the English idiom and enjoy the beauties of his idol. In 1843, Théophile Gautier found him studying these delicacies in a public-house in High Holborn, where he resided. He explained that he drank nothing but beer, because Shakspeare could only be understood by turning English as far as possible, and affecting English habits of thought. In fact, he had set to work so heartily that he had almost forgotten French.

M. Gautier's book contains elaborate portraits of all classes of Romantic artists—Berlioz, Delacroix, Devéria, Roqueplan, Barye—musicians, painters, sculptors, who one and all took a part in the great movement; and we cannot but heartily recommend it to whoever is anxious to have an accurate idea of the period it treats of. In concluding, it is only due to M. Maurice Dreyfous to give him the credit he deserves for editing this valuable work—no light task, considering that the MS. was in a state of confusion, and that the editor had to use his own judgment in setting it in proper order.

Letters from India and Kashmir. Written 1870; Annotated, 1873. (Bell & Sons.)

THE writer of these letters dedicates his volume, which is eked out by illustrative notes liberally drawn from standard works on India, to his father, to whom the originals were addressed, in the hope that they may help him to wile away an hour or two. We might suppose from this that the writer was a young man, and yet at page 123 he speaks of himself as "an old man." But it makes little difference, as there is really no reason for the publication of such a book. Notes made during a superficial, hurried tour through an old country like India are never satisfactory, and the present letters are of the flimsiest kind, wanting, moreover, in all those graces of sentiment and style which sometimes make up for the absence of weightier merits. They have not been improved either by the insertion, at every other page, of crude and cumbrous quotations and notes from the works of recognized authors on India. Still, while we have found those letters which describe places familiar to us unsubstantial, we have been interested by those written from parts of India unknown to us. The book is handsomely "got up": it is charmingly illustrated by Mr. H. R. Robertson, principally from the writer's sketches; and people who know the old *Chuprasie* (Government attendant) of the Traveller's Bungalow (Rest House) at Mahableshwar, figured at page 36, will acknowledge Mr. Robertson's skill. The likeness is perfect, and one might almost have supposed that it had been taken by Ernest Grist himself. It is a pity that the writer overlooked some capital subjects in the State of Goa, black gentlemen, with grand old Portuguese names, who stand about with arms akimbo, and, in their tall hats, black or white, and broadcloth frock-coats black down to the heels, look from behind like the most fashionable of London exquisites of the period of Leech's caricatures, but who you find, when you get to the front of them, are naked from head to foot. No familiarity with it ever detracts from the startling effects of this most comical transformation-scene.

As a favourable specimen of the writer's style, we may quote a description of the grave of Jehanara:—

"The grave of Jehanara near Delhi, surrounded by a marble trellis, is entered through a doorway of the same material: the sarcophagus is open. . . In spring-time lilies bloom on the uncovered ground; in winter it is strewn with leaves and flowers by the faithful. There rests the daughter of Shah Jehan:—'Let no rich canopy cover my grave; this grass is the best covering of the poor in spirit, the humble, the transitory Jehanara, the daughter of the Emperor Shah Jehan.'"

In letter X. Agra and the Taj-Mahal are well described, although too little is said about the mosaic art which, from the building of the Taj, sprang up there, and the revival of which, in our generation, has been entirely due to the untiring and enthusiastic labours, altogether unacknowledged and unknown, of Dr. Murray, late Inspector-General of the Bengal Army. Had the writer described the the Hindoo cities of Benares and Madura with the same sympathy that he has shown for Agra and Delhi, it would have greatly increased the interest of his letters.

We congratulate the author on having

avoided, in the spelling of Indian names, Dr. Hunter's system of transliteration. It is causing the greatest confusion in the spelling of Indian names in popular literature; and it will be soon as difficult to identify the Indian places and persons meant by modern English writers as it is in the case of old travellers. English people, in pronouncing Dr. Hunter's spellings, give the English sounds to the vowels, and, remembering only the sounds, they reproduce the words, not in accordance with Dr. Hunter's spelling of them, but re-spelled in the most capricious and outlandish ways. In popular writings the received English spelling should be followed; in scientific, of course only the Jonesian. Dr. Hunter's system is neither one thing nor the other, but the mongrel result of the pedantry of imperfect knowledge and the inconsiderate zeal of an official.

The inaccuracies of the book are of this sort: The hill figured opposite page 28 as Matheran is really the twin-hill of Prubal, taken from Louisa Point, Matheran. This hill has only been ascended twice, we believe; the first time by Sir Erskine Perry, twenty-five to thirty years ago; and again, about ten years ago, by Mr. H. Newton, Judge of the High Court of Bombay. In a note at page 34 it is said that the *wagnak* (an instrument named after tiger-claws, and worn on the fingers with the curved points concealed in the hand) with which Sivajee murdered Afzool Khan on the hill-side of Purtabghur, opposite Mahableshwar, is in the India Museum. This is not the case. There is a *wagnak* in the Museum, and the label says that it is like the instrument with which the murder was committed. In the account of the Nilgheris the author says, while describing the Chinchona forests raised there by Mr. Markham's enterprise, that all the first plants Mr. Markham sent from South America failed, but that seeds subsequently sent in letters were successfully planted. Of the plants transmitted direct from Peru, only those in the first cases perished by the way; whilst those which followed arrived in the most flourishing condition, and, we believe, have continued to grow luxuriantly ever since. Under the picture of the windings of the Jhelum, page 176, we are told that they are the origin of the pine pattern on Cashmir shawls. The curves of the Jhelum may, or may not, be the origin of the winding lines on Cashmir shawls, but the shawl or cone pattern is probably derived either from some coniferous tree of the Hindoo Koah, or from the Indian tamarisk, from which the famous shafts of Infendiyar are formed. Still these are minor inaccuracies, after all. The book, whilst it is of the same class as the late Rev. Dr. Norman Macleod's 'Peeps at the Far East,' will give young people and superficial readers a more truthful idea of India. It is not a volume for one's own library, indeed, but a capital one to give away.

CAMBRIDGE IN THE MIDDLE AGES.

The University of Cambridge from the Earliest Times to the Royal Injunctions of 1535. By J. B. Mullinger, M.A. (Cambridge, at the University Press.)

ANY book which throws light on the origin and early history of our Universities will always be gladly welcomed by those who are

interested in education, especially a book which is so full of varied information as Mr. Mullinger's History of Cambridge. He has brought together a mass of instructive details respecting the rise and progress, not only of his own University, but of all the principal Universities of the Middle Ages. In an introductory chapter he gives a comprehensive sketch of the whole learned world during the first thousand years after the Christian era, and he then passes on to the leading schoolmen, to the quarrels between the various philosophical schools of the religious orders, and to the gradual rise of a learned body outside of those orders. It was this last circumstance which led to the foundation of a number of corporate bodies, of which the essential mark was that though they were clerical, they were distinctly non-monastic. They were clerical, because the idea of learned laymen was entirely foreign to the ideas of the time; they were non-monastic, because they were, for the most part, founded by men who had no love for the religious orders such as they then were. Such foundations seem to have developed themselves in the English Universities almost as soon as they had acquired a permanent and fixed existence. The first of them was Merton College, Oxford, which was founded in 1270, by Walter de Merton, Lord High Chancellor of England and Bishop of Rochester. Its statutes were the model in almost all respects of those of all subsequent colleges, whether at Oxford or Cambridge. The spirit in which they were conceived and the means adopted by the founder to secure his object are, therefore, of special interest.

"The first broad fact that challenges our attention in these statutes is the restriction whereby 'no religious person,' *nemo religiosus*, is to be admitted on the foundation; a provision which it may be well to place beyond all possible misapprehension. In those times, it is to be remembered, there existed only two professions,—the Church and the military life; the *religious life*, whether that of the monk or the friar, was a renunciation of the world; the former withdrawing from all intercourse with society, the latter disavowing any share in worldly wealth; and both merging, as it were, their individual existence in their corporate life. Such were the two classes whom Walter de Merton sought to exclude. It was his design to create a seminary for the Church, and he accordingly determined to place it beyond the power of either monks or friars to monopolize his foundation and convert it to their exclusive purposes."

If such was the origin of most of the colleges at Oxford and Cambridge, that of the Universities themselves was somewhat different. The material element from which Oxford sprang was the school in connexion with the Priory of St. Frideswide, while Cambridge seems to have developed itself out of the conventual church at Ely. Both Universities owed much of their early greatness to the large number of men of learning who were forced to fly from the University of Paris on account of the unsettled state of France. The great teachers were followed by their pupils, and so literary activity grew apace. At one time there was a constant intercourse between Oxford and Paris, and many of our distinguished men had studied at both Universities. But this was before the college era, for the colleges were an essentially English and national institution. The college system never succeeded in establishing itself in continental countries, and is, perhaps, the reason

why Oxford and Cambridge have retained so strong a hold on our national life, and have lived on with a vigorous life amid all vicissitudes of creed and dynasty, while Paris and Bologna have long since lost their vitality.

Another point of real practical value which we may learn from the history of our Universities is, that they, like all other healthy institutions, are the result of a gradual and almost imperceptible growth, and did not suddenly spring into existence in their full development. In some monastic or secular school a great teacher, by the force of his genius, gathers round him a little band of students, who eagerly drink in his words, and when they go into the world outside, spread his fame in an ever-widening circle. Students begin to flock in to listen to him; other teachers, often his own pupils, gather round him to join in his work and to develop his doctrine, and so a school is formed. Innerius at Bologna and Peter Lombard at Paris are instances in point; and if at our own Universities there is no single name handed down to fame as prominent above the rest, their growth was none the less spontaneous. We have forgotten this lesson in the present day, and too often fancy that a number of able, practical men, by a combined effort, can bring into existence a permanent institution. The want is undoubted, and it seems only natural to supply it. But, somehow or other, Nature sooner or later declares her right to insist on a gradual and not a sudden process, and the attempt to contravene her laws is sure to fail. Minerva does not in real life spring in the fullness of her wisdom from the head of Jove. The ill success of the Roman Catholic University of Ireland, which started under circumstances apparently the most favourable, and with the prestige of Dr. Newman's illustrious name as its rector, is, perhaps, to be attributed in great measure to this cause.

From tracing the origin of our Universities, Mr. Mullinger passes on to mediæval student life. Oxford and Cambridge were very different then from what they are now. The students were, for the most part, miserably poor. It is told of St. Richard, afterward Bishop of Chichester, that when he was at Oxford he and the companion who shared his room had only one cap and gown between them, so that each had to remain at home in turn while the other attended lectures. In some cases it is said that the students pawned their very clothes; and a story is told of two students who, in their zeal for knowledge, had only one suit between the two, and in winter time they had to lie in bed and show themselves abroad alternately. At all events, hard penury seems to have been the rule rather than the exception.—

"When a scholar's funds entirely failed him, and his *sentences* or his *summae*, his Venetian cutlery and his winter cloak, had all found their way into the proctor's hands, as security for moneys advanced, he was compelled to have recourse to other means. His academic life was far from being considered to preclude the idea of manual labour. It has been conjectured by a high authority, that the long vacation was originally designed to allow of members of the Universities assisting in the then all-important operation of the in-gathering of the harvest. But however this may have been, there was a far more popular method of replenishing an empty purse—a method which the example of the mendicants had rendered all but

universal, and this was no other than begging on the public highways. Among the vices of that rude age, parsimony was rarely one, the exercise of charity being, in fact, regarded as a religious duty. Universal begging implies universal giving. And so it not infrequently happened that the wealthy merchant, journeying between London and Norwich, or the well-beneficed ecclesiastic or prior of a great house, on his way to some monastery in the fen country, would be accosted by some solitary youth, with a more intelligent countenance and more educated accent than ordinary, and be plaintively solicited, either in English or in Latin, as might best suit the case, for the love of Our Lady, to assist a distressed votary of learning. In the course of time this easy method of replenishing an empty purse was found to have become far too popular among University students, and it was considered necessary to enact that no scholar should beg in the highways until the Chancellor had satisfied himself of the merits of each individual case, and granted a certificate for the purpose."

The poverty of the students appears to have continued up to the time of the Reformation. Sir Thomas More, in describing his intention of reducing his household expenses, says, "My council is, that we fall not to the lowest fare first; we will not, therefore, descend to *Oxford fare*, nor to the fare of New Inn, but will content ourselves with Lincoln's Inn Diet." In the present day, *Oxford fare* (or Cambridge either, for the matter of that) is scarcely a synonym for frugal simplicity. The rapidly increasing wealth of the colleges has been by no means an unmixed advantage to the interests of learning within their walls. What Mr. Goldwin Smith has called the "uncomfortable luxury of the Common Room," would very greatly astonish, but scarcely edify the poor hardworking, sometimes under-fed student of mediæval times.

Towards the end of the volume we have an interesting sketch of the trio who stand prominent in the history of the Universities at the time of the Reformation, Wolsey, Fisher, and Erasmus. The worldly, ambitious, unprincipled Cardinal, is a striking contrast alike to the ascetic bishop, and to the refined, selfish, discontented man of letters. The haughty, extravagant, self-indulgent Wolsey, presents a strange picture, as he stands side by side with the pious, humble, self-denying Cambridge Reformer. But we will let Mr. Mullinger speak for himself. Describing the meeting of the Episcopal Council, at which Wolsey and Fisher were both present, he says:—

"The attention of the most careless observer could scarcely fail to have been arrested by the striking contrast between the characters of the great Cardinal and the good Bishop. Both high in the favour of the monarch, to whose wrath they were ultimately alike to fall victims, but having won it by strangely dissimilar careers! The one so 'unsatisfied in getting,' that he was already the wealthiest ecclesiastic in the realm; the other so unambitious of preferment, that it came to him unexpected and unsolicited. The one with his visage so disfigured by a vicious life, that Holbein could paint him only in profile; the other with a face so emaciated by habits of long asceticism, that the same pencil has preserved to us the features of a mummy. The one seeking to overawe the assembly by the same energy of will and arrogance of demeanour that had disconcerted even the Majesty of France; the other pleading the cause of religion with the calm dignity and graceful elocution that had so often charmed the ears of royalty."

Our volume ends with the visit of the Com-

missioners sent by Cromwell to inquire into the state of the Universities, and with the Royal Injunctions which ousted the Papal jurisdiction, and with it the time-honoured predominance of the scholastic teaching. Whatever may be thought of the system of the schoolmen, there is something of the Vandal spirit in the proceedings of the Commissioners, one of whom, in a letter often quoted, describes with savage glee how they treated one of the greatest of mediæval philosophers, and how the quadrangle of New College was filled with the scattered leaves of his writings.

"We have set Dunce in Bocardo," writes Commissioner Leighton, "and have utterly banished him Oxford for ever, with all his glosses. . . . And the second time we came to New College, after we had declared your Injunctions, we found all the great quadrangle court full of the leaves of Dunce, the wind blowing them into every corner. And there we found one Mr. Greenfield, a gentleman of Buckinghamshire, gathering up part of the same book-leaves, as he said, to make him sewells or blawnshers, to keep the deer within his wood, thereby to have the better cry with his hounds."

Mr. Mullinger does not treat the schoolmen quite so harshly as these good Commissioners, but sets before us an appreciative criticism of their doctrines and their influence. Throughout his book, but especially in the earlier portions of it, he attempts an analysis of the doctrines of the principal mediæval teachers and thinkers up to the time of the Reformation. He does not profess a personal acquaintance with their writings, but derives his information at second or third hand, from modern compilations or text-books. This method of proceeding enables an author to bring together a great mass of information, but it always generates a feeling of distrust in the statements made, and in the conclusions arrived at. It produces a vagueness in the facts, and a want of precision in details, characteristic of the prize essay of the student rather than of the well-digested treatise of the man of learning. The reader is bewildered and perplexed by the long string of names which crowd upon him, and by the series of philosophic systems which pass before him in rapid review. We think Mr. Mullinger would have done well to omit all this quasi-philosophical portion of his book, and to confine himself to the historical account of our Universities.

This is the principal fault in his book; he is rather too ambitious, but that is, after all, a fault on the right side. We hope some day that he may continue his labours, and give us a history of the University during the troublous times of the Reformation and the Civil War.

The Writings of Dante Alighieri. By Paolo Emiliani-Giudici. With a brief Memoir by his Widow. Printed for private circulation. (Chapman & Hall.)

Among the eminent literary men in Florence, who by their writings and discourses for nearly thirty years had been preparing the way for the great Italian revolution which gave unity to the country and liberal institutions to its inhabitants, no one laboured more assiduously nor more effectively than Paolo Emiliani-Giudici.

Born at Mussomeli, in Sicily, in 1812, of an honourable family, and educated for the monastic life, much against his own inclination, but in obedience to parental authority,

he entered the Dominican convent at Palermo, where, his abilities gaining for him the especial notice of his superiors, he was appointed tutor to some young gentlemen who had been entrusted to the monks for education. Previously to entering the convent, a Latin Bible, which he had found in an upper room of the family house, had, as in the instance of Luther, raised doubts in his mind as to the truthful teaching of the Romish Church, and the well-furnished library of the Dominicans at Palermo, containing, among other dangerous books, a copy of Luther's writings, had contributed still further to increase his suspicions. When he received charge of the pupils consigned to his care he was ordered to study the writings of Luther, and to argue against them. But the better he became acquainted with these writings, the more he was convinced of the truthfulness of Luther's doctrines, so that, instead of attempting to controvert them, he found himself, in his theological lessons to his pupils, irresistibly, and perhaps unintentionally, drawn in to support them. Great was the consternation in the convent when it became known that the still youthful Dominican, instead of battling against Luther, had taken up arms in his favour. Summoned before the awful tribunal of the superior to answer for his contumacy, nothing daunted, he confessed that his conscience would not allow him to teach any other religious doctrines than what he had. This led to a crisis, and it was well for him that the palmy days of monkish rule had already past away, so that by a proper representation to the Papal Court he was permitted to renounce for ever the monastic discipline, and to betake himself to the active duties of a civilian. Now the battle of life began in earnest. Cast off by his family, and suspected by the Government, he struggled hard against the difficulties that surrounded him. Art and literature were his only helps. He had already wooed their favour, and by their means he was enabled to support himself until more propitious prospects opened up before him, and he succeeded in exchanging his precarious position in Sicily for a career of fame and literary reputation in the metropolis of Tuscany. Fair Florence, the city of Dante and of Giotto, then the only safe capital in Italy for the profession of liberal sentiments, opened her arms to receive him as one of her own children; he was heartily welcomed by her chief literary men, and from henceforth took his place among them. In the Palatine Library he might be daily seen, the most diligent of students, laying in a store of knowledge which, condensed by his judgment, purified by his taste, and enlivened by his wit, was before long to be laid before the reading public for its guidance, instruction, and amusement.

Among the published works of Paolo Emiliani-Giudici, besides his 'History of Italian Literature,' first issued in 1845, may be mentioned his 'History of the Italian Communes,' a translation of Macaulay's 'History of England,' and a volume on the 'History of the Italian Stage,' a work not continued. In 1849 he was for a short time a Professor at Pisa. Ten years later he was named secretary to a commission for the reform of the Academy of the Arts of Design in Florence, and was appointed Professor of *Æsthetics* in that institution, a chair for which he was especially well suited by his previous attainments. It

was after the revolution of 1859, when his friend Salvagnoli became Minister of Public Instruction, that he rendered an effectual service to the Protestants in Italy by inducing the Minister to annul the law prohibiting their public unions, so that the Reformers in Italy can now freely worship God according to the dictates of their own consciences. Dante had always been a favourite study with Emiliani-Giudici, and at the commencement of his literary career, in 1846, he had edited an edition of the *Divina Commedia*. From Dante he had early imbibed his horror of the Papacy, and, like the patriot poet, looked forward with ever-increasing certainty to the time when Italy should be free from its baneful influence, and completely mistress in her own house.

In 1860, when a commission of the leading men in Florence was formed for carrying out the proposed sixteenth-century Festival of Dante, the professor became its secretary; and when in May, 1865, that Festival came off in all its national pomp, Paolo Emiliani-Giudici was one of the principal actors. In 1867 he was chosen to represent his native town in the Italian Parliament; and in the same year had the honourable distinction of *commendatore* conferred upon him by the Government, as an acknowledgment for the services which he had rendered to his country.

From an early period of his life English literature and English society had been much sought after and cultivated by him, even before he became a Dominican monk, and still more so afterwards. A visit to our country, beloved and venerated for its free institutions, had long been the great desire of his heart; and in 1862 he came among us for the first time, little dreaming that his partial visit was destined to become a permanent residence. He here found a home and a wife; but, at the same time, did not forget his own country or slacken his services in her behalf. For three years he sat in the Italian Parliament for the College of Serradifalco in connexion with the town of Muscomeli, after which he retired into private life, declining to stand for the city of Palermo, for which his friends had put him in nomination. Wearied with his literary and political labours, he felt that the period of life for him had now come

— dove ciascun dovrebbe
Calar le vele e raccogliere le sarte.

The repose which he needed he found. He had safely guided the bark of his genius into a haven of rest; and in the bosom of his beloved home, near Hastings, he closed his eyes in peace in the autumn of 1873.

The volume now printed for private circulation by his widow (we wish that it had been published for the benefit of English readers of Dante in general) is a translation of the fourth and fifth chapters of the 'History of Italian Literature,' and includes a notice of the whole of Dante's writings, with many very suggestive and useful remarks. We cannot endorse all the observations and statements made in it, but we can freely accord to the talented and patriotic author enlarged views and general principles, which link his expositions with those of his lamented countryman, Ugo Foscolo, whose privations he was wont with commiseration to contrast with his own affluent circumstances. In reading that portion of the work which relates to the promised

saviour of Italy, and the long-looked-for union and prosperity of the land, we might almost fancy that what is there said had been written after the consummation of Dante's prophecy, and not years before it. The remarks show how deep were the roots which Dante's predictions had taken in the author's mind; and an extract from them will also show how well the translator has done her work, and caught the fire of the original:—

"Perhaps the day is not very remote—or my wish deludes me—when his grand conception shall be realised in Italy; then will he (Dante) be hailed as her political redeemer, and here in Florence, in this glorious city, the grateful people will raise a temple to him, and flock from every corner of the peninsula with votive offerings to their regenerator. Yet this ardently-desired future lies hidden in the abyss of eternal wisdom; and if it could only inspire all Italians to dream the same dream, this would be a manifest token that we have not sinned so deeply as to deserve that God should utterly abandon us."

The monument to Dante which Paolo Emiliani-Giudici more especially desired was the re-establishment of a Professor's Chair for the interpretation of the great 'Commedia'; and to the earnestness with which this appeal was made and enforced may fairly be ascribed the appointed courses of public lectures on Dante which are now delivered in Florence by an eminent professor.

NOVELS OF THE WEEK.

Ribblesdale. By Sir J. Kay-Shuttleworth. 3 vols. (Smith, Elder & Co.)

'Twixt Cup and Lip. By Mary Lovett-Cameron. 3 vols. (Tinsley Brothers.)

Thorpe Regis. By the Author of the 'Rose-Garden.' 2 vols. (Smith, Elder & Co.)

Won in a Canter. By "Old Calabar." 3 vols. (Bentley & Son.)

SIR J. KAY-SHUTTLEWORTH is a more eminent follower than we have yet met with of the Ainsworthian School of Fiction, but we cannot have much doubt that he is to be inscribed on its roll. It was, perhaps, inevitable, looking to the subject of his book, that we should be reminded of our old friend, 'The Lancashire Witches,' but the resemblance extends further than the similarity of dialect. Of course, in a story laid in the early part of the present century, the *diablerie* which was suited well enough to a tale of the seventeenth would be out of place; but we can see that our author has an affection, if not for the supernatural, at least for the mysterious. Witness the incident of the poisoned ring, obtained from an old dealer in the Ghetto, by the warrant of a parchment, which, being treated "sympathetically," displays the name of Cesare Borgia; the same ring being afterwards used as a means of "outhanasia" by the Dowager Countess, who is the evil genius of the story. Then again, though we have no real witches, we have a mysterious lady who is considered such, and has, at one period of her life, narrowly escaped the appropriate ordeal. The scene is not confined to Lancashire. To say nothing of a visit to Italy, Sir J. Kay-Shuttleworth, more potent than the writer whose magic places us now at Thebes, now at Athens, carries us off to Australia, where, indeed, the missing page of the register, which always plays so important a part in stories of this kind, is found. As far as we can judge from other descriptions,

the Australian part seems good; but we should have thought the life described belonged to a more modern state of things than the rest of the story. And, on the other hand, is it possible that a *poire d'angoisse* has ever been used in the present century? On the whole, the book, though a little heavy, is by no means unreadable. The Lancashire dialect, like all northern dialects, is, to our eye, ugly in print; and the author produces a clumsy effect, by adding to almost every other word the ordinary English equivalent in brackets. If he must translate, foot-notes would be best; but, except in the case of very local phrases, we should think that an ordinarily intelligent reader might be trusted to make out what is meant. In the way of minute criticism, we will only add, that we should have thought "De la Legh" an impossible title—Legh being, we take it, only one of many forms of a good English name; and that we feel curious to know what privilege Sir J. Kay-Shuttleworth supposes to be enjoyed by the first three wranglers.

Several ships are involved in 'Twixt Cup and Lip.' A good deal turns upon the validity of a marriage; and it appears to be our author's opinion that marriage in England in a Protestant church would not be binding if one of the parties were a Roman Catholic. Instances have, no doubt, occurred of marriages so celebrated having been afterwards repudiated by foreigners; but we would certainly not wish to stand in the place of any British subject who attempted such a piece of treachery. The marriage in question is finally treated as void, because in marrying an "infant," with the full consent of her only surviving parent, the husband omitted to consult a testamentary guardian, of whose existence neither he nor his wife had the slightest information, and who appears to have been ignored entirely through the fault of the mother. It appears to us that had the much-enduring Mr. Darrell been at any time disposed to sue for restitution of conjugal rights, "Fancy" and her friends could hardly have set up the fraud of Mrs. Greyburne against him. That gentleman, however, finding, on his return from foreign service, that the girl whom he had loved and married had so far forgotten him as to be about to contract a bigamous marriage with another man, exercised a wise discretion in leaving her to her own devices. In due time, when the gallant Sir Harry has been drowned at sea, the simple creature returns to the arms of her early lover. If the reader can get over the monstrous improbabilities of the tale, and, in consideration of Fancy's youth and beauty, restrain his indignation at her abominable duplicity and selfishness, he may be in a condition to note a good deal of ease in the style and several indications of promise of possible improvement. The character of Edith shows that the author can appreciate unselfishness. A little less of the converse vice, and some attention to matters of business, would have made this a better novel. From certain doctrines alluded to we infer that the author is a Roman Catholic.

The admirers of analytical novels will find 'Thorpe Regis' a book worth reading. It is, perhaps, a doubtful question whether the minute investigation of characters in no respect removed from the level of one's every-

day experience is the highest aim of fiction, or strictly deserves the name of fiction at all; but it is, at any rate, the growing tendency of our best novelists to confine themselves to this branch of their art, and to value themselves less upon their gifts of imagination than upon the faculty, so much affected in these days, of seeing further into a millstone than one's neighbours. Our rude forefathers rather aimed at synthesis or production, and if proud of their intellectual offspring, left it to posterity to discover the minuter excellencies or weaknesses which made them what they were. However, many people prefer George Eliot to Scott, and there is much to be said on both sides. 'Thorpe Regis' is a novel in the modern taste, distinctly belonging to a school, of which it is no unfavourable specimen. The plot is simple, the interest turning upon the effect of an unfounded suspicion of his honour on the mind of an ambitious and high-spirited young man. Anthony Miles is a pleasant type of academical youth at twenty-four, a little bit of a prig, and very much of a despot,—full of ineffable yearnings to sweep and garnish this old world,—animated by a cheerful though unconscious feeling of merit,—more dependent than he would at all allow on the neighbourly sympathy in all quarters which he takes for granted,—and little at leisure to value the different degrees and kinds of it in their proper proportions. Especially does he miss the mark in his relations with Winifred Chester, daughter of the squire of Thorpe, who, being in the clairvoyant condition produced by unconscious love, sees much more accurately than he does the shortcomings of his character. Her opposition to him on petty subjects merely ruffles him, for he is quite unable to appreciate its cause; and when the blow falls which destroys for a time the confidence of his other friends, he fails to see the constancy of Winifred's trust in him, and includes her in the general interdict which he lays upon his former associates. The cloud which involves the hero at this period arises from some suspicion of dishonourable dealing about a will—a suspicion which is quite unfounded, and has been produced by the treacherous non-delivery of a letter which Anthony is supposed to have received. One person besides him who intercepted it knows of the innocence of Anthony, but is induced by mixed motives to withhold his information till his death-bed. This man, one David Stephens by name, is a fanatical dissenter; and seldom has the effect of misdirected religious enthusiasm, acting upon a naturally warm heart and ill-instructed mind, been more vividly described; though the portrait, of course, bears more or less resemblance to other characters with Scriptural names familiar to the readers of George Eliot. David is more interesting than his antagonist Anthony, by all the difference between despair and wounded self-esteem; but the contrast between them is a most effective one, and the readers see how it is in some sense the selfishness of Anthony that has kept him honourable, and the total self-abandonment of David that leads him, among other things, to the one piece of baseness in his life. Where pathos is to be found humour is seldom lacking; and, accordingly, we have an undercurrent of irony which involves and defines nearly every actor in the tale. Thus the Squire, speaking of his garden,

proclaims his whole self when he says "Red's red, I suppose, without a chimney-sweep standing up beside it." Hear Anthony again. "And how did you find the tortoise, and what did you do to him, Anthony?"—"Do to him? I did nothing—at least, I moved him to the sunny side of the wall, where he will be a good deal better off." From Mrs. Featherly, who (for reasons) "would be the last person to speak ill of the dead," down to that very human and Landseer-like dog, Snip, the humorous individuality of the characters leaves nothing to be desired. We would gladly draw attention to the 'Mannerings' and others of the minor personages; but, as the book is a good book, we trust our readers will make their acquaintance for themselves.

"Old Calabar's" work appears to have been written at a somewhat quicker pace than a canter. The steeple-chasing is well done; but the story is feeble, and we have never met with a book, though it is saying a good deal, in which grammar and spelling were at such a hopeless discount. Author and characters all talk the vilest English; and the more hopeless the snobs, the more nearly do they approximate to a natural style. The most notable feature in the book, next to its utter absence of humour and the unfavourable side of military and sporting life which it reveals to us, is the singular infelicity of our author's choice of names. What on earth is the wit of such monstrosities as Shirlington Duffer, Muffington Bluster, Caddish Allsnob, Lord Verriestast, Alderman Turtlefat, &c.? There are a few smart stories of the slang kind,—the 'Man on the Hencoop,' and one or two more,—but they are all as old as the hills. We should be the last to depreciate good sporting books, but this adds nothing to our knowledge of English pastimes, and merely moves our pity for an old friend at present so hopelessly out of form.

OUR LIBRARY TABLE.

Maoris, by Capt. Johnstone, is an excellent little book about the aboriginal inhabitants of New Zealand, written by a man who knows them well. It is published by Messrs. Chapman & Hall.

The Communists of Paris, by Bertall, published by Messrs. Buckingham & Co., contains admirable sketches, accompanied by very vulgar letter-press.

New Life in New Lands, by Grace Greenwood, is a bright little volume of travels in the Far West by an American Lady, published by Messrs. Low & Co.

MESSRS. DEAN & SON send us Debrett's two handy and useful volumes, *The Illustrated Peerage* and *The Illustrated Baronetage and Knighthood*. They are, as usual, remarkable for good arrangement, and the ease with which any information desired can be found in them.

THE Second Report of the Leeds Public Library shows that the progress made in the short space of two years has been most satisfactory. In the Central Lending Library the issues during the twelve months reached a total of nearly a quarter of a million. Among the borrowers was an "authoress." Let us hope she is not writing a novel.

WE have on our table *Diseases of the Skin*, by H. E. Canty (Churchill),—*The Place of the Physician, with other Essays*, by J. Hinton (King),—*Health, a Handbook for Households and Schools*, by E. Smith (Isbister),—*The Soldier's Manual of Sanitation*, by C. A. Gordon (Baillière),—*An Introduction to the Elements of Euclid*, by the Rev. S. Hawtrey, A.M. (Longmans),—*Studies of Man*, by a Japanese (Trübner),—*A Treatise concerning the*

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DR. DAVID FRIEDRICH STRAUSS.

LITERATURE and science have suffered heavy loss through the death of Dr. Strauss. The sad event does not take his admirers by surprise, as he was known to have been for some time suffering from a distressing disease, which made his recovery hopeless. But he was a few years on this side of threescore and ten; and while there was life there was still hope that he might do further work before he was called away. Remembering how long the name of the author of the 'Leben Jesu' has been familiar among us, it may surprise some that he was not an older man. His first great work was published when he was only twenty-seven years of age, and by means of it he sprang at once into fame, and has lived in full view of the world ever since. The storm of theological opposition for which that volume gave the signal continued to rage during some years with violence. But although Strauss suffered loss of professional career and the means of livelihood in consequence, he survived its fury. His countrymen not only learned to appreciate the scientific thoroughness and the spirit of earnest devotion to truth which that work manifested, but also, before long, to admire the literary gifts and graces of the author of 'Ulrich Von Hutten,' which are prominently shown also in some of his minor writings. For a series of years he may be said to have sunned himself in the favour of his fellow-countrymen, and his popularity was at its height at the time of the Franco-German war, when he made himself the mouthpiece of the national sentiment in his correspondence with M. Renan. Unfortunately, Strauss outlived his popularity, or, rather, by his own act he put an end to it. His last work, 'The New and the Old Faith,' again, and for better reason than before, drew down on him the wrath of his opponents, and repelled many former admirers. That Strauss himself profoundly felt the change, is proved by the 'Vorwort als Nachwort,' which he published in reply to his critics, and in which he lamented, with more of querulousness than was quite worthy of him, the signs of the departure of his popularity. He replied to his critics in a spirited manner, and with much of the old acuteness; but he was really astonished by the outburst of hostility which his attack on all that is commonly held most sacred had provoked.

That work has, from accidental causes, attracted a larger measure of attention than it deserved on its own merits. With much that is admirable in thought and expression, and distinguished throughout by the dauntless courage which has always characterized the author in his investigations, it is, nevertheless, deformed by crudities that excite surprise in a veteran like Strauss. His argument against a personal God—to take only one example—from the fact that modern cosmology has left him without a dwelling-place in the heavens, is poor if intended for wit, and as anything else it is simply puerile. That a Hegelian philosopher, or one who was once a Hegelian philosopher, should have condescended to use it is curious. What is of value in the book is the light it threw on Strauss's indi-

dual position, rather than any scientific interest it can be said to possess. In that aspect it shows both his strength and his weakness, his ready receptivity of the results of modern research, his honesty and courage in thinking out his opinions to their conclusions, and his fearlessness in enunciating them; but, at the same time, a narrowness of intellectual range, an immaturity of speculative power, and a general feebleness of grasp, which proved that the promise of the 'Leben Jesu' had not been fulfilled. It was impossible, indeed, that Strauss could have adhered to the central positions of his early work. It will ever possess an historical value, not only because it precipitated the crisis which broke the Hegelian school of thought into fragments, but because it carried to its logical issues the myth-theory of the origin of Christianity—a theory which Strauss did not originate, for it was suggested and partially applied forty years before his time by Schelling, but which he elaborated in a thoroughly scientific manner. At the same time, the attempt was made in that work to reconcile historical reality with the Hegelian philosophy; with, that is, the idealization of Christianity, which has fared as ill as the similar Neo-Platonic attempt to idealize the worship of the ancient gods, but which was an inevitable step in the progress of thought. It might have been expected that, when Strauss saw his old ground to be untenable, he would have been guided by his human susceptibilities and æsthetic instincts to a new departure; but he allowed the purely negative and critical impulse full play. One of his critics (Frohschammer) has said, as we think truly, that Strauss never ceased to be a theologian, though of the negative order. The theological and ecclesiastical view of Christianity which he contested seemed to him the only possible one; and, consequently, with his critical and destructive weapons, he fancied he had made an end of Christianity itself when he had shattered, by the help of modern science, the ordinary positions of orthodoxy.

The undue prominence which he gave to the critical impulse, developed in him that "destructive rage" which John Sterling found absent from his 'Life of Jesus.' But while he thus confounded the permanent elements with the temporary accidents of Christianity, and thought he had got rid of the former when he had slain the scholastic theology of the churches, the offspring of a union between Christian thought and the scholastic philosophy of the Middle Ages, he was too true to himself, and too much in earnest about the truth, to throw in his lot with the modern pessimists of his own country. His critical assaults on Schopenhauer and Hartmann are, at least, as effective as his attacks on the popular theology. Even in his last and most negative phrase, he felt the necessity for religion, and dimly recognized the fact, that there must be an objective reality corresponding with and making possible the fulfilment of the religious instincts of the human race. He sought to gratify them by his mechanical theory of a Universe, rolling majestically on in mighty cycles in obedience to wise and rational laws, for which he claimed our reverence and resignation. Had he emancipated himself thoroughly from the effects of his theological training and traditions, from the counter-impulses which early deliverance from their positive influence had called forth, he would probably have seen the defects and incompetence of a merely mechanical theory of the universe—a theory, in reality, not of development, but of transmutation; for development necessitates acceptance of the ideal element, which it is the tendency of many modern scientific men to exclude.

"THE NEW SHAKESPEARE SOCIETY."

In answer to your Correspondent, "A Subscriber," I beg to say that Mr. John Forster, Mr. Halliwell (Phillips), Dr. Laing, and Mr. Orenford, have been invited to join and help the New Society. Mr. Halliwell wrote thus:—"With many cordial thanks for your kind recollection of me, I must decline being a member of the Committee; but I

should be very pleased to become a subscriber for three copies of the publications, if you will kindly so place my name." Since then I have had long chats with Mr. Halliwell in the Guildhall Record Room—he copying stage-records of the sixteenth and seventeenth centuries, I Chaucer ones of the fourteenth—and at his house, about Shakspeare, the stage of his time and our New Society. No one could be kinder than Mr. Halliwell has been.

With regard to the other gentlemen named, I have followed four, Mr. Collier, Mr. Cooper, Mr. Thoms, and Mr. Thomas Wright, in part of their editorial or critical work. Of the first of them, Mr. J. P. Collier, I have expressed my opinion in my 'Andrew Bonde' for the Early English Text Society, 1870, notes to pp. 71-2, and in the *Academy* for January 24, p. 96. Only last Saturday week I found, on comparing a few pages of Mr. Collier's text of Henslowe's Diary with its original MS. at Dulwich College, that he had printed the MS. "8 steuen," and "8 steuens day" as "Catmes," "Catmes," on p. 46 and p. 62 of his book; thus partly matching his prints of the imaginary Shakspeare lines in Mrs. Alleyn's letter, and his change of the original Henslowe's Memorial, "having of me some knowledge and acquaintance, requested me . . . into 'havinge some knowledge and acquaintance of him as a player, requested me.'" When I want to learn how to treat my originals thus, and to mistake as genuine such plainly spurious documents as some that Mr. Collier printed from the Ellesmere Library, and plainly spurious "corrections" like those in the Perkins Folio, then I will invite Mr. J. Payne Collier to give me the "benefit" of his "experience," which has been large indeed.

For Mr. Thoms I have the respect that all literary antiquarians must have for the founder of *Notes and Queries*, the editor and author of many useful works. But his Chaucer criticism (see my 'Trial Forewords,' Chaucer Society, p. 17 note), did not tempt me to ask him for Shakspeare help.

Mr. Thomas Wright is a gentleman whose long work at Early English, &c., all students appreciate. But if "Subscriber" will look at the thousand "Corrections and Additions" to No. 33 of the Early English Text Society's publication (a list issued in 1869), he will see why I was debarred from seeking further help from Mr. Wright.

If "Subscriber's" "Mr. Cooper" is the one mentioned on p. 45 of my 'Andrew Bonde,' he will understand why my anxiety to consult him would not be great.

As to the other gentlemen mentioned by "Subscriber," if he will point out to me any writings of any of them on Shakspeare which show that their "experience" of work at the main objects of the New Shakspeare Society will benefit that Society, I shall be most happy to invite them to give it. Those main objects are, the close study of the change in Shakspeare's verse as he grew older, the application of mechanical and æsthetic tests to fix the succession of his Plays and Poems, so as to show the growth of his mind, nature, and art, in order that he may be the better understood of men. The help of all people willing and able to work at these objects we desire. Our "Committee of Workers" will be only too glad to add to its number any men who have shown, or may show, by work done, capacity and goodwill enough for the post. Our list of Vice-Presidents will well compare for Catholicity with that of the old "Shakspeare Society," in which, as far as I recollect, no name of any Colonial, American, German, French, or Dutch scholar appeared, as such names do on the New Society's list. But as to our workers, we are bound, by the "experience" of the old Society, to try not to admit into their number any one who will print in our books such forged documents and imaginary passages as occur in, at least, two books of the old "Shakspeare Society."

Lastly, if your "Subscriber's" "experience" applies to the management of Societies, I beg to remind him that I have been for twenty years Honorary Secretary of the Philological Society, and that I founded, have managed, and am managing, the Early English Text Society, the

Chaucer Society, and the Ballad Society; besides "managing" the printing of the Percy Folio MS., which none of my predecessors had been able to effect. But "live and learn" is a good maxim. Let "Subscriber" show me his work, and I'll humbly get all the teaching I can from it.

FREDK. J. FURNIVALL.

MR. HERMAN MERIVALE.

MR. HERMAN MERIVALE, who died at his house in Cornwall Gardens on Sunday morning last, was better known to the outside world through his literary than official labours, although he had held the important posts of Under-Secretary of State for the Colonies and for India for an aggregate period of more than six-and-twenty years. He was educated at Harrow School and Oriel College, Oxford, at both of which places he gained various honours, culminating in the Ireland Scholarship and a Fellowship at Balliol. A few years after being called to the Bar, he was appointed to the chair of Political Economy at Oxford, and the lectures he then delivered were subsequently, in accordance with the terms of the foundation, published in the form of a volume, entitled 'Colonization and Colonies.' A later edition of this work, in 1861, received at the hands of the author a valuable addition in the shape of appendices and commentaries, suggested by the experience of later events. It was Mr. Merivale who started, in the *Antiquarian*, a discussion on the subject of the celebrated Paston Letters—a controversy which, though ending in the refutation of his own views, was most valuable in confirming beyond dispute the authenticity of those interesting mediæval relics. The 'Life of Sir Philip Francis,' and, more recently, the 'Life of Sir Henry Lawrence,' were handed to him for completion, and in these literary tasks he exhibits a polished and impressive style, combined with considerable capability of research. The official post held by Mr. Merivale at the time of his death was not of a nature to gain for him popular approbation, for the public knows little of the labours of the permanent heads of Government offices, while even if he had not been so unambitious and unostentatious a man, it is probable that the want of a special and lifelong training in the complex variety of Indian subjects would have debarred him from achieving signal success in that direction. But we have proof that his legal acumen, combined with his great general experience and knowledge, constituted in him a most valuable adviser to successive Secretaries of State. His energy, in spite of failing health, was great, for he was in attendance at the India Office within four days of his death.

JEWISH FRAGMENTS.

AMONG the valuable additions lately made to the British Museum are some architectural fragments from Tel el Yahoudah, the mounds of the Jews, in Egypt. These mounds are the site of the town called Vices Judæorum in the Roman Itinerary, thirty Roman miles to the north of Heliopolis. It is called Onion in Claudius Ptolemy's Geography, and is where the Jewish high priest, Onias the Fourth, built his temple to God. These fragments are some of them, as we must suppose, part of the Jewish temple, because they are not Egyptian in style; while some of them, bearing the name of Ramees the Third, belong to the older Egyptian temple, which, as Josephus tells us, had gone to ruins on the spot. Both the temples seem to have been built of bad materials, in large part of unburnt bricks; and hence they have left no traces of their ground-plans.

The Jewish fragments are porcelain tiles, which were set as ornaments into the bricks, and also encircled a column as a capital. Many of them have rosettes, or open flowers, always with eight leaves. The forms on others resemble the high cap, or mitre of the priests. At present they are dispersed in two rooms, and in as many as five cases in the Museum, and thus easily escape notice. Their value would be better shown if all these remains from Tel el Yahoudah, both Jewish and

Egyptian, were placed in one case. In the land of the Jordan we have been disappointed with forged pottery, and an inscription of questionable authenticity from Moab; and hence the Biblical student will be grateful for these fragments from the Jewish temple in Egypt. SAMUEL SHARPE.

M. JULES MICHELET.

FROM the Isle of Hyères comes the unwelcome intelligence of the death of M. Michelet. For the last few years he had been struggling against a deadly disease, and the energy shown by him in continuing his labours in spite of his malady was wonderful. He died at the ripe age of seventy-six, and few men's lives have been better occupied than his. In him France loses, if not the greatest, one of the greatest of her living historians; and the misfortune is the greater as he leaves unfinished an important work.

M. Michelet was born in Paris, in 1798. His father was in the printing trade. Young Michelet passed his first days amidst typographers, learning their profession, which, however, he was not intended to follow. Later, after completing his studies, he manifested unequivocal predilections for historical subjects and philosophy. At the age of twenty-eight he was appointed Professor of History at the Collège Sainte-Barbe; and henceforth his abilities became more and more known to the world at large. His effective manner of teaching history, and the talent and knowledge he displayed in the development of its philosophy, soon made him celebrated. Michelet may, indeed, be said to have introduced the study of history into the public schools of Paris. From Sainte-Barbe he was transferred to the École Normale; and it is said that Charles the Tenth had chosen him as the teacher of the Duc de Bordeaux. But the Revolution of 1830 burst out, and Michelet, whose opinions were Legitimist, felt little inclination to follow the royal fugitive in his exile. Although he took no active part in politics, he sympathized with the new régime, which gave him an important post at the Archives. From this he was driven by the Empire.

M. Guizot seems to have entertained the highest regard for Michelet's powers, for he chose him as his successor at the Sorbonne when he was called to Louis Philippe's Cabinet. Some time afterwards, Michelet at length obtained the Professorship of History at the Collège de France, which he so well deserved. He had always manifested the greatest dislike to priests, and especially to Jesuits; and he engaged in a struggle with the latter, which lasted until 1851, when he was deprived of his place.

For the last quarter of a century M. Michelet was the devoted apostle of democratic ideas; both with pen and speech he laboured for the Republic in France, and his party owes much to him. However, he was loth to mix himself up with militant politics, and this feeling led him to refuse the offer of a seat in the Constituent Assembly of 1848. His life was a model of honesty and devotion to his task. He was always ready, like M. Victor Hugo, to protest against capital punishment, and disapproved of violence whenever it was resorted to. His style was most striking, from its clearness, conciseness, and vigour. Among his numerous works we prefer his unique 'History of France,' a 'History of Rome,' and the 'Précis de l'Histoire Moderne,' works without parallel in the French language. The last volume of his 'History of France,' was 'Les Origines des Bonapartes,' which the readers of the *Athenæum* may remember we reviewed at the time of its issue.

About 1858, he turned into another path and successively published books on natural history and philosophy, like 'L'Oiseau,' 'La Mer,' 'La Bible de l'Humanité,' 'L'Amour,' 'Le Peuple,' &c. He did not show in those works the same excellence as in what was his special department; still many admirable and poetical passages are to be found in them.

Literary Gossip.

WE are glad to hear that Mr. Halliwell has consented to issue forthwith five-and-twenty copies of the important documents lately discovered by him relating to Shakespeare's not being a shareholder in the theatres in which he was supposed to have a share. These five-and-twenty copies Mr. Halliwell will place in the chief libraries of Great Britain, the United States, and the Continent, so that Shakespeare students may at once have access to them, without waiting for the issue of the first part of Mr. Halliwell's 'Illustrations of the Life of Shakespeare,' some five or six months hence.

THE first edition of the third volume of Mr. Forster's 'Life of Dickens' consisted of ten thousand copies. It was sold off within ten days of publication, and a second edition is now in the press.

DR. RIMBAULT has undertaken to edit, for the Camden Society, the 'Sermons of the Boy Bishop,' left unfinished by the late Mr. J. G. Nichols.

THE Camden Society have added to their list of suggested publications 'Reports of Cases in the Court of High Commission in the Reign of Charles the First,' to be edited by Mr. L. O. Pike. These papers give full reports of the sentences delivered; and as Laud and Abbot were amongst the members of the Court, we are enabled to learn what were their respective modes of dealing with ecclesiastical offences. Practically, the difference, which is great in the pages of modern writers, seems, in this respect, at least, to have been slight.

MR. DAVID CHADWICK, recently re-elected M.P. for Macclesfield, has announced his intention of building a Free Library in that town, at an outlay of 5,000*l.*; and he proposes to furnish the library with about 10,000 volumes immediately it is opened to the public.

A STRIKE, we hear, is imminent of the journeymen printers of Manchester and Salford, who have made a demand on their employers for an increase of remuneration. A new Association of the Master Printers of Manchester and Salford has been formed, and at a meeting recently held by them, at which all the newspapers in the two towns were represented, it was unanimously resolved that the demands made by the workmen could not be entertained.

WE get further particulars of Chaucer's robbery on September 3, 1390, at the "foule Oke" (as it should be written), from Richard the Second's Writ to his Barons of the Exchequer, ordering them to forgive the poet the 20*l.* of the king's money of which he had been robbed. The robbery involved not only the king's 20*l.*, but also Chaucer's horse, and his "other moveables"; and it was committed by certain notorious thieves, of whom one was taken, and in gaol at Westminster confessed to the king's coroner all about his crime.

MR. FRASER HALL writes to us:—"It may interest your readers to learn that Admiral Giff, who died at Bath, in his ninety-fifth year (ninety-five, February 19th), is the subject of a 'Leaf from the MSS. of Fame,' written by me for the *Athenæum* in 1862 (June 21st). His mind was clear to the last, until he passed away gently as in a sleep.

His eyesight, however, failed him considerably, so much that another old naval officer, about ninety, Capt. Clack, R.N., used to read to him the newspapers. He survived his three sons (two in the navy), and has left three unmarried daughters."

MR. JAMES GAIRDNER'S Introduction to the second volume of the Paston Letters is now in the printer's hands, and the volume will appear soon.

THE Committee of Management of the Council of University College have granted the use of two College rooms on the second and fourth Fridays of the sessions during the present year to the "New Shakspeare Society" for its meetings. The first meeting of the new Society will therefore be held at the College on Friday, March 13, at 8 P.M., and after a short statement from the Director of the Society, the opening paper, by Mr. F. G. Fleay, 'On the Application of Metrical Tests to Determine the Authorship and Chronological Succession of Dramatic Writings: Part I. Shakspeare,' will be read. The latest additions to the Vice-Presidents of the Society are the Marquis of Lothian, the Earl of Gosford, Prof. T. Spencer Baynes, of St. Andrews (author of the well-known Shakspeare articles in the *Edinburgh Review*), Prof. C. W. Opzoomer, of Utrecht and Dr. Henry Maudslay. The Society counts already nearly two hundred members. Its first publications are in the press. A branch Society has been formed at Manchester, and the Literary Society of Manchester has granted the use of a room for the meetings of the branch Society.

A SERIES of articles has been commenced in the *Preston Guardian* illustrating the history and antiquities of the northern parts of Lancashire, in which district the *Guardian* circulates. We believe that the writer of these sketches is Mr. W. A. Abram, the editor of the *Blackburn Times*.

AMONG the deaths announced this week is that of Mr. Prince-Smith. An Englishman by birth, he settled in Germany as a teacher of his native language. His writings on economical matters attracted attention; he became naturalized: and took an active part in his latter years in politics.

AN important sequel to the learned work of Don Andrea Casavita, 'I codici e le arti a Mont Cassino,' in which an account is given of the manuscript contents of that important library, has just reached this country in the shape of the prolegomena to the 'Bibliotheca Casinensis,' in which it is proposed to give the series of the manuscripts which are preserved among the archives of that ancient monastery. The work is to appear in parts in the form of imperial quarto. Persons who desire to subscribe for this work, which will form a spicilegium of no ordinary interest, may do so by applying, by letter, to the Abate Luigi Tosti, Badia di Mont Cassino, San-Gennaro, Italy.

LAST month an important sale of books took place in France, at the country seat of Héry. Many of the books had formerly belonged to the celebrated library of the Duc de la Vallière. Among them we may point out, 'Le Romans de l'ainain Voiage de Vie Humaine,' by Guillaume de Guilleville, MS. en vellum, 56*ff.*; 'Le Rommant de la Rose,' Paris, 1531, fol. 11*l.*; 'Les Vigilles de la

Mort du feu Roy Charles Septième,' fol. a. l. n. d., 68*l.*; 'Œuvres de Clement Marot,' Paris, 8vo., 44*l.* 8*s.*; 'L'Oraison de Mars aux Dames de la Court,' par C. Colet, Paris, 1544, 4to., 26*l.* 8*s.*; 'La Fontaine,' Contes et Nouvelles,' Paris, 1762, 8vo., 24*l.*; 'Fables Choïnies,' Paris, 1755-59, 4 vols., 28*l.*; 'Maistre Pierre Pathelin,' Paris (c. 1520), 8vo., 80*l.* 8*s.*; 'Œuvres de M. de Tourneil,' Paris, 1726, 2 vols. 8vo., 40*l.* 8*s.*; 'Extrait ou Recueil des Lais Nouvellement Trouvees,' Paris, 1532, 4to., 28*l.* 8*s.*; 'Voyage et Expedition de Charles le Quint en Afrique,' Paris, 1542, 8vo., 20*l.* 16*s.*, &c.

M. LUZEL, the distinguished Breton poet and scholar, is seeing through the press the second volume of his 'Gwerziou,' popular songs of Lower Brittany. M. Luzel has lately been re-investigating the traditions current among the inhabitants of Morbihan.

SCIENCE

The Great Ice Age, and its Relation to the Antiquity of Man. By James Geikie. (Labister & Co.)

THIS volume is occupied with an examination of two of the most interesting, amongst the many interesting, problems connected with great geological phenomena which are presented to the student of the Earth's mutations, as exhibited by the rocks of the British Islands. The first embraces a systematic account of the Glacial Epoch, with special references to the changes of climate which it indicates; and the second determines, so far as possible, the geological age of those deposits which yield the earliest traces of man in Britain.

It has been a generally received idea, that when man first entered Britain he had to cross the seas which now roll between us and the Continent, and that the changes which have been effected since that time in the physical aspect of our country have been few and unimportant. Recent researches have, however, overturned this hypothesis, and widened our views in regard to the magnitude of the physical changes of which man has been a witness. Mr. Geikie, in this work, unfolds a deeply interesting and a truly romantic history. He shows us that geographical and physical changes of the most stupendous character have taken place. At one time, the British Islands and Northern Europe were enveloped in snow and ice. At another period, this country was well wooded, and inhabited by rude tribes of men and savage animals; these Islands being then united to the Continent. Then the ocean gains upon the dry land, and the British Isles, with the low lands of Northern Europe, are beneath the waters of an Arctic sea, across which floats mighty icebergs and vast fields of ice. Again, says the geologist, "We behold the land rising slowly out of the water, and Britain once more becoming continental and re-peopled. Finally, we follow the working of those physical influences by which, at last, the present order of things is brought about."

It is not possible for us to follow our author through the 500 pages of this work, devoted to a close examination of the evidences which geology has gathered together, and from which he has built up the story of the chequered past. We can only indicate the analytical

system of examination which Mr. James Geikie has most ably carried out.

The superficial formations of Scotland, especially a wide-spread stony clay, known as "Till," first claims his attention; and the manner in which this occurs, and the scratched stones which are found in it, lead to the conclusion that ice was the agent by which it was produced. "Each stone in the till gives evidence of having been subjected to a grinding process. Almost every fragment has been jammed into the bottom of a glacier, and, held firmly in that position, has been grated along the rocky surface underneath, or over a pavement of the tough stony clay itself." All the theories of the formation and the motion of glaciers are examined—the phenomena of Arctic glaciers, and their action upon the rocks over which they move. The origin of icebergs, and the transportation of rock *débris* by them, one after the other, receive a full share of attention. The physical changes which take place in those vast fields of moving ice, and the part which solar heat plays in their formation, their progress, their regelation, and their dissolution, are explained with care. We must, however, state that this is, to us, the least satisfactory portion of this interesting volume. The flow of solids, under the influence of mechanical force, which has been the subject of some fine experiments, appears quite sufficient to explain glacial movement, without the aid of the processes of crushing and re-cementing, of thawing and freezing (regelation), which have been severally brought in to explain the phenomenon. The causes of cosmical changes of climate, both astronomical and geological, are naturally the subjects of consideration; and Mr. Croll's theory, which shows that changes of climate result indirectly from astronomical causes, is, in the main, adopted;—the effects due to the elevation or depression of large tracts of land, and the consequent alteration in atmospheric or oceanic currents being thought to be insufficient to produce the great climatal changes, of which we have evidence, over countries so large as those under consideration.

The post-glacial and the more recent deposits of Scotland form the starting-point for an examination of the superficial deposits of England and Ireland, of Scandinavia, of Switzerland, and of North America. The cave deposits of England and their relation to the two great periods into which archaeologists divide their "stone-age" in the history of man—namely, the Palæolithic, or Old-stone period, and the Neolithic, or New-stone period—advance this remarkable story to the time of the first appearances of man in the British Isles.

There is a great charm in the well-balanced union of cultivated powers of observation and analytical method, with considerable imagination and much poetical feeling, which runs through the pages of this volume. A short quotation from the concluding chapter will show this, and give a favourable example of Mr. James Geikie's style. Having described a period upwards of 200,000 years ago, when the Earth's position in space produced an intensely severe climate over these Islands and a large portion of the Continent, he continues:—

"Ere long this wonderful scene of Arctic sterility passed away. Gradually, the snow and ice melted

and drew back to the mountains, and plants and animals appeared as the climate ameliorated. The mammoth and the woolly-coated rhinoceros roamed in our valleys, the great bear haunted our caves, and pine-trees grew in the south of England; but the seasons were still well marked. . . . Step by step, the climate continued to grow milder, and the difference between the seasons to be less distinctly marked, until eventually something like perpetual summer reigned in Britain. Then it was that the hippopotamus wallowed in our rivers, and the elephant crashed through our forests; then, too, the lion, the tiger, and the hyena became denizens of English caves. Such scenes as these continued for a long time; but, again, the climate began to change. The summers grew less genial, and the winters more severe. Gradually, the southern mammalia disappeared, and were succeeded by Arctic animals. . . . Once more the confluent glaciers overflowed the land, and desolation and sterility were everywhere. . . . We cannot yet say how often such alterations of cold and warm periods were repeated; nor can we be sure that palæolithic man lived in Britain during the earlier warm intervals of the Glacial epoch. But since his implements are met with at the very bottom of the very oldest palæolithic deposits, and since we know that the animals with which he was certainly contemporaneous, did occupy Britain in early inter-glacial ages, and even in times anterior to the Glacial Epoch itself, it is in the highest degree likely that man arrived here as early, at least, as the mammoth and the hippopotamus."

Such is the remarkable story of one period of the Earth's mutations, and that period beyond all others the most interesting, since it belongs to the time when man first planted his foot upon this British land. We have indicated but imperfectly the philosophical spirit which marks every step of the inquiry into the wonders of this "Great Ice Age," and we strongly recommend the volume to all who are prepared to read thoughtfully, and weigh the evidences of truth carefully, in the assurance of finding that there are, indeed, "Sermons in Stones."

The drawings and maps which accompany this volume are well executed, and will greatly aid the reader in following our author through the argument which he has so well sustained.

DR. LIVINGSTONE.

Trinity, Feb. 7, 1874.

I LEAVE to others the painful task of commenting upon the life and labours of the greatest African traveller known to history, and I trust that the two Expeditions, Eastern and Western, led by our gallant countrymen will not be allowed to suffer from his premature death. They cannot, and to say, discover Dr. Livingstone, but they are both doing good service to geography, and want of supplies would be simply fatal to them.

I confess myself unable to understand the accepted report of the lamented explorer's last wanderings; how, going eastward, and crossing the Chambeze (east), he could have traversed the Lupula (west), and yet have died in Lobise (again east). But leaving this garbled account to future explanation, I would offer a few remarks upon his crowning labours.

This is the third time that the heroic Scotchman has passed between the Tanganyika and the Nyanza (Kilwa) Lakes. The first was in February, 1867, when, after rounding the latter, he marched upon the southern end of the former, and discovered the projection which he has called Liemba. The second was in the middle of the same year, when he returned from Liemba, and struck the Moero water. The third was in 1872, when, after parting from Mr. Stanley, he passed from Unyanyambe to Lake Bangweolo or Bemba (Bembe?).

It becomes necessary to insist upon this fact. A lately published volume, which honours me

by introducing my name amongst distinguished African travellers, has evidently been compiled without consulting anything that I wrote upon the Expedition of 1866-69. A reviewer of my last publication determines that Dr. Livingstone never passed between Lakes Tanganyika and Nyanza. May I be permitted to remind these gentlemen of Dr. Johnson's counsel to authors, viz., that it is generally advisable to read before you write.

R. F. BURTON, F.R.G.S.

'ANIMAL LOCOMOTION.'

In the cause alike of science and truth, I am desirous of saying a few words in reply to a notice of the above work which appeared in the *Athenæum* of January 31st, 1874.

In the notice referred to, it is stated "that it would have been fortunate if this work had never appeared, as it calls for a fresh discussion of the question as to the nature of flight and the history of the discovery of the correct explanation of its mechanism, a subject which does but little credit to British science, and must raise ill feeling on the other side of the Channel. . . . In 1867, Dr. Pettigrew gave a lecture at the Royal Institution, and published a Memoir in the *Transactions of the Linnean Society*, 'On the Mechanism of Flight.' On a single page, and nowhere else in that memoir, the movements of the anterior and posterior margins of the wing of a bat, bird, or insect in flight, are said to be 'represented with a considerable degree of accuracy by a figure-of-8 laid horizontally,' thus ∞ , four arrows, in the original figure, being placed, one by the side of each of the horizontal portions of the loops of the 8, all directed to the right. 'In this diagram, the course pursued by the anterior or thick margin of the pinion during extension is indicated by the thicker portion of the figure, that pursued by the posterior, or thin margin, by the thinner portion. These conditions . . . are reversed during flexion; from which it is evident that the figure-of-8 refers only to the twisting or rotation of the wing on its long axis, and not to the movement of the axis itself, or to the wing as a whole.'

Your readers will judge for themselves. I confine myself to a statement of facts. It is conceded by the writer of the notice, that in 1867, I delivered a lecture, and published a Memoir in the *Transactions of the Linnean Society*, and that in the memoir, the anterior and posterior margins of the wing of the insect, bat, and bird are described and delineated as making figure-of-8 movements. This is quite true.

It is further stated, "that on a single page, and nowhere else in that Memoir" those movements are referred to. This is wholly untrue. It so happens that the movements in question are described, not on one page, but on a great many pages, viz., at pages 225, 226, 228, 231, 232, 233, 249, 255, 266, 269, 273, 274, and 275. The movements are also figured at page 233 (diagrams 5 and 6); page 249 (Figs. 14, 15, and 16); and at Plate XV. (Figs. 58, 59, 61, 73, 74 and 75). In short, the task which I set myself in the Memoir in question was to show that the wing was a screw *structurally*, or when at rest, and that it was a screw *functionally*, or when moving. I described and delineated not only the margins of the wing as making figure-of-8 curves, but also the body and tip of the wing (*vide* diagrams 5, 6, 14, 15 and 16, and Figs. 58, 59, 61, 73, 74 and 75). That I was perfectly aware that not only the margins, but also the body and tip of the wing, made figure-of-8 curves, will be evident from the following passages:—

"The figure-of-8 action of the wing" (I here speak of the whole wing and not of its margins) "explains how an insect or bird may fix itself in the air, the backward and forward reciprocating action of the pinion affording support, but no propulsion. In these instances the backward and forward strokes are made to counterbalance each other," (p. 233). . . . "The down and up strokes, as will be seen from this account, cross each other," (p. 225). . . . "Although the figure-of-8 represents, with considerable fidelity, the twisting of

the wing upon its axis, during extension and flexion, when the insect is playing its wings before an object, or still better when it is artificially fixed, it is otherwise when the down stroke is added, and the insect is fairly on the wing and progressing rapidly. In this case, the wing in virtue of its being carried forward by the body in motion, describes a spiral or undulating course" (p. 233, diag. 6, Plate xv., figs. 58, 59 and 61). . . . "The wings, while they are describing the wave-tracks during the down and up strokes, are in addition rotating upon their long axes" (p. 266). In fact the rotation of the wings upon their long axes when they rise and fall, necessitates the twisting and untwisting, or figure-of-8 action of the margins of the wings, and this latter necessitates the figure-of-8 action of the whole wings in the act of flight. From these and other passages, which I could adduce in plenty from the Memoir quoted, it will be abundantly evident that in the year 1867 I described and delineated the following points:—

First. That the margins of the wing describe figure-of-8 curves during flexion and extension.

Second. That the whole wing describes figure-of-8 curves when it is made to vibrate, if the animal be fixed.

Third. That the whole wing describes a waved track when it is made to vibrate, if the animal is advancing as in forward flight.

These are facts which any one can verify for himself. I send a copy of the Memoir in corroboration.

These points having been clearly established by me in 1867, it is not a little amusing to find the reviewer stating that their discovery is due to Prof. Marey, who did not write till 1869.

The reviewer's statement is the more remarkable, as he is quite aware that the French Academy of Sciences recognized my claim to priority in the discovery of those figure-of-8 movements, and that Prof. Marey wrote a letter to the Academy admitting the claim.

The following is from the letter in question:—

"J'ai constaté qu'effectivement M. Pettigrew a vu avant moi, et représenté dans son Mémoire, la forme en 8 du parcours, de l'aile de l'insecte: que la méthode optique à laquelle j'avais recouru est à peu près identique à la sienne. . . . Je m'empresse de satisfaire à cette demande légitime, et je laisse entièrement la priorité sur moi, à M. Pettigrew relativement à la question ainsi restreinte." (*Comptes Rendus*, May 16, 1870, p. 1093.)

In the face of this positive information, known widely on the Continent, in America, and in Britain, your reviewer asserts that I only discovered that the margins of the wing made figure-of-8 movements, and that it remained for Prof. Marey to discover that the whole wing made figure-of-8 movements; and that, consequently, the discovery of the true principle of flight is due to Prof. Marey, and not to me.

The foregoing will, I hope, show, once and for all, that the discovery of the figure-of-8 and wave movements made by the wing in stationary and progressive flight, whatever may be its value, is wholly mine. I therefore do no injustice to Prof. Marey. On the contrary, Prof. Marey does grave injustice to me; for (having admitted, as he did to the French Academy, that the figure-of-8 movements were first described and delineated by me) he now, according to your reviewer, insinuates that our theories (although in the main identical) are radically distinct.

With regard to the reviewer's statement that the arrows in my figure-of-8, representing the curves made by the wing during extension and flexion are wrongly placed, I beg to assure him he is in error. I beg further to assure him (notwithstanding his point of exclamation) that the under surface of the wing invariably looks downwards and forward, both during the down and up strokes. It is in this way that the wing acts as a kite, both when it rises and falls; the wing, when it is vibrating, having virtually no slip. This is a matter of experiment. If a properly constructed artificial wing be made to strike downwards, it invariably

makes a downward and forward curve. If, again, it be made to strike upwards, it makes an upward and forward curve. These curves, when united, form a waved track, and this track represents that described by the body and tip of the wing in space in progressive flight. The under surface of the wing never strikes downwards and backwards in horizontal or upward flight. This only happens when the bird is everted and flying downwards.

I hope I have said enough to show that Britain has no cause to be ashamed of her science. As far as I am concerned, I am content to leave the matter wholly in the hands of my countrymen. When these facts are fully known, as I hope they will be through your columns, I not only expect their forbearance, but even their sympathy and support. The book, the publication of which the reviewer regards as a misfortune, has been translated into French, and is being translated into German, and I feel confident that on the Continent, if not at home, and in the future, if not in the present, the true discoverer will be recognized.

J. BRILL PETTIGREW, M.D., F.R.S.

* * Dr. Pettigrew quotes short sentences from his 1867 Memoir, which, when removed from their context, may seem to bear a different interpretation from what was evidently intended when they were written. That in that Memoir the movement of the wing in space is not once compared to a figure-of-8, anyone who reads it carefully can convince himself. But, what is more, in one place at least it is there compared to quite a different figure in a most unmistakable manner, for, in pp. 273 and 274, the following description occurs of a drawing which represents a common blow-fly buzzing:—

"Fig. 58. Blur or impression produced on the eye by the rapid oscillation of the wing of the blow-fly, when the insect is fixed. Seen from above. This figure represents the rotating of the wing on its long axis, and the double cone which it forms during its ascent and descent. Of the cones referred to, that marked *a* presents a convex surface, and is caused by the pinion rotating on its long axis in a direction from above downwards, and from behind forwards, as in the beginning of the down stroke (compare with *a*, of diagram 6, p. 233); the other (*a'*) presents a concave surface, occasioned by the rotating of the wing in an opposite direction, as seen towards the termination of the down stroke (compare with *d*, of diagram 6, p. 233). The wing, therefore, during its descent, describes a twisting, sinuous, or wave-like track, which is differently, but equally faithfully, represented at *a* & *a'* of fig. 59. The track described by the wing, or, what is the same, the blur or impression produced on the eye by its continuous and rapid action, is, in fact, spiral in its nature; and if the space traversed by the wing were represented by a solid, it would take the form of the blade of a screw-propeller, as shown at *ca*, *da*, of fig. 52."—*Trans. Linn. Soc.*, Vol. xxvi., pp. 273 and 274.

The last two sentences in this quotation set the question at rest for ever. If Dr. Pettigrew had, at the time he wrote, known that the wings moved in a figure-of-8, he would never have said that they described a wave-like track, which M. Marey has shown they do not; and it is worthy of note that in his new work on 'Animal Locomotion,' he has re-introduced the above-described drawing, with the following very different explanation:—"To show right wing of blue-bottle fly rotating on its anterior margin, and twisting to form double or figure-of-8 curves." Consequently M. Marey's theory has caused Dr. Pettigrew to modify his ideas as to the movements of the wing in flight.

By an oversight it is stated in the review that the figure-of-8 movement of the margins of the wing is only referred to on one page of the 1867 Memoir (p. 233); it is, however, also mentioned on p. 225, but not on any of the others which are referred to in Dr. Pettigrew's letter. How Dr. Pettigrew can make the statement which he encloses in brackets in the first sentence of the sixth paragraph of his letter, we are at a loss to conceive.

ZOOLOGICAL NOTES.

THE pamphlet just issued by Prof. Ernst Haeckel, entitled 'Die Gastraea Theorie,' marks an epoch in the progress of our knowledge of the laws of development. The embryological investigations of the last few years, especially those of Kowalewsky and of Haeckel himself, have resulted in showing that the whole animal kingdom above the Protozoa have descended from a simple sac-like form as ancestor, whose body-wall, consisting simply of an ectodermal and an endodermal layer of cells, encloses a space, the primitive stomach. This ancestral form constantly shows itself in the development of the most diverse types—polyps, sponges, worms, arthropods, molluscs, and vertebrates. The ancestor which possessed this form Haeckel names a *Gastraea*. All the higher animals are, consequently, *Gastraeans*; and though they develop into much more complicated structures than the sac-like *Gastraea*, yet often exhibit a *Gastrula* condition in the course of their progress from the egg to the adult form. In the present memoir, Prof. Haeckel follows out other questions as to the muscular layers which develop in the higher *Gastraeans* between endoderm and exoderm, and the blood-lymph space or "coelom," which also makes its appearance in this position. The classification of animals on the basis of these important facts of development is attempted in detail, as well as an enumeration of the tissues of the organism according to the mode of their development.

Mr. Ray Lankester is cited by Prof. Haeckel as having simultaneously with, but independently of, himself arrived at general views of the same description, which were published in the *Annals of Natural History*, May, 1873. Prof. Haeckel's splendidly illustrated monograph of the Calcareous Sponges published at the end of 1873, contained his first sketch of the *Gastraea* theory. The present pamphlet is illustrated by a diagrammatic plate of the *Gastrula* and the various dispositions of the subsequently developed "layers" of the organism as exhibited in transverse sections. The work will shortly be translated in the *Quarterly Journal of Microscopical Science*.

Prof. Morse, of Bowdoin College, U.S.A., has been doing some very valuable work in the development of the Brachiopoda. He has already made known a part of some interesting observations on *Lingula pyramidalis*, to collect which he made a long journey on the American coast. The complete account of this investigation is looked for with much interest, since, with the exception of Semper, no naturalist but Prof. Morse has had the opportunity of studying *Lingula* in a living and fresh condition. Spirit specimens are very unsatisfactory in the case of these delicate organisms. Prof. Morse has, however, concluded another piece of work relating to the Brachiopoda, or "Spirobranchia," as they would be better termed. He has given a very full account of the development from the egg of *Terebratulina*, in two memoirs published by the Boston Society of Natural History. He establishes, in the first place, that the embryo is segmented like an Annelid, as Lacaze Duthiers found to be the case with *Thecidium*. He then shows how the embryo attaches itself, and that the mantle-fold develops like a two-lipped cup, secreting the two valves of the shell; whilst the peduncle grows to a great length, giving the embryo the appearance of a stalked Polyzoon. And, indeed, as Prof. Morse most rightly urges, there is altogether the closest agreement in the structure of the young *Terebratulina* and such a Polyzoon as *Pedicellina*. The spiral arms of *Terebratulina* begin as half-a-dozen or more movable ciliated tentacular processes, surrounding the mouth, and not to be distinguished from the "lophophore" of a Polyzoon, whilst the arrangements of the viscera are identical in the two cases. We cannot agree with the author's suggestion to classify the Brachiopoda with chetoporous Annelids, but hold both Brachiopoda and Polyzoa as degraded groups of the Molluscan stock.

Prof. Morse is so energetic and able an observer

that we may venture to urge one failure against him, in the hope that he may remedy it. He does not use high powers of the microscope, nor attempt the questions of histogenesis, the metamorphoses of the embryo-cells. If he would train himself for this kind of observation, his excellent researches would have a greatly-increased value.

Those who are interested in any way in the general comparative anatomy of the muscles of the Vertebrata—and there are many in England who have taken up this branch of study very earnestly—cannot omit to thoroughly master the excellent memoir by Max Fürbringer in the third part of Vol. VII. of the *Jenaische Zeitschrift*, published at Leipzig by Engelmann, 1873. The first part of this memoir, entitled 'Zur vergleichenden Anatomie der Schultermuskeln,' gives a reference to the labours of Cuvier, Meckel, Owen, Rudinger, Parker, Rolleston, Humphry, Mivart, and proceeds to the consideration of the muscles of the shoulder-girdle in the case of *Salamandra maculata* and of *Rana esculenta*, after laying down the following general principle:—"In the comparison of the shoulder-muscles in the different classes of Vertebrates there are the following points of moment: the position of the muscles in relation to the bones (origin and insertion); the position in relation to adjacent soft parts—other muscles and nerves; and, lastly, the mode of innervation by particular nerves. All three points must be weighed together; one of the three alone cannot be regarded as sufficient to determine a homology." Credit is given to Prof. Rolleston, of Oxford, for having been the first to apply the test of innervation to the questions of muscular homology. Some beautifully-executed plates of most minute dissections illustrate this memoir, which is distinctly a "path-breaking" one. Dr. Fürbringer is the exponent of the views of Prof. Carl Gegenbaur, in whose laboratory these researches have been made, and under whose direction the present memoir (the first of a series) has been drawn up. The work is not that of a hurried practitioner or medical-school lecturer, who has snatched a few moments to rapidly dissect something and write on it, whether he find anything worth recording or not. It has been the author's constant occupation and theme of study, with no interruptions, no harassing teaching duties, during more than two years; during which he has been aided with advice, discussion, and direction by the most learned and "genial" of living zoologists.

There are two recent zoological publications in England which deserve special notice. Prof. Owen's memoir on the American King Crab (*Limulus*), in the *Linnean Transactions* just issued, is an exceedingly useful paper at the moment when Dohrn, Van Beneden, and others are occupied in disputing over its affinities. We value especially Prof. Owen's clear drawings of the nervous system and of the great vascular trunks. Our veteran anatomist shows that the second and third pairs of appendages, as well as the eyes and first pair of claws, are supplied with nerves from the anterior half of the pharyngeal nerve-circle. The fact is, that in *Limulus* what becomes the cephalic ganglion in other Arthropods of a more specialized type has not become concentrated. The nerve ganglia are in *Limulus* "caught," as it were, in the act of travelling up the pharyngeal commissures in order to concentrate at a cerebral superoesophageal ganglion, which they do to the number of three pairs in the normal Crustacea and Insects. Prof. Owen does not like to rank the *Limuli* and their fossil allies, the Pterygoti, with the Scorpions and Spiders (Arachnida), nor yet to remove them from the Crustacea and erect them as an independent group of Arthropods. He, at the same time, substantially admits all that has ever been contended for in this direction, namely, that the Pencilopoda (*Limulus*, &c.) developed from the Crustacean stock, at a time antecedent to the acquisition by the members of that stock of the characters which to-day mark them. The series of annelocant forms between *Limulus* and the Silurian *Slimonia* is glanced at by Prof. Owen with the approval of a

confirmed adherent of the evolution-hypothesis. Nevertheless, he is careful at the close of his memoir to declare his disbelief in the efficiency of "struggle for existence" as an explanation of evolution; and re-asserts his faith in a "secondary cause or law," which he considers to be "the deep and pregnant principle in Philosophy," evolved in his own researches on the General Analogies and Archetype of the Vertebrate Skeleton.

The second English publication alluded to is that of Dr. Carmichael Mcintosh, on the 'British Nemertean,' issued by the Ray Society. Dr. Mcintosh is medical superintendent of the Murthley Lunatic Asylum in Perthshire, was formerly a distinguished student in Goodair's class, and is well known for his conscientious, detailed, and high-class work in the anatomy of the Invertebrata. Since the end of 1869, the work, now at last published, has been waiting for the convenience of those tyrants of publishing naturalists, "the artists." Dr. Mcintosh may, however, be congratulated on the beauty of the finely-coloured quarto plates, which reproduce with so much accuracy the admirable drawings of his fellow-worker, now, most unhappily, lost to him and to science. The anatomy of this obscure but very important class of marine worms has been treated of in an earlier memoir by the author, published in the *Transactions of the Royal Society of Edinburgh*. In the present work a full history of the literature concerning them is given, and enlarged drawings of their graceful and often beautifully-coloured forms. The subscribers to the Ray Society have secured a very splendid volume for the present year, and it is to be hoped that Dr. Mcintosh will be enabled to produce the succeeding parts of his invaluable researches on the British marine worms with the least possible delay. It is not too much to say that the present work, with its anatomical forerunner, places Dr. Mcintosh in the very highest rank of living naturalists.

The continuation of the German yearly record of progress in Anatomical and Physiological Science, which used to appear in connexion with Henle's and Pfeiffer's *Journal*, has now been published (1873) as a bulky octavo volume. It contains a most extensive analysis of the work published in these sciences during the year 1872 in the various European and American journals, including Slavonic, Scandinavian, and Dutch literature. Moreover, the embryological part (in many respects the most valuable), which is divided into sections, corresponding to each of the great types of the Animal Kingdom, comprises the literature of the year 1871 as well as of 1872; the former having been omitted in the last issue of Henle's and Pfeiffer's *Bericht*. It may, perhaps, be allowable for us to point out to naturalists that this work cannot possibly be highly remunerative to the numerous eminent students of zoological science who have undertaken to write its various sections. It is something of the nature of a duty for German-reading naturalists, anatomists, and physiologists to support (by purchasing it) this excellent year-book.

METEOROLOGICAL NOTES.

M. BECQUEREL presented to the Académie des Sciences, on the 19th of January, in his own name, and that of his son, M. Edmond Becquerel, a new memoir upon the temperatures found by them in the Jardin des Plantes, with the electric-thermometer, from the surface of the soil to the depth of 36 mètres, during the meteorological year, from the 1st of December, 1872, to the 1st of December, 1873. The tables given are of considerable interest, showing as they do the influences of different conditions of the surface upon the subterranean temperature, and the variations of temperature due to the circumstances which affect the radiations from the surface.

Prof. H. Mohn, of Christiania, communicated to the Scottish Meteorological Society a paper, 'On Certain Effects of Currents on the Temperature of Sea and Air.' As explaining certain climatological peculiarities, this communication was

of some importance. The results of the very extensive investigations made by Prof. Mohn are as follows:—

1. That the surface of the sea in currents in narrow sounds, in summer, is colder than in neighbouring places, where there is a wider sheet of water.

2. That an effect of the reverse kind takes place in winter, but in a much smaller degree.

3. That both effects together diminish the yearly range of the temperature of the surface of the sea.

4. That these circumstances influence the temperature of the air in the same direction at such places, and that hereby a part of the anomalous, strongly-marked oceanic character which places in such situations exhibit is accounted for.

The Quarterly Weather Reports of the Meteorological Office for October—December, 1872, and January—March, 1873, are published. The former Report has a special Appendix, giving the results of the discussion of four years' anemometrical observations at Bermuda. It gives also the rainfall for the whole year (1872), as observed at the seven meteorological stations, at nineteen telegraphic reporting stations, and from nine extra stations. The greatest total fall of rain was at Valencia—68.16 inches; the lowest being at Kew, 28.15. The greatest number of rainy days were at Stonyhurst—302; the smallest number of rainy days at Kew—194. The quarter's report for 1873 contains nothing requiring especial notice, except the great excess of temperature at the beginning of January, which was succeeded by a defect at the end of the month, lasting nearly to the 1st of March.

M. V. Raulin publishes, in the *Comptes Rendus Hebdomadaires des Séances de l'Académie des Sciences*, a paper 'Sur le Régime Pluvial de la Zone Torride, dans le Bassin de l'Océan Atlantique.' His observations lead him to divide the year into two equal parts—from April to September, and from October to March. In the interior of tropical America, the largest amount of rain falls during the hot months; while in the regions near the coast, the cold months are the wettest. Observations have been, indeed, made in all the French colonies in America, Africa, and Asia, and this difference has always been found to exist; and from the observations made in the three great oceans, similar opposition has been found. In the basin of the Atlantic Ocean, a similar opposition prevails. To the west, in America, between Mexico, Central America, Venezuela, and the West Indies to the north; and New Granada, Guiana, and Brazil to the south. To the east, in Africa, between Senegambia and the Cape de Verd Islands to the north; and Guinea and the Ascension Isles and St. Helena to the south. Mexico and Central America form a barrier, more or less elevated, between the Atlantic and the Pacific Oceans, on which the rainfall occurs in the summer. It is the same at Vera Cruz, on the coast; but at Talasco, Belize, and Aspinwall, the maximum of rain does not fall until October. In the Greater Antilles, between the tropics and 18° north, the most rainy months are in the summer; while in the Lesser Antilles the greatest rainfall is in September or October. In Guiana those months are the driest which are the most rainy in the West Indies. M. Raulin gives the results of an extensive series of observations from other places, all going to show that similar states of opposition prevail; the rainy months in certain localities being regularly the dry ones in others.

The *Bulletin de l'Académie Royale de Belgique*, No. 10, contains a note by M. van Rossumberghe, 'On a System of Universal Meteorography.' A meteorograph connected with an electrical arrangement, which is described and figured, has been in use for several months at Ostend. It registers at once barometric, thermometric, and anemometric observations; and hygrometric and magnetic records are to be added to it.

SOCIETIES.

ROYAL.—Feb. 5.—The President in the chair.—The following papers were read: 'On the Anatomy and Habits of the Genus *Phronima* (Latr.)' by Mr. J. D. Macdonald.—'On a Self-recording Method of Measuring the Intensity of the Chemical Action of Total Daylight,' by Prof. Roscoe, and 'Contributions to the History of Explosive Agents,' Second Memoir, by Mr. F. A. Abel.

GEOGRAPHICAL.—Feb. 9.—The Right Hon. Sir Bartle Frere, K.C.B., President, in the chair.—The following Fellows were elected: Capt. P. C. H. Clarke, Lieut-General R. F. Copland-Crawford, Capt. T. W. Goff, Hon. R. H. Manners-Sutton, Col. F. Tighe, Rev. J. Davis, Messrs. C. G. Barclay, J. Bray, S. Bristow, J. B. Brown, A. Folkard, H. C. Forde, W. T. Hunt, M. F. Keller, G. Knowles, C. R. Marten, W. F. Scholfield, and R. Stewart.—The paper was, 'A Journey Outside the Great Wall of China,' by Dr. S. W. Bushell. The route taken was north-westerly through inner Mongolia to Kalgan, and thence north-easterly to Dolonnor (a large town whose exact position was previously unknown), and Shang-tu, the old northern capital of the Yuan dynasty, described in glowing terms by Marco Polo. The ruins of Shang-tu, built by the famous Kublai-Khan, were identified by the existence of a marble tablet, with an inscription of the thirteenth century. It is the place referred to by Coleridge in the lines—

In Xanadu did Kublai Khan
A stately pleasure dome decree, &c.

The author found the site a complete desert, overgrown with rank weeds and grass, the abode of foxes and owls, which prey on the numerous prairie-rats and partridges. The walls of the city, built of earth, faced with unhewn stone and brick, are still standing, but are more or less dilapidated, and the enclosed space is strewn with blocks of marble and other remains of large temples and palaces; while broken lions, dragons, and the remains of other carved monuments, lie about in every direction, half hidden by the thick and tangled overgrowth. From Shang-tu the author travelled south-easterly, past the great enclosed park called the Imperial hunting-grounds, to the city of Jehol, and thence to Pekin.—A second paper was read, by Mr. G. Phillips, entitled 'Notices of Southern Mangi.'

GEOLOGICAL.—Feb. 4.—The Duke of Argyll, President, in the chair.—Messrs. T. Stevenson, H. Fisher, M. Delmar, and J. D. Kendall, Corporal W. Parsons, R.E., and Col. W. Boyle, were elected Fellows.—The following communications were read: 'The Physical History of the Valley of the Rhine,' by Prof. A. C. Ramsay, and 'On the Correspondence between some Areas of Apparent Upheaval and the Thickening of Subjacent Beds,' by Mr. W. Topley.

SOCIETY OF ANTIQUARIES.—Feb. 5.—C. S. Percival, Esq., V.P., in the chair.—Mr. J. M. Foster exhibited and presented a curious—and in this country, probably, unique—manuscript, in the Ahom character, from Upper Assam, India.—Mr. A. W. Franks exhibited a fine specimen of those brass (so-called) alms dishes, about the origin of which so much uncertainty exists—some antiquaries supposing they were made at Dinant, in the Low Countries, while others consider them a product of Nuremberg art or industry. The present example bore a date, *scil.* 1457. Mr. Franks also communicated an account of some Roman remains, from the neighbourhood of Derby, and exhibited two fragments of pottery, one of which was remarkable as a specimen of Roman glazed ware, and the other as containing a name unknown in the lists of Roman potters, *scil.* Samogenna.—Mr. Franks also exhibited a drawing of a reindeer, as figured on a piece of horn of that animal, recently found in Switzerland.—Mr. W. M. Wylie gave an account of a Roman monument at Wiesbaden, in honour of the *Dea Matres*.—Major Heales exhibited rubbings of brasses from Lübeck and Cracow.

ARCHÆOLOGICAL INSTITUTE.—Feb. 6.—Sir S. D. Scott, Bart., V.P., in the chair.—Mr. E. B. Ferry read a memoir 'On Ashington Church, near Rochford, Essex,' in which are some remains of the original structure of the eleventh century.—Mr. Burt read 'Notes on a Contemporaneous Copy of the Convention for the Surrender of Rennes, the Capital of Brittany, to the Army of Henry, Duke of Lancaster, 1st July, 1357,' which has been lately found among the muniments of the Dean and Chapter of Lincoln. The document was exhibited.—Sir E. Smirke sent an original Proclamation of Charles the First, with a concurrent version in the Cornish language, dated at Sudeley, 10th of September, 1643, upon which Sir J. Maclean made some observations.—Sir J. Maclean exhibited a silver flaggee patch-box, believed to have belonged to Charles the Second, having his portrait in enamel in the centre, surrounded with flowers, on the reverse C.R. crowned, in wreath; a fine specimen of a book watch in gilt case, richly ornamented; a châtelaïne, in ormolu, of the time of Charles the First, formerly the property of Col. Armstrong, and said to have been presented to one of his family by Queen Henrietta Maria; four early silver watches, one having the maker's name, "Delaporte," of Delft, another that of "D. Threlkeld," Newcastle.—Mr. J. F. Nicholls, of the Bristol City Library, sent a gold ring, lately found on the "battle-field" at Winterbourne, Gloucester, by a man ploughing. The site was near the spot where, some forty years since, a jar full of gold coins was found, and quietly appropriated by the finder. It is near the well-known earthwork of "Bury Hill," and surrounded by evidences of early occupation. The ring is in excellent condition, the gold very pure, but the workmanship rude, being of the Carolingian epoch, when the traditions of the goldsmith's work of the Lower Empire were still traceable among semi-barbaric influences. It is formed of a flat band of gold, beaten out at the ends, overlapped, and rudely joined to produce a large oval bezel, which contains an onyx polished merely *en cabochon*, the surrounding rim being ornamented with a ribbon of gold, fluted perpendicularly, with small pellets along the edge; on the shoulders also are pellets of gold; a rude pattern is pricked on the hoop. The work does not appear to be English, but is in the style of the Gallic goldsmiths.—Mr. Fortnum sent wax impressions of a remarkable finger-ring of the Early Christian period, lately found in the south of France, and acquired by Baron Davillier, of Paris.—Dr. Keller, of Zurich, sent eight photographs of figures of the Roman period, lately found in Switzerland, and copy of a drawing of a reindeer, found on a horn of that animal in a bone cave near Schaffhausen.—The Rev. J. F. Russell brought a late sixteenth-century specimen of the "Portrait of Our Lord," of the series supposed to be taken from the Emerald Vernicle, in the Vatican.—Mr. Corbet sent a small roundel, found on the shores of Loch Fannie, N.B.

ZOOLOGICAL.—Feb. 3.—Dr. E. Hamilton, V.P., in the chair.—The Secretary read a Report on the additions that had been made to the Society's Menagerie during the month of January, amongst which were specially noticed a female Water-Deer (*Hydropotes inermis*), a pair of Pink-headed Ducks (*Anas coryphyllacea*), and a Dusky Monkey (*Semnopithecus obscurus*), acquired by purchase, and two Vulturine Guinea-fowls (*Numida vulturina*), presented by Dr. J. Kirk.—An extract was read from a letter addressed to the Secretary by Mr. L. M. L. Albertis, containing an account of a new species of Kangaroo, of which he had lately obtained a living specimen from New Guinea, and which he had proposed to call *Halmaturus luctuosus*.—Letters and communications were read: from Dr. Cobbold, being the second part of a series of papers, entitled 'Notes on the Entozoa,'—by Mr. Garrod, on a new classification of Birds, founded mainly on the disposition of their muscles and other soft parts. The five muscles which he had observed to vary most were the

ambiens, the femoro-caudal, the accessory femoro-caudal, the semi-tendinosus, and the accessory semi-tendinosus. After stating which of these are present or absent in the different families of birds, he showed that the presence or absence of the ambiens muscle is so intimately correlated with other characters, that a division of the whole class into Homalagonati and Anomalagonoti, depending on that peculiarity, would stand the test of much criticism. The Homalagonatous birds were divided into the Galliformes, the Anseriformes, the Ciconiiformes, and the Charadriiformes; the Anomalagonatous into the Passeriformes, the Piciformes and the Cypseliformes. Among the most important changes proposed or substantiated were the placing *Serpentarius* and *Cariacus* with the *Otididae*, the *Cypselidae* with the *Trochilidae*, and the *Muscophagidae* among the *Galliformes*.

CHEMICAL.—Feb. 5.—Prof. Odling, President, in the chair.—'A Preliminary Notice on the Action of Benzyl Chloride on the Camphor of the Lauraceæ (*Laurus camphora*),' by Dr. D. Tommasi, was read by the Secretary.—Dr. C. R. A. Wright had a paper, 'On the Isomeric Terpenes and their Derivatives, Part III., on the Essential Oils of Wormwood and Citronella,' being a detailed account of his experiments on these substances, a preliminary notice of which was communicated to the Society some time since.—The other communications were, 'A Preliminary Notice on the Perbromates,' by M. M. Pattison Muir, and 'On the Coals from Cape Breton, their Cokes and Ashes, with some Comparative Analyses,' by Dr. H. How, the latter paper giving the amount of coke produced by slow and quick coking, from the main seam coal of Sydney Mine, Nova Scotia, and the Lingan Coal, also analyses of the ashes left by these coals.

PHILOLOGICAL.—Feb. 6.—A. J. Ellis, Esq., President, in the chair.—Col. Sir A. B. Kemball was elected a Member.—The papers read were 'English Etymologies,' by Mr. H. Wedgwood:—*Lay-Figure*, from the Dutch *lesman=ledeman*, a jointed image, from *Ledi* or *lid*, a joint, pl. *Leden*; "with a *wasion*" (ill luck), from O.E. *wasian*, the waning of the moon, supposed to be an unlucky season; *lawn*, fine transparent linen, from Norse and Sw. *glansa*, to shine or peep through, with the loss of *g*, as in *glam*, *learn*, &c.; *badger*, the animal, a diminutive from *bladier*, a corn-dealer, as Herriek, in his 'King Oberon's Palace,' shows that the badger was supposed to store up its food; *fibuster*, from Fr. *fibustier*, which word Oermelin, himself a baccanor, says came "du mot Anglois *fibuster*," a mere corruption of "free-booster"; *bully*, originally a "mate, companion," with no bad meaning, from M.H.G. *buolo*, brother, spouse, dear friend: the bad sense of G. *bulle*, Du. *boel*, our *bully*, is later.—A Notice of M. Gaston Paris's edition of the "Vis de St. Alexis," by Mr. H. Nicol, an account of the critical methods pursued by M. G. Paris in the classification of his MSS., and the formation of his text, which Mr. Nicol considered as a model, in nearly all points, for Early English and other editors to work by.—'On Yorkshire Sheep-scoring,' by Mr. A. J. Ellis, President.

INSTITUTION OF CIVIL ENGINEERS.—Feb. 10.—T. E. Harrison, Esq., President, in the chair.—The paper read was, 'On the Construction of Harbour and Marine Works with artificial blocks of large size,' by Mr. B. B. Stoney.

SOCIETY OF BIBLICAL ARCHÆOLOGY.—Feb. 3.—Sir H. Rawlinson, K.C.B., D.C.L., F.R.S., in the chair.—The following paper was read for the author by Mr. E. Cull: 'On the Astronomy of the Assyrians, with Translations from the Cuneiform Inscriptions,' by the Rev. A. H. Sayce, M.A.

MEETINGS FOR THE ENSUING WEEK.

- Mon. London Institution, 4.—'Development of Civilization,' Mr. E. B. Tylor.
- Royal Academy, 8.—'Sculpture,' Mr. H. Wootton.
- Society of Arts, 8.—'Chemistry of Brewing,' Lecture V.—'Fermentation (Yeast),' Dr. G. Graham (Center Lecture).
- Surrey, 8.—'Half-acre Oak Woods of Sussex,' Mr. E. W. Cutton.
- Victoria Institute, 8.—'Brixham Cavern, and its Testimony to the Antiquity of Man announced.'

production of Mr. J. H. Robinson's plate, after Mulready's 'The Wolf and the Lamb.' It was published in 1825, and, Mulready generously giving up whatever profits might have accrued to himself had he published such a print from his own picture, the result was a net profit to the Fund of about 1,000*l*. The same expedient was tried again ten years after and with the same object, the subject of the plate being the 'Pleiades,' after a picture by H. Howard, R.A. That venture, however, from a variety of causes, came to no good end. In acknowledgment of his services to the Fund, 143 members presented to Pye a handsome silver vase, with an appropriate testimonial. This was in May, 1830, and was mentioned in our columns at the time. Pye had a way of throwing himself heart and soul into the management of everything he took in hand, and the former of these experiments undoubtedly owed its success to him. He had nothing to do with the second experiment. With characteristic ardour, and, it must be admitted, with an unwise acerbity which went no little way towards temporarily defeating his ends, Pye gave his whole energies to procuring what he considered essential reforms in the constitution and conduct of the Royal Academy, and for that purpose he wrote and published his well-known 'Patronage of British Art,' a book which, with all its defects, is unquestionably a valuable and important one. In that work he discussed with extraordinary vigour and tenacity the shortcomings of the Academy, and his views of the duties and right nature of such an association. He went into the history of the foundation and action of this society with remarkable spirit; and, if energetic inquiries and arguments could have been effectual, he must have been immediately victorious. His labouration, however, although ineffective at first, had a good deal to do with such reforms as have been accomplished in the Academy. To Pye was vouchsafed the extraordinary honour of being elected a Corresponding Member of the French Institute; and that too at a time when, in France, the belief prevailed that Art did not exist in England. The French artistic authorities gave to Pye a gold medal of honour. This medal, however, owing to the political troubles of 1848, did not reach him. When he inquired, after a long period had gone by, nothing could be heard of the medal; so, with French courtesy, another medal was forwarded, to supply the place of the lost one. Our subject resided in Paris for a considerable time, and was known to all the best artists of France. Among other works by him not noticed above are plates after Claude's 'Annunciation' and 'A Pastoral Landscape,' and, after G. Poussin, 'Abraham Preparing for the Sacrifice,' all three in the National Gallery; they were brought out in 'Engravings from the Pictures in the National Gallery,' a work of which Pye took the entire management—it ceased after the publication of twenty-nine plates. Also 'The Holy Family,' after M. Angelo; 'Evening,' after G. Barrett; 'The Remains of William Smith,' after Landseer; and the plates to Stanhope's 'Olympia,' and steel engravings in 'The Oriental Annual,' and 'Scenes in India,' after W. Daniell, 1836; and after Turner, 'The Junction of the Tees and Greta,' 'Hardraw Fall,' 'The Rialto,' 'La Riccia,' and 'Redcliffe Church, Bristol.'

RUBENS'S PAINTINGS AT ANTWERP.

There having been some grounds for supposing that these paintings were being injured by exposure to damp in the Cathedral, an inquiry has been held, by the direction of the Belgian Government, and it has been ascertained that they are not seriously damaged. This inquiry led to a discussion as to whether the paintings belonged to the Cathedral authorities or to the State; and at a meeting of the Common Council of Antwerp last month, it was stated that the well-known picture, 'The Descent from the Cross,' one of Rubens's *chef-d'œuvre*, and now in the Cathedral, was painted by Rubens for the Guild, or Society of Arquebusiers of Antwerp, in 1611; who, some years afterwards, placed it in a chapel in the Cathedral exclusively

belonging to the Arquebusiers, and with which the Cathedral authorities could not interfere. During the French Revolution, these paintings were carried away to Paris, and placed in the Gallery of the Louvre; and the French National Convention, in 1793, after having suppressed all church and corporate bodies, declared their property to be the property of the nation. In 1795 Belgium was annexed to France; and, although the churches were restored to the clergy, these paintings were retained in the Louvre. After the Treaty of Paris, in 1814, they were restored to the King of the Netherlands, who, by a decree dated the 6th of October, 1815, directed them to be deposited in their former places; and the care and surveillance of them was entrusted to "the Government Commissioner of Arts and Sciences."

These facts having been verified by eminent jurists, the Council contend that the Government of 1815, having entrusted them to the care of certain individuals, and the "surveillance" of them being reserved to a Government official, the Government had never parted with its right of property in the paintings; but had treated them as belonging to the State. The question as to the propriety of removing them from the Cathedral is now under the consideration of the Council.

SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold, on the 7th inst., the under-named works of art, the property of the late Sir Richard Frederick and others: J. Juanes, Christ before Pilate, 183*l*.—G. Berckheyde, View of Haarlem, with figures and animals, 79*l*.—Van Dyck, Portrait of Killigrew, 54*l*.—Van Uden and Teniers, a landscape, with figures dancing in the foreground, and sheep, 540*l*.—P. Neefs, Interior of a Cathedral, with a procession of figures, 54*l*.—Elisabetta Serani, The Daughter of the Gracchi, the head and hands said to be by Guido, 94*l*.—Claude, An Italian Sea-Port, with a triumphal arch and figures, boats in the foreground, 336*l*.—J. Both, An Italian Landscape, 75*l*.—Janet, Portrait of Diane de Poitiers, with other figures in the background, signed, 131*l*.—F. Hals, Portrait of D. Teniers, in a black dress and white collar, dated 1644, 735*l*.—Jan Miel, A Composition of Architecture, with figures, horses, and dogs, 225*l*.—Rubens, The Last Supper, a study after L. da Vinci, 105*l*.—Sir P. Lely, Portrait of Charles the Second, whole-length, 65*l*.—Hobbema, A Forest Scene, with a pool of water under a group of trees in the foreground, two figures reposing on a road, 236*l*.—A. Cuyt, A Landscape, with a ruin on our left, a peasant tending cows on our right, a village church in the middle-distance, 84*l*.—Hobbema, A Woody Landscape, with cottages, and a man in a boat, on our left is a cottage in a clump of trees, &c., 141*l*.—Giorgione, The Madonna and Child, exhibited at the Royal Academy in 1873, 152*l*.—Camphuysen, A Party of Sportsmen in a Landscape, with cows, 63*l*.—Old Van de Velde, The Landing of Charles the Second, 52*l*.—A. Nasmyth, A Glen in Scotland, with deer, 52*l*.

Fine-Art Gossip.

MR. F. MADOX BROWN has just finished two superbly painted and most characteristic portraits, of Mr. D. Davis, the new member for Cardigan, and his wife. They are seated, life-size, nearly whole-length figures, and are intended as presentation portraits to be given to Mrs. Davis. Modern portraits are seldom so happy, either technically or as likenesses. We hope these works will be exhibited in London. Mr. Brown has in hand also a picture representing an incident in the life of the Protector Oliver, before he took an active political part. The work is far advanced.

MR. A. HUGHES has made considerable progress with a picture of unusual interest, the subject being the parting of a young lady with her friends before entering a convent. The scene is on the banks of a river with the convent on the side removed from us; she has entered a boat, and is about to be ferried over the stream. Her family, including a

favourite little brother, are taking their last look at the intended nun. The landscape, which has been charmingly painted from nature, adds greatly to the interest of the picture.

MESSRS. AGNEW have formed at their gallery, Waterloo Place, their annual exhibition of water-colour drawings by deceased and living artists. The private view takes place to-day (Saturday); the collection will be opened to the public on Monday next, and promises to be unusually attractive, comprising well-chosen specimens of the skill of many of the ablest practitioners of the art in question.

MR. BRETT has nearly finished some interesting and important landscapes, the results of his last year's studies.

THE officers of the Department of Prints and Drawings, British Museum, have been occupied in arranging an interesting and extensive collection of studies, designs and sketches by Hilton, which were given to the nation some time ago. Among them are many early studies from the antique, and life sketches for figures in pictures by the artist, including that of 'Sir Calapine rescuing Serena,' now in the National Gallery, besides other works of great merit and beauty.

MUSIC

ROYAL ALBERT HALL, CHORAL SOCIETY.—Conductor, Mr. Barnby.—Hansel's 'MESHIAH,' on WEDNESDAY, February 13, at 8 o'clock. Misses Lewman—Sherrington, Madame Pater, Mr. Sims Rees, and Signor Agosti. Organist, Dr. Stainer. Solo trumpet, Mr. T. Harper.—Tickets, 7s 6d, 5s, 3s, 1s; admission, 1s; at Novello's, 1, Berners Street, and 28, Finsbury; the usual agents; and at the Royal Albert Hall.

BRITISH ORCHESTRAL SOCIETY.—Patron, H.R.H. the Duke of Edinburgh.—Conductor, Mr. George Mount.—NEXT CONCERT, THURSDAY, February 21, commencing at Eight.—Prices of Admission, 10s, 6d, 4s, 2s, 1s, and 6d. Tickets of Stanley Lucas, Weber & Co., 64, New Bond Street; and usual Agents.

'JEANNE D'ARC.'

It is not a little curious that the original form of the five-act musical drama in verse, by M. Jules Barbier, 'Jeanne d'Arc,' which has enjoyed nearly a three months' uninterrupted run at the Gaité, in Paris, was a cantata, and that the first English adaptation of the piece is in the same mould. The subject proposed for the prize at the Institut in Paris, in 1871, was 'Jeanne d'Arc,' and M. Jules Barbier was the successful author. The musical setting was by M. Serpette, who thus secured the Prix de Rome, once won by M. Gounod. M. Barbier had his drama in hand, it appears, for some years before the competition, and it was a happy thought on his part to produce his play, with the all-powerful co-operation of M. Gounod, at a period when Parisian patriotism could be excited by passages having special reference to the invasion of France. If we bear in mind these facts and coincidences, the amount of enthusiasm evinced last Saturday night in St. James's Hall, when the musical score was executed, without the additional stimulus of national sympathy, without the eye being gratified by the stage adjuncts of a brilliant *mise en scène*, and without the fine acting of Mlle. Lia Félix, who created the character of the Maid of Orleans, was really remarkable. Nothing but the intrinsic merits of the composition could have moved a large audience as this performance of the music did, for, despite the zeal of some ardent partisans of the distinguished French composer, there could be no doubt of the genuineness of the applause. And if 'Jeanne d'Arc' could be given on the British stage with any approximation to the *ensemble* witnessed in Paris, the interest felt in M. Gounod's score would be still further increased. That score is quite worthy of the composer of 'Faust,' whether we look to the ingenuity and charm of the orchestration, or the conception of the setting of the striking dramatic situations. There are here and there weak points, and there are chords ever and anon, which are in themselves ugly, but which, owing to their repetition, the ear tolerates, although they had better have been avoided. Still, in music distributed through five acts of a drama, it is surprising how contiguous is the impression

conveyed that the composer realizes the incidents and action of the play. Doubtless the orchestral work will be preferred. The prelude, descriptive of the "stillness of twilight in the valley, the flocks returning to their folds," with the echo of the invisible chorus invoking "Jesus Maria," forms a pastoral piece which will bear comparison with Rossini's vivid picture of Swiss scenes in 'William Tell.' The score for this prelude was unanimous, the exquisite oboe-playing of M. Du Brucq meriting special mention. Of the seventeen numbers of the score, some ten were selected. We can only briefly indicate a few pieces, such as the chorus of fugitives, in *a minor*, "Nous fuyons la patrie." We give the original French titles, for the English translation is at once feeble and eccentric. The undercurrent of holy voices heard by Jeanne, which induces her to undertake the mission of saving her country; the heroic chorus, "Dieu le veut," so full of vigour; the chorus of ladies of Agnes Sorel's court; the stately minuet of the nobles; the patriotic appeal, "Dieu le veut," a most passionate cry of the people; the drinking-chorus of the soldiers; the prayer before the battle; the coronation march, with its choral *répétition*, "Noël"; and the death march in the last act,—all in turn prove that, whilst M. Gounod possesses a master-hand in the development of details, he has also shown a varied fancy in the imagery. And if the objection be raised that M. Gounod repeats himself, that he is a mannerist, these reminiscences of 'Faust,' as of 'Mireille,' as of 'Philonen et Rancie,' or of his 'Gallia,' serve to stamp his individuality, and without individuality no composer can be great. The chorus of soldiers playing dice, so piquant and original, could only come from a Gounod. He should, however, have given in Saturday's excerpts his "Marche funèbre d'une Marionnette," that fanciful scherzo which he introduced in the ballet music in Paris.

On the whole, even if looked upon as a cantata, this concert music of 'Jeanne d'Arc' will prove more acceptable on every hearing, if the intentions of the composer in setting the story of 'Jeanne d'Arc' are borne in mind. As regards the question of the alliance between the Drama and Music, it is true, as affirmed by some of the Parisian critics, that the system of not writing an opera, but making the musician subservient to the poet, has not prospered. We hear too rarely the 'Egmont' of Goethe and Beethoven; English managers shrink from allowing us to listen to Mendelssohn's incidental music to the 'Midsummer Night's Dream'; Schumann's setting of Byron's 'Manfred' has not yet been given in a London concert-room. Meyerbeer's music to his brother's tragedy, 'Struensee,' has been but partially performed here; if we are favoured with Mendelssohn's 'Athalia,' score, it is without Racine's play. But if ever a national opera-house should be founded in this metropolis, it will be well worthy of consideration how the works we have mentioned may be successfully mounted. There is one remarkable precedent for the experiment, and that is, the marvellous success which attended the production of 'Antigone' with Mendelssohn's music, some years since at Covent Garden Theatre, conducted by Mr. Macfarren. The Greek play and its musical illustrations delighted thousands of visitors. Has our taste retrograded? We think not, and we draw favourable auguries for the future from the reception given last Saturday to the music alone of a French play. M. Gounod has not been in arrears of his predecessors in writing music for a drama.

The 'Jeanne d'Arc' music was preceded by M. Gounod's 'Messe Solennelle' ('St. Cecilia'), composed in 1853, with a new offertory,—a charming piece of orchestration, written expressly, as he states in a Preface to the musical public, for the purpose of recovering his right in the work, which he lost through its not being properly registered at Stationers' Hall. The publishers say, "Conform to the letter of the law, and your copyright is safe,"—foreigners rejoin, "How are we to know your multifarious laws, customs, and regulations?" It is not by any means satisfactory to

find that for twenty years M. Gounod's 'Messe Solennelle' has been turned to account by publishers, both for the church, for which it was written, and for the church or chapel, for which it was not destined. There is something revolting to common sense and to common honesty in such a condition of the law as this which gives rise to such flagrant misappropriations of authors' rights, and the sooner it is remedied the better character we shall have abroad. It is not necessary to discuss again the merits of a Mass, which was criticised years ago in our columns. M. Gounod conducted both his works most ably; and his choir gains ground in singing their parts, but his solo singers are certainly not up to the mark. He had a good band, with forty stringed, and full complement of wood, brass, and percussion. In the use of the latter, perhaps, M. Gounod is too liberal.

CONCERTS.

DR. VON BÜLOW selected for his solos, at his final appearance at the Monday Popular Concerts, on the 9th inst., three pieces by Handel: Prelude and Fugue in *c minor*, Chaconne in *c major*, and the Aria con Variazioni in *d minor*. With Signor Piatti he was associated in Beethoven's Sonata in *c major*, Op. 102 and No. 1; and with the violoncellist, Herr Straus, he was allied in Molique's Trio in *a flat*, repeated by desire, owing to its successful reception on the 19th ult. St. James's Hall was filled to overflowing, and the enthusiasm excited by the performances of the German pianist was greater even than on any previous occasion. The opening piece was Mozart's Divertimento in *a flat*, for two violins, viola, violoncello, double-bass, and two French horns, ample justice being done to it by MM. Straus, L. Rice, Zerbini, Piatti, Reynolds, C. Harper, and Standen. Madame Patey sang airs by Giordani and Signor Randegger, with Mr. Zerbini as accompanist.

Handel's oratorio, 'Theodora,' performed with Herr Hiller's additional accompaniments at the Crystal Palace Concert, last Saturday, did not seem to satisfy the subscribers, who look for orchestral programmes. The solo singers were Mesdames Lemmens and Sterling, Mr. Cummings, and Signor Agnès. The work, despite some magnificent choruses, the Pagan ones are finer than the Christian, went heavily. Miss Sterling, by the way, who now takes a prominent place in sacred music, has still much to learn in style, and must reform her pronunciation, which is radically wrong.

Musical Gossip.

THE Wagner Society had an orchestral and choral concert last night (the 13th), in St. James's Hall. The programme comprised a selection from 'Lohengrin,' Gluck's overture to 'Iphigénie en Aulide,' Berlioz's overture, 'Le Carnaval Romain,' and Goethe's 'Feet March,' by Dr. List. Mr. E. Dannreuther was conductor, with Madame E. Corani, Miss A. Sterling, Mr. B. Lane, and Mr. W. Wells in the solo parts.

HANDEL's oratorio, 'Samson,' was given by Mr. Carter's choir, in St. James's Hall, on Thursday night, with Mesdames Lemmens and Patey, Messrs. Cummings and M. Bennett and Signor Agnès as principal singers.

DR. VON BÜLOW's final pianoforte performance at the Saturday Popular Concerts will take place this afternoon (the 14th). Miss Clara Gottschalk commences her pianoforte recitals in St. George's Hall this day. Next Monday, Miss Agnes Zimmermann will be the pianist at the Popular Concerts. Next Wednesday the Royal Albert Hall Choral Society, under Mr. Barnby's direction, will perform the 'Messiah,' for which oratorio the singers announced are Mesdames Lemmens and Patey, Mr. Sims Reeves and Signor Agnès.

AFTER the production on the 27th inst. of Mr. Macfarren's oratorio, 'St. John the Baptist,' the Sacred Harmonic Society will revive Sir Michael Costa's 'Naaman.' This will be done some time next month.

THE first concert of Mr. Henry Leslie's Choir will take place on the 19th, and the second concert of M. Gounod's Society will be held on the 21st inst. The Brixton Choral Society will perform Signor Randegger's cantata, 'Fridolin,' and Mr. Henry Smart's 'Bride of Dunkerton,' next Monday.

THERE will be two *débuts* of interest at Her Majesty's Opera (Drury Lane) this season, one of Signora Lodi, who is stated to be young and handsome, with a fine voice, and great dramatic capability. Her principal parts are Amina ('Son-nambula'), Dinorah, Elvira ('Puritani'), Matilda di Shabran, Zerlina ('Fra Diavolo'), Marta, Linda, Norina ('Don Pasquale'), Esmeralda, &c. The young artist has appeared at Milan, Ferrara, Ancona, &c., with signal success. Mlle. Louise Singalée, who is well known in Germany, is Mr. Mapleson's other acquisition as a *prima donna*. A new tenor, Signor Paladini, from Milan, is also engaged.

CIMAROSA's comic opera, 'Le Astuzie Femminili,' which was produced in Naples in 1794, and at the Théâtre Italien, in Paris, in 1802, has been revived at the Salle Ventadour. The work was given at the Royal Italian Opera in 1872, but, owing to the inadequate cast, met with no success, and it was not played in 1873. It does not appear that the execution has been better in Paris, although all opinions agree as to the beauty of the music. The opera was, however, written for a small theatre, and in a large arena the music suffers materially. Signor Zucchini, in Giampaolo, alone seems to have satisfied the connoisseurs; Signor Fiorini was Romualdo; and Signor Dehassini, as Filandro, was quite a failure. Mlle. Brambilla was Bellina; and Mlles. Bogdani and Praldi had the secondary parts. Bellina is another Rosina in her attempts to secure her lover, Filandro, and it requires the *finesse* of a Patti to give effect to the character in the stratagems resorted to to get rid of the intended husband, Giampaolo (the Bartolo of the piece). In a theatre like the Lyceum or the St. James's, the 'Astuzie Femminili,' with a strong cast, would be a great success, so fresh and genial are the melodies, so well laid out are parts in the concerted pieces, and so ingenious are the orchestral features.

HERR JOACHIM will make his first appearance this season at the Crystal Palace Concerts this afternoon (the 14th).

THE new Flemish opera by Myn Heer Joseph Martens, called 'Thecla,' has been most favourably received at the Théâtre des Variétés in Antwerp.

HERR RUBINSTEIN, the pianist, has arrived in Paris, after great success in concerts at Milan, Venice, Florence, Turin, Rome, Naples, &c.

DRAMA.

THEATRE ROYAL DRURY LANE.—Belle Looze and Manager, F. B. Cheltenham.—On MONDAY, at 8 o'clock, Wednesday (being Ash-Wednesday) excepted, 'AMY ROBART,' Amy Robart, Miss Edith Stuart; Queen Elizabeth, Miss Cecily Rodd; Lancelotti, Mr. H. Sinclair; Varney, Mr. Ryder. After which, 'JACK IN THE BOX,' or, 'HARRINGTON LITTLE BOY TOWER.' Grand Christmas Comedy. Performance, Doors open at Half-past 8. Commencement at Seven. Prices, from 6d. to 5s. Morning Performances Tuesday next, Feb. 17; Saturday, Feb. 21; Wednesday, Feb. 25; and Saturday, Feb. 28. Doors open at Half-past One, commence at Two. Box-Office open from Ten till Five daily.

THE WEEK.

LYCEUM.—'Phillip,' a Drama, in Four Acts. By Hamilton Aldrich.
HOLBORN.—'Les Inutiles,' Comédie en Quatre Actes de Edouard Cadol.

READERS of Balzac recall, among the *scènes de la vie privée*, a short story, entitled 'La Grande Bretèche,' told by the Docteur Bianchon to the guests assembled in the *salons* of Mlle. des Touches. At this *réunion* are the principal characters who take part in the action of the Vie Parisienne, and of whom we obtain glimpses in the Vie de Province and the Vie Politique. Here are Lord and Lady Dudley, Henri de Marsay (the unacknowledged son of Lord Dudley), the Baron and Baroness de

Nucingen, Joseph Bridau, Madame de Montcornet, the Princesse de Cadignan, Émile Blondet, the Count and Countess de Vandenesse, Daniel d'Arthez, the Count Adam Laginaki, Canalis, the General de Montriveau, and Lady Barimore,—all those who, in the pages of Balzac, people an imaginary Paris of the *Restauration*—with a world more real and more recognizable than any which history or memoir has depicted. At two o'clock in the morning the conversation falls upon Shakspeare's 'Othello,' and the subject generally of jealousy. Apropos of this discussion, the General narrates a story concerning an Italian he had known during the retreat from Moscow, who barricaded his wife and her lover in a house and set it on fire. To this story, entitled 'Autre Étude de Femme,' Bianchon supplies a pendant. He describes, accordingly, the tragedy which happened in La Grande Bretèche, a house now ruinous, standing on the borders of the Loir, in close proximity to Vendôme. A husband returning, finds, as he believes, a man hidden in a closet opening into his wife's chamber. This suspicion is resented by his wife, who declares, with calm voice and manner, that if he mistrusts her so far as to search the closet, their lives must thenceforth be eternally divorced. Admitting the justice of this, the husband bids her swear upon her crucifix no one is there concealed. She takes the required oath, and her husband, calling for a mason, orders him to wall up the closet. The labour is awhile interrupted, and the husband, who has purposely feigned to withdraw for a time, returns, and finds his wife and her maid pulling down with feverish hands the wall, as yet not firmly set. On seeing him she faints, and the work is resumed and completed, the house is deserted, and nothing further is heard until, after many years, the wall is pulled down by new possessors, and a skeleton is found in the closet.

This grim legend has supplied Mr. Hamilton Aldé with the crowning situation of a four-act drama, entitled 'Philip,' produced on Saturday last at the Lyceum. Some ingenuity has been shown in leading up to a position of this kind in the course of a play which yet contains nothing to shock English notions of propriety. The situation as it occurs in the novel is not very well fitted for dramatic purposes. It supplied, however, Scribe with the plot of an opera, entitled 'Le Maçon,' of which two versions, one operatic and the other dramatic, have at different times been produced on the English stage. No trace of the influence of this work is to be found in 'Philip,' which, except so far as a portion of the termination is concerned, is original. Philip de Miraflore and his half-brother Juan are the sons of a Spanish Count, who at his death has left them little except an honoured name and a few acres productive of nothing but fish and game. Philip, the elder brother, is gloomy, proud, and saturnine, but thoroughly honourable; Juan, more mercurial in temperament, is selfish, unscrupulous, and vindictive. Little love has from the first existed between the brothers. Estrangement grows into hatred when they perceive that each loves the same woman, Marie, a French orphan, whom their mother has, in charity, taken from a convent. Juan's interference with his brother's wooing induces the Countess to banish the girl from her house. After her departure, he strives to overtake her, but is restrained by Philip, who

knows that he seeks the girl's dishonour. Hot words beget rash deeds, and a short, sharp struggle results in the fall of Juan, who has received in his breast the contents of the gun his brother is carrying. Horrified at the results of his violence, Philip staggers forth with the "primal curse" upon him. Years elapse, and Philip, who has made a fortune in America, has settled in France, and bought the château of St. Léon in Brittany, taking the name which its possession bestows. In the house of Madame de Privoisin, a rich widow, he meets his first love. Since her departure from Andalusia, Marie has heard nothing of the family of the Miraflores. During her absence, she has learned to know her heart, and has found it is Philip, not Juan, whom she loves. The timid advances of Philip meet, accordingly, with such warmth of reception that a few moments bring about a declaration, and the elder brother, on his return to Brittany, conducts with him a bride.

Love is enough for Marie, who is perfectly happy in her Breton castle, though the jealousy of Philip shuts her out from all contact with her neighbours. A visitor, however, presents himself, and succeeds in interesting Philip sufficiently in some commercial schemes to be allowed to join him and Madame de St. Léon at breakfast. In the course of this, the newcomer, an old man apparently, tells the story of the death of Juan de Miraflore at the hands of his brother. Marie is thus for the first time made aware of her husband's crime. Secretly she sends for the narrator to obtain from him further particulars concerning a tragedy in which she is so deeply interested. Several circumstances contribute to make Philip view with strong mistrust the proposed interview, of which he is informed by a domestic. He has been told that the supposed old man threw off his aged appearance as soon as he was outside the château. His visit, moreover, synchronizes with the appearance in the village of a Count de Flamarens, an avowed admirer of Marie, to whom he has addressed a love-letter. All aflame with jealousy, Philip quits his home, determined to return and see how far endangered are his happiness and security.

Marie meanwhile receives in private her visitor, who, throwing off his disguise, reveals himself as Don Juan, wrongly supposed to be dead. Inflamed still with bitterest animosity against his brother, he has returned to carry off from him his wife, a task in which, knowing the ascendancy he formerly exercised over Marie, he contemplates little difficulty. His advances are received with scorn and indignation. Discomfited, Juan seeks to retire by the road by which he came. This he finds guarded by an armed man. Marie, at the same time, hears her husband's steps in the corridor. In extreme dismay, she hides Juan in her closet, and Philip enters the room. The scene then passes as in the novel, with the exception that Marie refuses to perjure herself. Before the erection of the wall is accomplished, Marie induces her husband to take another form of vengeance. Arming himself with a pistol, he bids the seducer come forth, and goes to the door, only to confront the man he believes himself to have already slain. In his relief at seeing himself acquitted of blood-guiltiness, he pardons his brother, and bids him depart unharmed.

Whether his pardon is sincere, or he has relegated into other hands the task of vengeance, is not exactly conveyed to the spectator, who sees Don Juan bidden to depart by a window which leads him into the hands of an armed man, instructed to shoot any one issuing from the castle.

This is genuine melo-drama, with no more inherent improbability than is always to be expected in pieces dealing with strong situations and romantic incident. Twice, at least, in the progress of the story the interest, always adequate, became intense. The first case was that of the struggle between the brothers—a very dramatic scene, to which full justice was rendered in the interpretation; and the second Philip's warning to his wife not to dally with his affection. Words of more terrible import have seldom been better delivered. So powerful were they, it is difficult to conceive a wife neglecting their solemn menace. The evolution of the play was even and continuous, the catastrophe coming naturally from the preceding conditions. In saying that the catastrophe should be other than it is, we make a statement the author will probably be the first to accept. A feud like that between two brothers, which commences with an assassination all but carried out, which, after eight years are over, still fiercely burning, presents one brother in possession of the coveted prize, and the second following him with the intention of robbing him of his wife, is not to be patched up by a few words of hastily-expressed regret. When art is on one side and the public on the other, the public generally wins. Mr. Aldé's concession to the demands of the play-goer provides his play with a weak termination, but insures its success. The second act is not necessary to the story. A period of repose is necessary, however, before a struggle so fierce as was shown in the first act can be resumed: this the second act supplies. The language, nervous often and fairly dramatic, does not rise to any poetical elevation. It would be better to omit a spoken reference to the story of Balzac in the last act, more especially as the resemblance is not confined to the mere walling-up of the man, but extends to a portion of the words employed in the interview between husband and wife.

The interpretation is good throughout. Mr. Irving and Mr. Clayton play respectively the brothers Philip and Juan. There is great power in the whole of the first act, and the physiognomy of the mental characteristics of the rivals is finely exhibited. There was as much genuine passion in the quarrel and the short, fierce struggle as we can recall upon the English stage. Mr. Irving obtained a conspicuous triumph again in the third act, in his delivery of the menace to his wife. His acting and speech were absolutely lurid at this point, and his gestures as he threw down the knife he had broken in his hand were singularly fine. In the last act the bearing was equally good. There is a want of change about the performance which would be obtained if the actor would cast off mannerisms of voice and bearing during the second act. Philip is then, of course, under the curse of supposed fratricide. A man, however, so situated, and mixing in the world like he, would adopt a demeanour less ostentatiously gloomy, if only for the sake of diverting suspicion. An oppor-

tunity for relief is offered by the second act, and more should be made of it. Miss Isabel Bateman played the wife with earnest tenderness, rising once or twice into well-sustained passion. Miss Virginia Francis presented with much light-heartedness and vivacity the part of a Parisian lady. The minor parts were adequately sustained by Mr. Conway and other actors. The mounting was perfect in all respects, and had the finish one is accustomed to expect at this house. Pictures more striking than those of the Andalusian residence of the De Miraflores or the Breton château of Philip are never seen on the stage. It is, perhaps, needless to say the whole was a success.

'Les Inutiles' of M. Edouard Cadol, a comedy that obtained a remarkable success in 1868 at the Théâtre de Cluny, has been given for the first time upon English boards. It is an agreeable sketch of manners, showing the transformation into useful members of society of two of those idlers whose lives have been passed in a course of vicious pleasures and self-indulgence. So much of its success depends upon the apprehension of *finesse* of language and idea, and so little upon incident, the experiment of its production is not free from danger. Its pathos, not too deep, suggesting sadness rather than evoking it, and its sound and singularly valuable moral, make, however, an impression upon an audience, and the wittier of its passages elicit very cheerful laughter. The company is scarcely strong enough for a piece of this kind, which exacts a very high standard of acting.

Dramatic Gossip.

MR. BENJAMIN WEBSTER, who is almost the *doyen* of the British artists, will shortly retire from the Adelphi Theatre. It is, in consequence, intended to give him a complimentary benefit at Drury Lane Theatre, on Monday, the 2nd of March, when there will be a morning performance of the 'School for Scandal,' which will be cast by the leading members of the profession. All the London managers have placed their companies at the disposal of the Committee of Management, of which Lord Alfred Paget is the Chairman. Mrs. Theodore Martin (Miss Helen Faucit) has consented, in honour of the occasion, to play Lady Teazle.

In honour of the nuptials of the Duke of Edinburgh, Mr. Chatterton announces for next month the revival at Drury Lane of a spectacular drama, founded upon the well-known work, 'Elizabeth; or, the Exiles of Siberia.'

On Saturday last Mr. Robertson's 'School' was played for the five hundredth time at the Prince of Wales's Theatre. Such a triumph, accomplished in so short a time, is unprecedented in theatrical history.

'TWIXT AXE AND CROWN' has been once more revived at the Princess's, with Mr. and Mrs. Rousby in the parts they previously performed. It will shortly be replaced by Mr. Wills's new drama of 'Mary of Scots.'

By a decree of the 1st of February, the Censure of the theatres has been formally re-established in France.

THE latest of M. Ballande's *Matinées Littéraires* as comprised a performance of 'Avant, Pendant Après,' by Scribe and Rougemont, and a *conférence* upon Scribe by M. Legouvé, the most distinguished of his *collaborateurs*. The *conférence* was delivered without notes. It was an eloquent and amicable tribute to a dramatist whose fame, since his death, has been unjustly obscured.

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 Edward Harbord Lushington, Esq.
 James Morley, Esq.

William Nicol, Esq.
 Abraham Hodgson Phillips, Esq.
 James Deane Thomson, Esq.
 Frederick Youle, Esq.

Joint General Managers—William M'Kewan, Esq., and Whitbread Tomson, Esq.
 Chief Inspector—W. J. Norfolk, Esq.
 Chief Accountant—James Gray, Esq.
 Secretary—George Gough, Esq.

Head Office—21, Lombard-street.
 Manager—Whitbread Tomson, Esq.
 Assistant-Manager—William Howard, Esq.

At the ANNUAL GENERAL MEETING of the Proprietors, held on THURSDAY, the 6th of February, 1874, at the City Turnmill Hotel, Cannon-street Station, the following REPORT for the half-year ended the 31st of December, 1873, was read by the Secretary, FREDERICK FRANCIS, Esq., in the Chair.

The Directors, in submitting to the Proprietors the Balance-Sheet of the Bank for the half-year ended on 31st of December last, have the pleasure to report that, after paying interest to customers, and all charges, allowing for rebate, and making provision for bad and doubtful debts, the net profit amount to 142,974 12s. 6d. This sum, added to 2,191 12s. 6d. brought from the last account, produces a total of 145,166 12s. 6d.

In view of supplying additional accommodation to meet the increasing requirements of the business of the Bank, the Directors have transferred 20,000 shares to the credit of the Reserve Account. The Directors recommend the payment of a dividend of 10 per cent. for the half-year, free of income-tax, which will amount 145,166 12s. 6d. and that the balance of 18,974 12s. 6d. that will then remain, be carried forward to Profit and Loss New Account.

The present dividend, amounting to 21 per cent. free of income-tax, will be payable at the Head Office, or at any of the Branches, on or after Monday, the 18th instant.

The Directors announce with regret the death of William Jordine, Esq., one of the Auditors of the Bank; the vacancy thus arising it is in the power of the meeting to fill up.

The Directors retiring by rotation are:—Thomas Stock Cusins, Esq., Frederick Francis, Esq., and Frederick Harrison, Esq., who, being eligible, offer themselves for re-election.

In consequence of the continued increase in the business of the Company, the Directors recommend that the 12,000 shares already authorized at previous meetings be issued, be offered ready amongst the Proprietors whose names shall appear on the Share Register of the Company on the 31st of March next, such shares to be issued at 10s. each, being a premium of 10s. per share. A resolution to this effect will be submitted to the meeting.

Acting on the resolution of the Proprietors passed at the last Half-yearly Meeting, and confirmed at an Extraordinary Meeting held on the 31st of August, the Directors have effected the Registration of this Company under "The Companies Act, 1862," and the Bank is now a Corporation having perpetual succession and a Common Seal.

The dividend, amounting to 21 per cent. free of income-tax, will be payable at the Head Office, or at any of the Branches, on or after Monday, the 18th instant.

Balance-Sheet of the London and County Banking Company, 31st December, 1873.

Dr.		
To Capital	£1,100,000 0 0	
Installments unpaid ..	110 0 0	£1,100,110 0 0
Reserve Fund	800,000 0 0	
Installments unpaid ..	55 0 0	800,055 0 0
Amount due by the Bank for Customers' Balances, &c.	18,974 12s. 6d.	
Liabilities on Acceptances covered by Securities ..	4,670,394 4s. 4d.	£1,145,176 2s. 6d.
Profit and Loss Balance brought from last Account ..	20,000 0 0	
Gross Profit for the half-year, after making provision for bad and doubtful debts ..	142,974 12s. 6d.	
Less Amount transferred to Reserve Account ..	20,000 0 0	£1,145,176 2s. 6d.

Cr.		
By Cash on hand at Head Office and Branches, and with Bank of England ..	£1,100,110 0 0	
Cash placed at Call and at Notice, covered by Securities ..	2,670,426 10 11	£1,145,176 2s. 6d.
Investments, viz:—		
Government and Guaranteed Stocks ..	1,711,300 0 0	
Other Stocks and Securities ..	105,990 10 0	2,817,290 0 0
Discounted Bills, and Advances to Customers in Town and Country ..	18,794,667 14s. 4d.	
Liabilities of Customers for Drafts accepted by the Bank, as per counters ..	4,670,394 4s. 4d.	£1,145,176 2s. 6d.
Freehold Premises in Lombard-street and Nicholas-lane, Freehold and Leasehold Property at the Branches, with Fixtures and Fittings ..	200,000 0 0	
Less Amount transferred from Profit and Loss ..	20,000 0 0	200,000 0 0
Interest paid to Customers ..	20,000 0 0	
Salaries and all other Expenses at Head Office and Branches, including Income-tax on Profits and Salaries ..	217,990 10s. 4d.	£1,145,176 2s. 6d.

Profit and Loss Account.

Dr.		
To Interest paid to Customers, as above ..	£117,990 10s. 4d.	
Expenses ..	117,990 10s. 4d.	
Refate on Bills not due, carried to New Account ..	30,779 10s. 0d.	
Dividend of 10 per cent. for Half-year ..	112,974 12s. 6d.	
Transferred to the Credit of Reserve Account ..	20,000 0 0	
Balance carried forward ..	142,974 12s. 6d.	

Cr.		
By Balance brought forward from last Account ..	£0 0 0	
Gross Profit for the Half-year, after making provision for bad and doubtful debts ..	142,974 12s. 6d.	

We, the undersigned, have examined the foregoing Balance-Sheet, and have found the same to be correct.

London and County Bank, Jan. 20, 1874.

The foregoing Report having been read by the Secretary, the following Resolutions were proposed and unanimously adopted:—

1. That the Report be received and adopted, and printed for the use of the Shareholders.
2. That a Dividend of 10 per cent. free of income-tax, be declared for the half-year ended the 31st December, 1873, payable on and after Monday, the 18th inst., and that the Balance of 18,974 12s. 6d. be carried forward to Profit and Loss New Account.
3. That the 12,000 shares in the Share Capital of the Company already authorized, be offered ready amongst the Proprietors who shall appear registered in the Books of the Company on the 31st March next, such shares to be issued at a Premium of 10s. per share, and on the following terms and conditions:—

1. That Payments be made as follows:—7s. 10s. per Share on the 1st June, 1874; 7s. 10s. 1st December, 1874; 7s. 10s. 1st June, 1875; 7s. 10s. 1st December, 1875.
2. That 10s. of each Payment shall be on account of Capital, and the remaining 10s. of each Payment shall be taken on account of the Premium, and added to the Reserve Fund.
3. That each Payment, both on account of Capital and of Premium, shall bear interest at the rate of 5 per cent. per annum, until the 1st December, 1875, payable as hereinafter mentioned, from which date the Payments on account of Capital only shall be entitled to receive Liquidation after the same rate as the other Capital Stock of the Company.
4. That Installments in arrears shall be charged with interest at the rate of 10 per cent. per annum, to be paid with each Installment.
5. That any Installment paid in anticipation shall not be entitled to interest until the date when each Installment becomes payable.
6. That the Holder of Scrip Certificates (the Installments due thereon having been paid) shall be entitled to receive in respect of each share—

On the 1st March, 1874, the sum of 10s. (being interest at the rate of 5 per cent. per annum, on the sum of 10s. for the half-year ended the 31st December, 1873.)

(Signed) WILLIAM NORMAN, RICHARD H. SWAINE, } Auditors.

7. That on the 1st March, 1874, the Scrip Certificates (all payments thereon having been made) shall be brought in for registration, when a Certificate for the relative number of shares shall be given in exchange in favour of the Person whose Name in full, Quality, and Address shall be subscribed upon them, on the same being lodged at the London and County Bank, 21, Lombard-street, and the Deed of settlement of the Company being signed.

8. That Thomas Stock Cusins, Frederick Francis, and Frederick Harrison, Esquires, be re-elected Directors of this Company.
9. That William Norman, Richard H. Swaine, and Stephen Symonds, Esquires, be elected Auditors for the current year, and that the thanks of this Meeting be presented to the two former for their services during the past year.

10. That the thanks of this Meeting be given to the Board of Directors for the able manner in which they have conducted the affairs of the Company.
11. That the thanks of this Meeting be presented to the General Manager and to all the other Officers of the Bank, for the zeal and ability with which they have discharged their respective duties.

(Signed) FREDERICK FRANCIS, Chairman.

12. The Chairman having quitted the Chair, it was Resolved, and carried unanimously:—
13. That the Thanks of this Meeting be presented to Frederick Francis, Esq., for presiding on the present occasion.

(Signed) WILLIAM CHAMPION JONES, Deputy Chairman.

Extracted from the Minutes. (Signed) GEORGE GOUGH, Secretary.

LONDON AND COUNTY BANKING COMPANY.—NOTICE IN HEREBY GIVEN, that a Dividend on the Capital of the Company, at the rate of 10 per cent. for the Half-Year ended 31st December, 1873, will be PAID to the Proprietors, either at the Head Office, 21, Lombard-street, or at any of the Company's Branches, on or after MONDAY, the 18th inst.

By Order of the Board,
 W. M'KEWAN, } Joint General Managers.
 WHITBREAD TOMSON, }
 21, Lombard-street, February 9th, 1874.

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SATURDAY, FEBRUARY 21, 1874.

LITERATURE

Papers referring to Shakspeare. By J. O. Halliwell. (Privately printed.)

It is a common lament, and by many eager spirits it is felt to be a real grievance, that we are so scantily informed as to the lives of our noblest poets—that in a certain sense

The world knows nothing of its greatest men.

True it is that they pass before our wistful eyes, like Virgil and his guide in their nether journey,

Obscuri sub luce maligna.

That this vexatious darkness will ever be wholly dissipated, and that we shall see in perfect clearness the forms and the movements whose present dimness, or invisibility, so troubles us, is certainly not to be expected; but there is good reason for hoping that the obscurity may be in some degree at least diminished, the shrouding clouds pierced by some few rays of light, and those coveted outlines discerned, if not distinctly, yet somewhat less hazily. With regard to Chancer, the discoveries lately made, and now making, at the Record Office, of which accounts have appeared from time to time in our columns, this hope is in the very act of realization. The mists that surrounded him are growing thinner, and so he seems nearer to us, and better knowable. Still more cheering is it to have grounds for believing that as to Shakspeare too fresh facts may be forthcoming. It is certain that all the sources of information about him are not exhausted. The statement of Stevens is no longer true, if, indeed, it was ever true. "All that is known with any degree of certainty concerning Shakspeare," wrote that peremptory commentator, "is that he was born at Stratford-upon-Avon; married and had children there; went to London, where he commenced actor and wrote poems and plays; returned to Stratford, made his will, died, and was buried." The ceaseless industry of Malone and his fellows has added fact to fact, till what has been gained from oblivion is of no contemptible amount. It is possible that yet greater additions may be made. There may be lurking in the corner of some library, public or private, or in some not yet finally sifted repository of national documents, still fuller illustrations of what may well be a central interest with all English-speaking peoples. If ever—to echo words of Malone's—if ever the office books of Tilney and Sir George Buc should be found! Tilney and Sir George Buc were Masters of the Revels before Sir Henry Herbert, and, if ever their official records should be discovered, it is probable the dates of Shakspeare's plays would be conclusively settled, and we should know for a certainty what was the progress of his art, and could study at our leisure his splendid growth. And it is easy to conjecture other fountains of information that may, sooner or later, be opened. Of some, indeed, there are already rumours, of which we hope in due time to give good account. Of course these investigations as to the biography of the supreme dramatist are not to be regarded as the final and highest Shakspearean work. They are only means to an end. But they are means

of very considerable value. And every genuine student of Shakspeare will be thoroughly grateful for any enlargement of them.

This line of Shakspearean study is not likely to be neglected or ill followed, whilst we have amongst us one so ardent and so able to pursue it as Mr. Halliwell. What we have specially to announce in this paper is a fresh discovery made by him, which, partly at the instance of Mr. Furnivall, the Director of the "New Shakspeare Society," as we gather from the "Note" prefixed to the copy now, thanks to Mr. Halliwell's courtesy, before us, he has considerably decided to place at once within the reach of those who may care for it.

And who will not care for it? The mere occurrence of Shakspeare's name is enough to make any Elizabethan document or book interesting; and here we have a series of papers concerning the theatrical company to which he belonged, and in one of them an account of his first belonging to it.

"Nearly four years," says the "Note," "have elapsed since the day on which, in search of materials for a work on the Life of Shakspeare, it was my good fortune to discover a remarkable series of documents respecting the Globe and Blackfriars, in which the nature of the poet's connexion with those two theatres was for the first time satisfactorily ascertained. It was my intention to have published these manuscripts long since, and in fact some progress in the composition of my new work had been made when circumstances enforced almost exclusive attention to other matters. . . . In the summer of 1870, by the kind permission of the authorities of the Lord Chamberlain's Office, I was enabled to examine all the old books therein preserved, with liberty to copy any documents relating to the Early English stage. . . . Amongst the miscellaneous records was a small thin folio manuscript, bearing the title of 'Presentations and Warrants in the Years 1631, 1632, &c. Upon looking it over, I could hardly believe my eyes when coming across a list of shareholders in the Blackfriars and Globe Theatres, with information respecting their management that no amount of reading could have elicited from a million of scattered notices. Although the papers were of a somewhat late date, they emanated from persons well acquainted with the stage of Shakspeare's time. The last petition contains the evidences of Cuthbert and Winifred Burbage, the great actor's brother and wife, one of whom at least was unquestionably familiar with all that related to Shakspeare's connexion with the stage."

We think our readers will sympathize with Mr. Halliwell's surprise and satisfaction. He could hardly believe his eyes when coming across those familiar names, Burbage, and Lowen, and Taylor, and Condell or Cundall, and Heming. He fairly reminds us of Keats "on first looking into Chapman's Homer." He had travelled much in the realms of black letter and of manuscript; through many registers and records had he been; yet this was an ecstatic moment.

Then felt he like some watcher of the skies
When a new planet swims into his ken;
Or like stout Cortez, when with eagle eyes
He stared at the Pacific.

May Mr. Halliwell's generous zeal be often so rewarded!

These papers are of the year 1635, nearly twenty years after Shakspeare's death, but they take us into the midst of the circle where he was once so well known amongst those he called "fellows." The circle, it is true, is not unbroken; the place that knew Richard Burbage, the famous actor of Richard the Third,

of King John, of Richard the Second, of Henry the Fifth, of Lear and Othello, and Macbeth, knows him no more. Heming and Condell, the editors of the Folio of 1623 (to whom, with Richard Burbage, the poet gave and bequeathed "xxviii. viiid. a-peece to buy them rings"), are gone; Kempe, the Launcelot and Touchstone of his day, has joined his famous comrade in the other world; but there yet survive many with whom Shakspeare was once intimate, and those who had departed are still represented. There is Cuthbert Burbage, the great actor's brother; and the great actor's wife Winifred (now married to the actor Robinson), and his son William; Mrs. Cundall, widow of the Henry of the Will; William, son of John Heming; and, besides these relics, there is Lowen, one of the chief of the King's players after Heming and Burbage had passed away; and Taylor, a famous actor in his time, the original performer of Hamlet; and Swanston and Shanks, who had probably many a time trod the boards along with the author, whose association with them is a warrant for their immortality.

These papers, six in number, with a closing note by the original receiver of them, all relate to one and the same matter. Five of them are petitions and counter-petitions, addressed to the Lord Chamberlain of His Majesty's household, viz., Philip, Earl of Pembroke and Montgomery, brother of the William whom some critics have identified with the "W. H." of the Sonnets; two are the receipts, or memoranda, of his Lordship.

The series opens with the petition of three of the King's Players—this company was under the government of the Lord Chamberlain—that they might be admitted sharers or "house-keepers"—shareholders, as we should say in the play-houses of the Globe and Blackfriars. The complainants are Robert Benfield ("Benecfield"), Heliard (also "Eyllardt," also "Eyllardt"; elsewhere Elyard and Eliard), Swanston, and Thomas Pollard, all names of more or less note. Their grievance is that they do not get their fair share of the profits. It seems that those "interested in the house," or the "house-keepers," received for themselves half the receipts for the galleries and boxes, and at the Globe half the money taken at the tiring-room (i.e. the green-room) door; the remaining half, and the money received at the "outer doors," that is, it would seem, the receipts for the pit, was divided amongst the actors; so that those who were both shareholders and actors received a greatly superior dividend to those who were actors only. It is against this inequality that the above-mentioned trio make their murmur. The actors, it appears, had to defray the working expenses. They had to pay "the hired men," the supernumeraries wanted on occasion; to provide "apparel, poets, lights, and other charges of the houses whatsoever." A strange conjunction—"apparell, poetes, lightes," &c.—Falstaff's trunk-hose, Falstaff's creator, and the candles to see them by! They judiciously omit to mention that the shareholders paid the rent. Then comes an account of the shares as then held. Of the sixteen Globe shares:—

"Cuthbert Burbidge" holds	3½
Winifred " (now Mrs. Robinson)	3½
Mrs. Cundall	2
"Shanks," who had purchased from "Hemings"	3
Taylor	2
Lowen	2

The eight Blackfriars stand thus:—

Shanks	2
Burbage	1
Mrs. Robinson	1
Taylor	1
Lowen	1
Mrs. Cundall	1
Underwood	1

The petition is to the effect that the Burbages may be directed to sell two of their Globe shares, and Shanks one of his Globe shares and one of his Blackfriars to the complainants; "for which your petitioners shall have just cause to beseech your Lordship, as, however, they are dayly bound to do, with the devotions of most humble and obliged beadsmen."

Next comes his Lordship's reply, dated "Court at Theobalds, 12 July, 1635," that "having considered this petition, and the severall answers and replies of the parties, the merites of the petitioners, the disproportion of their shares, and the interest of his Majesties service," he thinks fit and does order that the complainants shall be admitted to the purchase of the shares they desire; and he desires "the housekeepers, and all others whome it may concerne, to take notice and to conforme themselves therein accordingly"; and then follow threats in case of disobedience.

But the order and the threats were in vain. The shareholders clung to their possessions. And so in the 3rd Document Messrs. Bonfield, Swanston, and Pollard, as importunate as the defendants were tenacious, address the Lord Chamberlain once more. In this second petition they gave more minute details; they state that the working expenses amount to

"900 or 1,000*l.*, or thereabouts, per annum, being 3*l.* a day one day with another, besides the extraordinary charge which the said actors are wholly at for apparell and posts, &c.; Whereas the said housekeepers out of all their gaires have not till our Lady Day last payd above 65*l.* per annum rent for both houses, towards which they rayse betweene 20 and 30*l.* per annum from the tap houses and a tenement and a garden belonging to the premises &c., and are at noe other charge whatsoever, excepting the ordinary reparations of the houses. Soe that upon a medium made of the gaires of the housekeepers and those of the actors one day with another throughout the yeere, the petitioners will make it apperant that when some of the housekeepers share 12*s.* a day at the Globe, the actors share not above 3*s.*"

They pray that the matter may be settled in the way previously urged, or, otherwise, that his Lordship may be pleased to consider "whether it bee not reasonable & equitable that the actors in generall may enjoy the benefit of both houses to themselves, paying the sayd housekeepers such a valuable rent for the same as your Lordship shall thinke just and indifferent."

And now come two counter-petitions, one from Shanks, the other from the Burbages.

Shanks, in document (d), relates how he bought the shares he holds, and what he paid for them, which came to more than 350*l.* William Heming ("Hemings"), of Christ Church, was clearly not the man of business his father was. It was he who sold the shares to Shanks, and received help from him "since he was in prison." To return, this petitioner refers to his long dramatic service; he is "an old man in this quality" (compare 'Hamlet,' II. ii. 363), and has yet made no provision "for himselfe in his age, nor for his wife, children and grandchild"; moreover, his profits "are thinges very casuall and subject to bee discontinued and lost by sicknes (&c.,

through the plague, for during such visitations the theatres were closed; see the licence 'Pro Jacobo Burbage et aliis,' 1574, &c.] and diverse other wayes, and to yield noe profit at all." Further, he urges that the applicants are well enough paid; they each received 180*l.* "this yeere last past"; besides which, "Mr. Swanston, one of them who is most violent in this business," "had and received this last yeere above 34*l.* for the profit of a third part of one part in the Blackfriars which hee bought for 20*l.*, and yet hath enjoyed two or three yeeres already, and hath still as long time in the same as your suppliant hath in his, who for soe much as Mr. Swanston bought for 20*l.* your suppliant payd 60*l.*," &c. The amount of the rent, he says, is 100*l.*, "besides reparacions, which is dayly very chargeable unto them." He further states that he "hath still of his owne purse supplied the company for the service of his Majesty with boyes, as Thomas Pollard [now, it may be presumed, one of the three would-be shareholders], John Thompson, deceased (for whom he payd 40*l.*), your suppliant having payd his part of 200*l.* for other boyes since his coming to the company, John Honiman, Thomas Holcome, and diverse others, and at this time maintaines three more for the sayd service"; and that he is not in a position to sell his shares, for he has made them over "for security of moneys taken up . . . of Robert Morecroft of Lincoln, his wifes uncle for the purchase of the sayd partes." Lastly, he hopes his Lordship will not encourage demands of such a kind, or there will be no peace; young men "shall alwayes refuse to doe his Majesty service unless they may have whatsoever they will, though it bee other men's estates."

Next comes the most important document of the collection, the counter-petition of the Burbages—"Cutbert Burbage and Winifred his brother's wife [Robinson, who had married her, is quietly ignored], and William his sonne." The general drift of this paper coincides with that of the preceding. It is urged that the complainants ought to be content with their present havings, &c.; but the tone of the document is such as befits a family of such theatrical eminence as that of the writers. They are "the old family" of the stage. "The father of us . . . was the first builder of playhouses." They speak of the complainants as "men soe soone shot up," and as "these new men that were never bred from children in the king's service" (was not Pollard so? see above); and grow genuinely indignant at the thought of the proposed outrage. The passage of the utmost interest in their paper, and in the whole collection, is that in which they sketch the history of the theatres and of the company:—

"The father of us, Cutbert and Richard Burbage, was the first builder of playhouses and was himselfe, in his younger yeeres, a player. The Theater he built with many hundred poundes taken up at interest. The players that lived in those first times had onely the profits arising from the doores, but now the players receive all the commings in at the doores to themselves and halfe the galleries from the housekeepers. Hee built this house upon leased ground by which means the landlord and hee had a great suite in law, and by his death, the like troubles fell on us, his sonnes; wee then bethought us of altering from thence, and at like expence built the Globe, with more summes of money taken up at interest, which lay heavy on us many yeeres; and to ourselves wee joyned those deserving men, Shakesper, Hemings, Con-

dall, Phillips, and others, partners in the profittes of that they call the House, but making the leases for twenty-one yeeres hath bene the destruction of ourselves and others, for they dyinge at the expiration of three or four yeeres of their lease, the subsequent yeeres became dissolved to strangers as by marrying with their widdowes and the like by their children. Thus Right Honorable, as concerning the Globe, where wee ourselves are but lessees. Now for the Blackfriars, that is our inheritance; our father purchased it at extreme rates and made it into a playhouse with great charge and trouble; which after was leased out to one Evans, that first sett up the boyes commonly called the Queenes Majesties Children of the Chappell. In processe of time, the boyes growing up to bee men, which were Underwood, Field, Ostler, and were taken to strengthen the King's service, and the more to strengthen the service, the boyes dayly wearing out, it was considered that house would be as fitt for ourselves, and soe purchased the lease remaining from Evans with our money, and placed men players, which were Hemings, Condall, Shakespere, &c. And Richard Burbage, who for thirty-five yeeres paines, cost and labour, made means to leave his wife and children some estate, and out of whose estate soe many of other players and their families have bene mayntained, these new men, that were never bred from children in the King's service would take away, with othes and menaces, that wee shall bee forced, and that they will not thanke us for it; soe that it seemes they would not pay us for what they would have or wee can spare, which, more to satisfie your honor than their threatening pride, we are for ourselves willing to part with a part betweene us, they paying according as ever hath bene the custome and the number of yeeres the lease is made for."

It is not too much to say that this is one of the most important passages regarding Shakespere that has yet been discovered. As to his connexion with the stage it is the most important. We cannot do more now than point out the leading features of it. We are sure that for exposition and illustration it is in good hands with Mr. Halliwell. And we hope that he will let as little time as is consistent with sound workmanship elapse before he makes the result of his researches generally accessible.

For the first time we have a direct and trustworthy account of Shakespere's first connexion with the Lord Chamberlain's players and the Globe Theatre. It would appear that it was after the building of the Bankside theatre that "those deserving men, SHAKESPERE, Hemings, Condall, Phillips, & others," were made "partners in the profittes of that they call the House." Now, that house was erected about 1594; so that a certain list purporting to give the names of the Blackfriars shareholders in 1589, or rather the views it represents, for the list itself has now for some years been accepted as spurious, are finally negated. Again, we see that those biographers are mistaken who have represented the building of the Globe as an enterprise undertaken by Shakespere himself. Further, it was not, it would seem, till the time when Evans's lease of the Blackfriars Theatre was purchased back from him that the said "deserving men" acted in that theatre. Now this re-purchase was made when the Children of the Chapel whom Evans had "set up" there grew to be men. Of these children, Underwood, Field, and Ostler are specially named; and we know that these three acted as boys in Ben Jonson's 'Poetaster,' in 1601, and that Ostler and Underwood acted as men in 'The Alchemist,' in 1610. If they were

taken to strengthen the King's service, the transference did not take place till after May, 1603, obviously, and also because not till the accession of James the First was Burbage's company specially retained by the King, and entitled the King's Players. Thus we learn that Shakspeare's connexion with the Blackfriars Theatre began at a much later date than is commonly supposed. Also, does it not seem probable that he continued to act later than the general opinion allows? On various other matters of interest suggested by this passage, we cannot now enter.

The sixth document reports how Shanks had attempted to make an arrangement with this discontented three; "but they not onely refused to give satisfaction, but restrained him from the stage."

The series concludes with a Memorandum by the Lord Chamberlain:—

"I desire Sir H. Herbert and Sir John Finett, and my solicitor Daniell Bedingfield, to take this petition and the severall papers heerunto annexed into their serious considerations, and to speake with the severall parties interested, and thereupon and upon the whole matter to sett downe a proportionable and equitable summe of money to bee paid unto Shanks for the two partes which hee is to passe unto Benfield, Swanston and Pollard, and to cause a finall agreement and conveyances to be settled accordingly, and to give mee an account of their whole proceedings in writing.—Aug. 1, 1635."

CENTRAL ASIA.

Central Asia and the Anglo-Russian Frontier Question. By Arminius Vambéry. Translated by F. E. Bunnëtt. (Smith, Elder & Co.)

It has been, in some degree, the fashion to decry M. Vambéry and his utterances on the Central Asia question, or rather it has been, for some peculiar reason, an understood thing that no heed should be taken of the advice which he has voluntarily given to England on the subject of Russian advances in Central Asia. This may be attributable to the opinions of public men and authorities on the question in England, to whom he first introduced himself on his return from his remarkable travels in Central Asia; it may also be ascribed in a measure to the inaccuracy of some of the statements which he has given to the world in his books, and to his acknowledged enmity to Russia. The reiterated exposition of his knowledge of Russia and of Russia's Asiatic policy seems to be accepted as the mere tactics of a man strongly prejudiced against Russia, her Government and her people. We cannot allow ourselves either the time or the space to attempt any further explanation of the reasons why M. Vambéry has not established himself as an authority among us, nor need we be his apologists so long as the book which we are now noticing is read with all the attention which it deserves.

We may, nevertheless, remark that M. Vambéry's views and opinions need have no less weight in our estimation from the circumstance of his being a foreigner and a Hungarian. The subject which he deals with must be considered by us exclusively on its own merits, so that whether he be "Russophobic" or "Anglomaniac," we should in no way be justified in pooch-pooching his opinions, so long as we acknowledge his right to enunciate them. Notwithstanding, therefore, the several errors in

the account of his travels of which M. Vambéry has been accused, we feel bound to own that he is a correct exponent of the Russian policy in Central Asia.

In reading M. Vambéry's works, we do not in the least complain of his familiar acquaintance with all that is or has been written on Central Asia by Russians; we rather admire the way in which he applies that knowledge to the arguments which he brings to such logical conclusions. Had M. Vambéry been an Englishman of acknowledged public or official repute and station, his opinions might, to say the least, have been embarrassing to outgoing Ministers. Had he been a too candid Russian of some eminence, his revelations might have caused a correspondence between the English and Russian Governments of a nature less calculated to assuage public feeling in this country than that which is known to have taken place. Being what he is, M. Vambéry has been regarded, rightly or wrongly, as the wildest of Russophobic, who could safely be ignored.

Of the soundness of M. Vambéry's judgments we can now have barely a doubt, seeing that his forecasts in respect to the probable issues of various Russian operations in Central Asia have all proved correct to the letter.

We find at page 364 of this last work of M. Vambéry's, which was written and published before the Khivan Expedition, and immediately after Count Schouvalof's mission to London, a piece of advice given to our Government:—"In the first place," he says, "Mr. Gladstone and his colleagues would do better to weigh the value of Russian promises." Then he argues how impossible it will be for the Russian Government to fulfil its promise with regard to the immediate evacuation of the Khivan territory after giving "a little lesson to the Khan, and inducing him to conclude a commercial treaty"; for, he says, "however much she (Russia) may now be stimulated by noblest disinterestedness, Russia cannot keep her promise, and dare not do so, unless she chooses to be obliged, by temporary re-occupation of the whole country on the lower Oxus, to procure the desired commercial intercourse and peaceful neighbours." We have seen how this has been verified by the issue. The Russian troops remained two months in Khiva, and the result of the expedition has been the imposition of a heavy fine on the Khanate, and the permanent annexation of all the Khivan country on the right bank of the Oxus, with the establishment of a fort near Shurakhan, which, now that the annexation has been effected, is after all to be removed to Kungrad or thereabouts.

"It has," continues M. Vambéry, "often enough been proved that words spoken on the Neva could not always be brought into perfect harmony with the actions of the representatives of the Czar in the East; in fact, they sometimes betrayed double-dealing and evident deceit." This remark applies admirably in the instance which we are about to quote.

It was given out that as the delta of the Oxus did not offer a single suitable site for the erection of a fort, it was found needful to establish a garrison somewhere in the vicinity of Shurakhan, where General Kaufmann crossed the river. The fort of Alexander-Petrovsk having, therefore, been raised on a site within three or four miles of Shurakhan, the annexation of the lands along the right bank of the Oxus in

its lower course was necessarily involved in this operation. But this annexation having been effected, it was shortly afterwards discovered that part of the garrison could very conveniently be transferred to Kungrad, on the delta of the Oxus, and this is now on the eve of being done.

M. Vambéry's prediction with reference to the non-fulfilment of the Russian promise as regards Khiva,—"which," he says, "never could and never has occurred to them" (i. e. the fulfilment),—having, as we have seen, proved correct, let us now pass on to the author's forecast as to probable Russian movements in the future. He predicts, writing in the beginning of 1873, that the Russians will consolidate themselves on the east coast of the Caspian.

"And by a march against Chorassan and Herat, along that road which Burnes partially reconnoitred in 1832, she will procure herself a firm and lasting basis. The Russian army will then, sooner or later, be compelled by circumstances to inspire respect among the wild predatory Tekke and Sarik Turcomans in the south-east of the Hyrcanian Steppes, to draw nearer to the arable land on the slopes of the Paropamisus, i. e. to choose at Merv, or perhaps still further to the East, a station suitable for holding a defensive position."

The only comment which we will make on this is, that since this was written, and since the expedition to Khiva, the Turcomans have been provoked to hostilities, and the expedition to Merv is said on all sides to be a settled project for next spring.

Here, again, we will let M. Vambéry speak for himself:—

"If, therefore, the Russian diplomatists succeed in persuading the English that the possession of Khiva is only provisory, and should this possible possession not be met from the first by preventive measures, it will be an easy thing for the Russian army to march to the north-west frontier of Afghanistan at a time when Great Britain, far from anticipating such a movement, is standing unprepared, and in the utmost calmness, on her line of defence on the Indus and the passes of the Sulaiman. I do not mean to say by this that Russia designs any surprise, and that England generally has to fear such an attack. No; the result of this chess move will only be that Russia will arrive sooner on the true arena of subsequent events; and this precedence must not be allowed on the part of England, if it is a settled fact that Russia's immediate vicinity on the north-west frontier of India is dangerous, and therefore, under any circumstances, is to be guarded against."

In one point, M. Vambéry has erred. He has said that Russia will express herself definitely on the subject of the line of demarcation of Afghanistan, so far as it defines the northern boundary of that state, which, by the way, has too much of a provisional character. Russia has not thus expressed herself, nor is she likely to do so in this or any other matter concerning us, until she comes into almost immediate contact with our interests. M. Vambéry has attached paramount importance to the Khiva affair, without considering that it is the Turcoman question alone which can and will result in troubles, considering the course Russia is pursuing with such obstinacy.

"Nothing," says M. Vambéry most truly, "but a frank and honest policy, and an open and unequivocal course of conduct, can solve this fatal Central Asiatic question; and as Great Britain desires no extension of frontier beyond the Sulaiman range, and entertains no vast political plans

in connexion with this extension, it is Russia alone on whose behaviour the maintenance of peace depends, and who can avoid the mighty collision of the two great European Powers in Asia, just as it also lies in her hand to provoke it."

In perusing M. Vambéry's book, we find ourselves unhesitatingly agreeing with him under all the main heads of his argument. At page 47, he asks whether we are "really ignorant of what a permanent representative in Afghanistan might effect both for the interests of England and for the benefit of the Afghans themselves"? It is, indeed, strange that we have never seized the many opportunities we have had since 1842 of establishing such a representation. The policy which has dictated an entire estrangement from Afghanistan ever since that fatal year (always excepting occasional receptions of Afghan envoys and grants of large sums of money, with arms,) can only be viewed as an unnecessary and voluntary self-imposition of a penalty for our occupation of Afghanistan at that period. Another generation has since then succeeded to the government of that country. Yet, it is notorious that, notwithstanding the subsidies of money and arms which we have sunk in the country, we have not the smallest influence in the councils of the present Emir, who is even said to be drifting into a dangerous intimacy with Russia. Why have we been so conservative in our one idea of abstention from all attempts to establish an exclusive influence in Afghanistan in the interest of the country itself, and thus perpetuated the memory of our own disaster there?

But this is a subject that may be painful to the political consciences of some of our statesmen. We would rather dismiss it, and refer again to M. Vambéry; and, in doing so, we fall upon a passage which is more gratifying to our national vanity. Speaking of the civilizing influence exerted by England and Russia respectively in Asia, and comparing results so far as they have been evident in each case, M. Vambéry observes:—"Russification is, of course, a step from Asia to Europe. As the Government of Alexander the Second has hitherto acted, it may even be called a transition point; yet, who can blame us if we prefer the English system of civilization to this tedious process, the results of which even appear doubtful, while, up to the present time, this other system has such brilliant and surprising results to exhibit in India and in every place where it has come in contact with Asiatics?"

In another passage he asks, and we believe with good reason, "Must we not regard 'Russification' as the greatest result attained?"

It is evident that the Russians have resolved to work Central Asia for their own exclusive benefit. But what results can they show on the Amur river, in Eastern Siberia? That river has been given over to Cossacks, and the ports at its mouth are naval stations, established merely for the purpose of developing a menacing power in the adjacent seas.

The conquest of the Caucasus—a province of immense natural wealth—has equally proved barren of results to the cause of civilization. The Russian province of Turkestan is hermetically closed to all foreign trade; not a bale of foreign merchandise is, or will be, allowed to enter the province unless it be imported

surreptitiously. The Russians do not educate their subjects: they only train them politically. "We are here," said General Kauffmann, at Kuldja, "not for a day, but for ever, and, therefore, you must be obedient subjects of the Czar." The conquered become slaves, and are forced back into the rear rank "to hear and to obey." The Russian rule in Central Asia is a rigid military rule, and although superior in some respects to the rule it has replaced, yet extortion is reported to be generally practised by the subordinate officers of the new administration.

We fully endorse M. Vambéry's views, and even follow him in his prognostications. In recommending his book to the serious consideration of statesmen and politicians, we feel called upon to observe that he shows less enmity against Russia as a nation than unflinching and justifiable antagonism to political chicanery, to dangerous military ambition, and generally to a policy which is tending gratuitously to injure the cause of a more beneficial influence and of a higher form of civilization in Central Asia.

We add a word of regret that M. Vambéry has not found a better translator, one who could have converted his proper names into English according to the system of spelling which has been adopted in England and in India. Miss Bunnètt gives us "Todten Bay" instead of "Mertvi Kuduk," and "Amoor" instead of Amu; and in all cases adheres to the German nomenclature. This is a great pity, for those who have studied Central Asian geography with the aid of English maps will be perfectly at sea in "Todten Bay." General Kryjanofski will hardly recognize his own name in Kriechanoffski; there surely is no such person as Colonel Ktchirikoff; and, moreover, the geography of Central Asia has been made needlessly difficult by the introduction of such names, for instance, as "Kohne Uergentch." "Karakalpakistan" is not euphonious; and "Surb," only after much straining of the mind, can be recognized as meaning the "Surkh-âb." It is, nevertheless, to be hoped that the appearance of this work in an English garb, however imperfect, will, by its diffusion, prove to the Russian Government that, notwithstanding the marriage festivities which have recently taken place at St. Petersburg, and the rumoured recall of Mr. Michell in connexion with the Khivan affair, the British public is as fully alive to the imminent importance of the Central Asia question as it was a twelvemonth ago; and it is to be hoped that Russian politicians will understand that reticence, from motives of international courtesy and delicacy, does not mean a tacit acquiescence in designs which certainly appear to menace the tranquillity of our empire in the East.

History of Two Queens. I. Catharine of Aragon. II. Anne Boleyn. By William Hepworth Dixon. Vols. III. and IV. (Hurst & Blackett.)

MR. DIXON has not kept the public long awaiting the conclusion of this work. It is but ten months since we noticed the appearance of the first two volumes, and here we have already the remainder. In their general characteristics, Vols. III. and IV. are like their predecessors. The style, perhaps, is a degree

less laboured; but it is still too artificial. The matter is, as before, wonderfully copious, but rather more connected. The story really does move round Catherine and Anne Boleyn, and does not carry the reader off continually into every corner of Europe, because of the political relations subsisting between the different foreign powers. Hence these volumes are, on the whole, easier reading and more interesting than the former half of the work. Nevertheless, we are reluctantly compelled to repeat our protest against a mode of treatment which can only be called sensational, and which pervades the whole book from beginning to end. Scarcely a single fact is stated in simple language. The measured sentences read often like blank verse; and we feel, as we go on, as if we were taking a journey upon stilts. Plain English words are distorted from all ordinary usage. In the very first page it is suggested that King Henry was surprised by cares of State "as he dangled from a barge." Elsewhere we have a description of the intellectual character of the period in language equally original: "No man dreamt of sending out his brains in search of truth." One would think that, by the use of such expressions, Mr. Dixon was deliberately courting ridicule.

Nor, unfortunately, is it only in the language that this able writer deviates from the sobriety of history. There is a manifest love of romance and stage effect in his treatment of the facts, which will not inspire his readers with confidence in his statements. Some little point he discovers here and there in authentic documents, which, being magnified out of all just proportion, may be made to look very staggering indeed. In that case, farewell to moderation of statement, and sobriety of judgment. Mr. Dixon has "sent out his brains in search of" the marvellous, and he has lighted upon the thing that he required. He has got hold of something that will tell, and he insists upon making full use of it. He has found that the marriage of Henry the Eighth with his sister-in-law, Catherine of Arragon, was by some thought objectionable, even while it was yet in treaty. Hence it follows that, after it took place, many of Henry's counsellors must have thought he was living in a state of sin, only did not dare to tell him so. Then the King's grandmother, Margaret, Countess of Richmond, a lady of threescore years and ten, happened to die just after the marriage: of course she was broken-hearted at what had taken place. She "tried to make the best of what she could not hinder; but she had not strength enough to rally from the shock." Further, there was a terrible judgment upon the marriage. Child after child died, about whom most historians have been silent. The babes did not make a figure in the world, and it was forgotten that they had ever come into it. But this is too simple an explanation for Mr. Dixon. The cause of the silence of historians is to be sought further back. The Queen herself must have concealed the births of her children at the time. She was artful enough not even to leave memoranda for the use of Mrs. Everett Green, in writing the 'Lives of the Princesses.' Nay, she hardly let Henry himself know how often she was in the family-way, though he "pined, as man had seldom pined, for heirs." As for the people in her own ante-room, she effectually blinded them on one of these occasions by dining in public, exposing

herself to the raw winter air as if she were in health, "appearing at mass and revel, and running about in company with her lord." Such, at least, is the account given of her deportment by Mr. Dixon.

How far all these statements find warrant in original testimony, and how far that testimony was in accordance with the actual facts, it is scarcely necessary in this instance to inquire. As they stand in Mr. Dixon's book, the statements are not in accordance with each other. At page 48 of Vol. III., the first child of Henry and Catherine is said to have been a girl; at page 91 it is stated to have been a boy. At page 49 we are told that there were but six persons who "had any inkling of the truth" that a child was born at all; and these six persons were the king and queen, a friar, a physician, and two Spanish females. Yet at the bottom of the page immediately preceding we find that Badoer, the Venetian ambassador, knew "that Henry was alert with hope." So that this makes a seventh who had at least some suspicion of what was going on; and how the truth could have been kept such a dead secret under these circumstances, we are at a loss to conjecture.

We have some difficulties also, we must confess, about the moral harmony of Mr. Dixon's views. Take, for instance, his character of Henry the Eighth. No doubt men's characters alter as they grow up, occasionally for the better, too commonly, it must be owned, for the worse. But from youth to age we generally observe in the moral, no less than in the physical man, a certain identity of features by which he may be recognized. Such an identity we fail to discover in Mr. Dixon's portraiture of King Henry. No doubt he means us to understand—for he expressly tells us—that his character was deteriorated as time went on by unbridled power and passion. But the elements of which this character is composed at almost any period, in Mr. Dixon's narrative, are such as will not hang together or make a consistent whole. In his youth, we were told in Vol. II., Henry was an angel of purity; but then came the question of his marriage. It was a political match, the propriety of which was debated in the English Council, but was agreed to in order to avert a war with Spain. Nevertheless Henry loves his wife most ardently, and treats her now and then most brutally. He is incensed at the conduct of her father Ferdinand, vents his rage upon Catherine, and makes her give birth to a child before her time. Yet we are told that "he treated her with fondness, even when she was opposing him in things on which his heart seemed set." As for the divorce, that, it seems, was in everybody else's head before it entered the King's; but when at last he applied to Rome, and Clement, from fear of the Emperor, would not grant it, he found it necessary to dismiss the Queen's Spanish servants, "and to put her highness under some restraint." Mr. Dixon now discovers that their tastes had all along been unsuitable to each other, notwithstanding the ardent love that prevailed on both sides. Finally, their relations to each other come to this, which, we confess, we find a little unintelligible:—

"Henry and Catherine were not parting in a huff, and by a sudden start. Since they had learned to love, and in their passion to defy the

law, they had been clinging to each other with a straining grasp. Each year that grasp had tightened, and in tightening, had relaxed the threads by which they held. As season after season passed, and their appeal to heaven was answered by domestic woes, the king, in order to protect the woman of his heart, had placed himself in clerical hands, and striven to form a party for his own protection in the Papal Council."

Again, the moral paradox is increased by what Mr. Dixon tells us of his second heroine. Anne Boleyn is a paragon of virtue. Henry the Eighth begins his suit to her with dishonourable proposals, which are indignantly rejected; but that little circumstance does not prevent her afterwards from encouraging his addresses in the prospect of Campeggio coming over from Rome to declare (as she and Henry hoped) his marriage with Catherine null. She avoids him, indeed, for some time, but in the end is persuaded by Cranmer that the king is living in a state of sin with his brother's wife, and that his moral condition would be very much improved by making love to a pious young lady like herself, who reads Tyndale's books, and persuades her lover to peruse the "Obedience of a Christian Man." When she becomes Queen, her court is a model of purity and a home of piety. But in the end she is the victim of a diabolical plot between the Imperial Ambassador, Chapuys, Lady Exeter, and Jane Seymour. So long as it endures, the influence of this pious and correct young lady seems altogether to obliterate the tender regard which Henry used to feel for Catherine, even when she was opposing his most cherished designs. But, somehow, it does not last many years after he has got the length of marrying her. When Catherine dies, Mr. Dixon tells us, Henry is moved to tears, but the influence of Anne had already by that time departed. Henry himself, pursued his second wife to her destruction, and it does not appear that he ever afterwards shed a tear of remorse for her.

Nor, indeed, is there reason to suppose that anybody else did. Her own father and her uncle Norfolk were instrumental in her death. As she rose by supplanting another unjustly, she was supplanted herself without scruple. We do not say this to abate the natural sympathy which must be awakened by the story of her cruel end; but no good purpose can be served by over-estimating the character of a woman whose chief title to our interest is compassion. In her own day no one seems to have felt any very high opinion of her. Mr. Dixon, of course, does not greatly esteem the opinion of the Imperial Ambassador, Chapuys, who spoke of her, even in the days of her Queenship, invariably as "the concubine." But the French Ambassador, Du Bellay, who rather favoured the divorce of Catherine, and had no occasion to speak ill of Anne, was clearly of opinion that Henry was too intimate with the latter, even when Campeggio was in England trying the cause. We know, besides, from the same ambassador's letters, that years before Cranmer had pronounced the King's first marriage void, "Mrs. Anne" occupied a position in the royal palace which was utterly unbecoming in one who had any respect for her own character. Nay, the letters addressed to her by the King himself are anything but a tribute to exalted virtue. Had Anne Boleyn died a natural death, and had she not been the mother of Queen Eliza-

beth, very little admiration would have been expressed for her. As it was, her character became a delicate subject in the next generation. Loyalty to Queen Elizabeth made people anxious to vindicate her mother from reproach, and Protestant zeal tried to elevate her into a saint. Mr. Dixon quotes, without a word of misgiving, the letter supposed to have been written by her to Henry from the Tower in protestation of her innocence. It is a letter, composed in the style of Euphues, in a handwriting unquestionably of the age of Queen Elizabeth. Indeed, let anyone read it over with a little discernment and say whether those nicely-balanced sentences, so pointed and so full of antithesis, are likely to have been the production of a real prisoner pleading for dear life and honour against a foul and unjust suspicion. The thing is not conceivable.

In brief, we must confess that we cannot concur in Mr. Dixon's historical judgments generally. But we are bound to say that the work throughout bears evidence of great research; and, in the hands of a writer of Mr. Dixon's talents, a book on such a subject of course could not fail to be interesting. He has availed himself of all the newest lights brought out by the publications of the Master of the Rolls, and the narrative certainly does not suffer for want of fullness of detail.

MR. LONGFELLOW'S NEW POEM.

The Hanging of the Crane. By Henry W. Longfellow. (Routledge & Sons.)

UNDER the title of 'The Hanging of the Crane,' Mr. Longfellow has contributed to current literature a short and singularly unambitious poem. Taking as symbolical of the establishment of a new household the hanging of the chimney hook, on which he bestows a name we do not remember to have heard applied to it, he proceeds to give a series of pictures of the future life and fortunes of its members. A similar task was accomplished by Mr. Tennyson, in a poem entitled 'Circumstance.' Nine lines sufficed with the English poet for his purpose; the American employs two hundred. In the latter case the length is either much too short or excessive. The issue of a separate work so unimportant as this can only be defended when some current event calls for a prompt utterance and publication of opinion. So far as the benefit or delight of the public is concerned, there is no reason why this poem might not have waited for the companionship of other works to constitute with it a volume. Pretty things there are; what volume of Mr. Longfellow's is without them? Fluency and facility are, however, the only qualities that characterize the entire work; and the presence of these can scarcely be expected to add to Mr. Longfellow's reputation.

The description of the first baby who makes his appearance in the house will gladden the hearts of many mothers, who see in it a photograph of the tyrant of their own household. Except in two lines, it does not rise above a lamentable humour. These lines, though scarcely novel in idea, are, however, worth remembering:—

He ruleth by the right divine
Of helplessness.

The baby potentate, whom the author calls King Canute, finds successors; and maidens and youths assemble round the widening board, the former—

Like timid birds that fain would fly,
But do not dare to leave their nests;

(an example to be occasionally commended to poets), and the latter

Eager as champions to be
In the divine knight-errantry
Of youth, that travels sea and land
Seeking adventures.

The family is broken up, and the sons are dispersed—

One is a wanderer now afar
In Ceylon or in Zanzibar;
Or sunny regions of Cathay;
And one is in the boisterous camp
Mid clink of arms and horse's tramp,
And battle's terrible array.

The golden wedding arrives, troops of grandchildren throng into the house, and the poem ends with a picture not unlike that in 'The Cotter's Saturday Night.' We hope it is not ungracious to say it was scarcely worth beginning.

ENGLISH CARICATURES FROM 1689 TO 1733.

Catalogue of Prints and Drawings in the British Museum. Division I. Personal and Political Satires. No. 1236 to No. 2015. Vol. II. June, 1689, to 1733. (Printed by Order of the Trustees.)

NEARLY eight hundred prints and satirical sayings or singings here serve to illustrate the pulse and passion of four-and-forty years of political, social, and religious turmoil. The less than half-a-century of time touches on four reigns, William, Anne, and the first two Georges. They were reigns in which party feeling ran so fiercely as to afford the best opportunity for the satirist, whether he worked by pen or pencil.

In either style, the satire of that day was merciless and unscrupulous. It was rough, coarse, and biting. It mangled, mutilated, or massacred with a ferocious delight. If truth was perverted, so much the worse for the truth, or rather, so much the better for the perversion. With all the coarseness of some of these satires, one can hardly be offended at it. It illustrates the temper of the times, just as the grossness of 'Squire Western' does that of country 'squires' of his period. Now they would become, with such offences, outcasts from decent society; but the description of their offending never fails to amuse the reader. So these satirical prints, drawings, songs, and paragraphs. If some of them make the finer sense wince for a moment, that fastidious sense immediately recovers itself, under the conviction that what is meant to be conveyed is best conveyed in the satirist's manner, which was the manner of his period.

If similar caricature were attempted now, it would be intolerable, simply because it would be in entire antagonism with the taste and feelings of the time. The satires and caricatures published in Paris during the war, and especially during the siege of the capital, were often inexpressibly shocking, because the minds of most men were too earnestly strung to find pleasure in contemplating such things. They may fail to attract the eye of future connoisseurs, for the reason that they do not reflect the tone and principles of contemporary society. The old satires calendared and described in this book reflect, indeed, the spirit of the times, a good deal as a much-cracked mirror reflects a face. Still, the reflection is true at the bottom, and any

spectator may laugh. But many of the satires and caricatures of the Franco-German War are too hideous to be ever contemplated with curiosity. The French satirists in this volume were of infinitely higher quality. There was humour to balance coarseness; and though it was sometimes like a diamond on a dirty finger, nevertheless, whatever the dirtiness it covered, it was in itself brilliant and valuable.

As a good example of the political feeling of the time, the latter is the more apt, as it includes references to acts which Prince Bismarck declares are now avenging. Louis the Fourteenth seized the imperial city of Strasbourg during a time of profound peace, in 1681. France retained it nearly two hundred years.—

"The Usurpers Habit." *Sold by J. Savage at y^e Golden head in y^e Old Bailey. [Oct. 3, 1691.]* An engraved portrait of Louis XIV. of France seated in a chair at a table; his garments are covered with representations of battles, towns, and fortresses. Embroidered on the table-cloth are '25,' devils dancing, fires, &c. On the table lies the hat of the king, which has a model of the town of Limerick, '10,' upon it; this hat is placed as if Louis had just laid it down. In reference to this, a man with a lantern, who is looking at the king, says, 'He begins to unrivg.' Limerick surrendered to William III.'s forces, October 3, 1691. By way of cravat, or 'carmagnole,' Louis wears '1,' Strasbourg, at his throat; Ypres, '16,' is falling from his right arm. Beneath are twelve lines of English verse, and the names of twenty-four places which were wrongfully in possession of the French about the date of the publication of this print. The verses are as follows:—

How proudly Lewis sits upon his Throne
Embroider'd o're with Towns were not his own
As *Æneas* lay did from the feather'd Race
Snatch Plumes to look with more Majestick grace
But all the Birds affronted at the Thief
So that proud Monarch must his fate Deplore
And all his Thefts and conquests soon restore
Mons. Strasbourg, Nice & Other Towns Hee Stole
Will follow Athlone, Limerick, Carmagnole
This mighty Work for William in Design'd
The Scourge of France, and Darling of Mankind.

The names of places are '1. Strasbourg, 2. Carmagnole, 3. Athlone, 4. Charlemont, 5. Sase, 6. Cambray, 7. Slego, 8. Landau, 9. Bouillon, 10. Lemerick, 11. Treves, 12. Luxembourg, 13. Maubeuge, 14. Nice, 15. Fribourg, 16. Ippe, 17. Dinant, 18. Galloway, 19. Orange, 20. Mons, 21. Ville Franche, 22. Phyllisbourg, 23. Valenciennes, 24. Philippville, 25. The Counsel.'

The satires against Louis the Fourteenth, especially at the downfall of his scheme for being the really sole monarch in Europe, are numerous. The following, forming the first three and the last verse of a broadside of the year 1708, and entitled 'The French King's Rhodomontade,' illustrate some of the feeling of that year:—

"The French King's Rhodomontade.

Lorain a Day,
A Week Burgundy Won,
Flanders a Month;
What wou'd a Year have done
Rochester's Prophetic Answer,
Lorain you Stole,
By Fraud you got Burgundy;
Flanders you Bought,
By Love you'll pay for't One Day.

Thus Rochester's Song,
Which he Prophecy'd long,
Of the stealing Lorain and Burgundy
Now is certainly True,
For Monsieur Morbleau
Has heartily paid for it One Day.

Let the Papists and Jacks,
French Politick Quacks,

High-Churchmen of wonderful Merit,
Now for ever Dis-pair
Of a Catholic Heir
Or a Sham-Prince of Wales to Inherit."

More or less, all through Anne's reign, the satires against Louis the Fourteenth abound. Among these some of the "medals" have great humour in them. But there were other subjects of importance also deeply occupying men's minds. For example:—

"Needs must when the Devil drives; or, an Emblem of what we must expect if High Church gets uppermost. [1709.] An engraved broadside, representing 'Pekis,' or James Francis Edward Stuart, the first Pretender, riding in a coach, to the foot-board of which is attached a gallows, with a pair of wooden shoes suspended from it; this is a satire on the French allies of the High Tory party. The Devil drives. There are six horses. 'H. sack (everell)io' blowing a trumpet 'tastive hi Oh,' rides as postillion. The two leaders, 'passive O(bedience)' and 'Non(resistance),' trample upon 'Property,' represented by the figure of a prostrate man. The second pair of horses, 'Liesu' and 'Higinisco,' i.e., probably, Philip Stubbs and Francis Higgins, trample on 'Liberty.' The wheelers, 'Slavery' and 'Popery,' tread on 'Toleration,' and the wheels are passing over 'Moderation.'"

"Moderation" was one of the pass-words of the Low Church party, admirers of Hoadly. How some people looked upon these, the subjoined lines will show:—

"A British Janus, Angliob a Timeserver." An engraved broadside, with a design representing a figure of a half-bishop in a pulpit, and a half-puritan in a tub. This appears to be a general satire, not personal. The print is described in the following lines, part of those which are engraved beneath it:—

A British Janus with a double face,
A Monster of a strange Gigantick Race:
His head half Mitre, and half bat doth bear;
His looks are sainted; and refin'd his air.
Not more preposterous in his black & white,
Than the true semblance of an Hypocrite.
Always Conformist to the strongest Party;
Always deceitful; Ever more unhearty.
The Moderate Man ne'er yet a Martyr dy'd;
But tack'd about, & chose the strongest side.
Always recanted in the time of trial;
Is ever best extempore at denial."

Of illustrations combining the social and the political, that of the "Calves' Head Club" is fullest of interest. The following is part of an extract from a work called 'The Whigs Unmasked':—

"I was informed that it was kept in no fix'd House, but that they remov'd as they thought convenient; that the Place they met in, when he was with them, was in a blind Alley near Moorfields, where an Axe was hung up in the Club-Room, and was revered as a principal Symbol in this Diabolical Sacrament. Their Bill of Fare was a large Dish of Calves Heads, dressed several ways, by which they represented the King and his Friends, who had suffer'd in his Cause. A large Pike with a small one in his Mouth, as an Emblem of Tyranny; a large Cod's-Head, by which they pretended to represent the Person of the King singly; a Boar's-Head, with an Apple in its Mouth to represent the King, by this, as Beastial, as, by their other Hieroglyphics they had done, Foolish and Tyrannical. After the Repast was over, one of their Elders presented an *Ikon Basilike*, which was with great Solemnity burn'd upon the Table, whilst the Anthems were singing. After this another produc'd Milton's *Defensio Populi Anglicani*, upon which all laid their Hands, and made a Protestation in form of an Oath, for ever to stand by, and maintain the same. The Company consisted wholly of *Independants* and *Anabaptists*, (I am glad, for the Honour of the *Presbyterians*, to set down this remark;) and the famous

Jerry White, formerly Chaplain to *Oliver Cromwell*, who, no doubt, came to sanctify with his pious *Exhortations*, the *Ribaldry* of the Day, said *Grace*; that after the Table-Cloth was removed, the Anniversary Anthem, as they impiously call'd it, was sung, and a *Calf's Skull* filled with Wine, or other Liqueur, and then a Brimmer went about to the pious Memory of those worthy Patriots who had killed the Tyrant, and deliver'd their Country from his arbitrary *Swag*."

Of the song that used to be sung at the Club on the 30th of January, the first and last stanzas will show the spirit:—

"Now let's sing, carouse and roar,
The happy Day is come once more;
For to Revel,
Is but civil,
As our Fathers did before;
Who, when the Tyrant would enslave us,
Chopp'd his Calf's-Head off to save us.

Then let's Laugh and Revel here,
And of our Calf's-Head make good Cheer,
This we Dish up,
And no Bishop
Dines without one all the Year:
Thus we prosper without fighting,
In Practice and in Food uniting."

The illustrations of the reign of George the First are less political than social. Those referring to the South Sea Bubble are especially numerous and interesting. Walpole's Excise Bill is the prominent object of satire in the succeeding reign. Throughout the volume as many subjects are illustrated as caricatured, and the subjects include nearly every incident that can occur in the various phases of human life. The labour of arranging and copiously describing the prints and drawings in this Catalogue must have been enormous, and is most creditable to Mr. F. G. Stephens, whose name should have been on the title-page.

NOVELS OF THE WEEK.

Grantley Grange. By Shelsley Beauchamp. 3 vols. (Tinsley Brothers.)
Too Late. By Mrs. Newman. 2 vols. (H. S. King & Co.)
Heloise. By Cotaford Dick. (Charing Cross Publishing Company.)
Argus Fairbairn. By the Author of 'Gilbert Rugee'. 3 vols. (Low & Co.)

'GRANTLEY GRANGE' appears to be the work of a fox-hunting painter or an inspired whip; and both "cubbing" and scenery are described with much technical accuracy. The opening pages may be read with some interest, but when we find the whole three volumes occupied with paint and rough-riding, with the occasional interlude of a pipe in the stable or a drive in a dog-cart, we begin to grow weary of the monotonous fluency of the author. Five or six couple of young "gentlemen-farmers," with ladies to match, and one dismounted artist, a more sedentary bore than the others, constitute the *dramatis personæ*. These persons, after a long course of riding and driving, and much discussion of blues and browns, and "rubbing in" and "bedding up," are respectively joined together in holy matrimony. Nothing occurs to interrupt this felicity, except one marvellous incident, certainly the best thing in the book. Charlie Burton and Florence Mills being out with the hounds, the lady's horse bolts for a railway, and, after a terrific race, her lover manages to cannon and unseat her just as her steed takes the leap,

which lands him under the wheels of an express train going at full speed! Florence proves at once the toughness of her constitution and the tenderness of her heart by surviving to give her lover the due reward of his feat. Mr. Beauchamp is strong in the sporting department, though he is apt to repeat himself; and if he will invent a story, amend his grammar, and economize in the matter of fine writing, he may some day write a novel yet.

'Too Late' is chiefly remarkable for the expedient of subjecting one of the principal characters to total paralysis, an affliction which, however, leaves her mind unimpaired, and makes her the unwilling *confidante* of the secrets of the people surrounding her. Miss Judith Lyford, the only relative of a young squire, whose future prospects depend upon her bounty, is much disturbed at the idea of her nephew contracting a *mésalliance* with a young woman of some education but obscure parentage, who is rather vulgar in manner and wholly so in mind. Nevill Lyford, however, is refused by this lady when Miss Judith explains to her her purpose of cutting him off with a shilling; and, in a transport of pique, marries in hot haste the beautiful daughter of a neighbouring coast-guardsmen. Margaret, though a highly improbable personage, is as distinguished, in spite of her want of culture, for natural refinement of character as her middle-class rival is conspicuous for its absence. Miss Judith does not allow herself time to become acquainted with her merits, but, in a fit of disgust, alters her will, and is, unfortunately, immediately after doing so, stricken with her incurable malady. All parties come to her house and nurse her, when she is driven to repent the injustice which she cannot redress, and without power of speech or motion to be a witness to the dire cross-purposes, plots, and mistakes which prevail in the circle of her household. This part of the story is fairly told, and the patience and high principle of Margaret well contrasted with the coarseness and falsehood of the woman for whom she is soon neglected. The weak point of the story, unless we reckon as such a good deal of ignorance of social matters (e.g., the hero is imprisoned for debt, and a baronet's wife is called Lady Frederick Shelborn), is the hopeless weakness and perversity of Nevill Lyford, on whose loves and misfortunes the plot is hinged. When he has driven away the loyal wife who is in love with him, but whose character he is quite incompetent to read, and for the second time submits himself to the dominion of so unattractive a Delilah as Miss Arnold, we lose our last shred of interest in him, and have no sort of pity for his subsequent misfortunes. A novel without a man in it is a hazardous experiment, and Nevill's hysterical repentance, and even his "Saxon" type of beauty, fail to establish his claim to that title. In the coast-guardsmen certainly there is the outline of something better, and the character of Miss Barton shows that our author could be strong in women. The untimely death of a wicked baronet, and the ultimate restoration of Nevill to his family estates, form a conventional *finale* to the tale.

'Heloise' is slight and sad, telling how the child of a spendthrift father was tempted, in order to save him, to make a false promise of marriage to one of his gambling creditors, and thereby break the heart of a lover to whom

she was secretly married. The autobiography of Heloise is not badly told, her feeling for her lover being as ardent and pure as possible, though it is only in its aspect to him that she seems to regret the dishonourable trick she practises. The best part of the story is the beginning, in which she is introduced, a native Bohemian sort of child, to a most kind but precise old maiden lady, to whom, in the end, she becomes most warmly attached. We could have wished for more dialogues between Lavinia Todd and her pupil, and somewhat less of the theatrical swindlers in high life and their nefarious doings. As a sketch, giving promise of better things, the book is passable. Whether the author could write a more sustained and concentrated story remains to be seen.

Argus Fairbairn, who derives his classic name, like some other unfortunates, from the ship in which he is born, is an instance of the misery and misfortune attached too often to the accident of illegitimate birth. The impractical, dreamy nature which poor Argus derives from the Welsh musician, who is his only recognized male relative, naturally enhances the painfulness of his position. His history, which is influenced on one side by unsympathetic connexions through his mother's husband (Scotch men of business of a rather hard type of respectability), on the other by his own father's attempts to alleviate his lot, attempts which he repudiates ungraciously, though not unnaturally, is a sad one throughout, and is ended practically by a shock too severe for his sensitive nature, dealt him by the hands of a worldly adventurer, whom he has invested with all the attributes with which high-flown passion is wont to surround its object. The best character in the book is Lady Severn, the wife of the distinguished statesman who in early youth had been the ruin of the peasant girl who trusted him with her heart. In her far-sighted and unselfish kindness to her husband and his unhappy son, and even to poor Lois Fairbairn, we are glad to recognize an ideal somewhat higher than our creeping moralists are bold enough to set before them. The story throughout is well told, though we trust the author will see fit in future volumes to amend in some respects the standard of her English. We protest against such phrases as "frightened of," "for long to come," "name" for mention or speak of, "befit" for fit, &c. "Brougham" rhymes to "room," as any reader of verse can testify, and our fathers knew. But perhaps we should be thankful for a minimum of accurate writing, so we will not multiply instances. Melusina Meadows and her father, though not very original, are amusing; and the book, on the whole, is not below the average.

OUR LIBRARY TABLE.

MR. MURRAY sends us *New Japan, the Land of the Rising Sun; its Annals during the past Twenty Years*, by Mr. Samuel Moesman. The book forms a popular *résumé* of the annals of Japan since the time when its barriers of exclusiveness were first intruded on by the Americans in 1853. The volume consists mainly of newspaper cuttings from the various Eastern journals, passages excerpted from blue-books and official documents, whilst some few of the chapters have previously appeared in their present form in the pages of the *Leisure Hour* for 1872. These materials have been strung together by the compiler, who disclaims all pre-

tensions to the higher functions of the historian, and are now presented in a lucid chronological arrangement. For his information as to the course of events during the first five years, Mr. Mosman is necessarily dependent upon an American source, and draws largely upon Dr. Hawk's narrative of Commodore Perry's Expedition with its accompanying diplomatic entanglements so successfully encountered. The political connexion of Great Britain with Japan (in those days the old feudal Japan) dates from 1858, when, taking advantage of the recent treaty of Tientsin and the presence of a large naval force in the neighbouring seas, Lord Elgin proceeded to Yedo and concluded a treaty with the Tycoon, or more properly the Siogoon, whom we in company with other foreign powers ignorantly looked upon as the despotic autocrat of the realm; and Mr. Oliphant's book supplies an authentic record of the first negotiations carried out by his chief on this occasion. In 1859 Sir Rutherford Alcock took up his residence as our representative at Yedo; and it is from his published work and Mr. Walter Dickson's valuable sketch that the history of the next few years is taken.

The Election Manual, by Messrs. L. P. Brickwood and Herbert Croft, which has just been published by Messrs. Virtue, Spalding & Daldy, will justify the hope expressed by the authors, "that the book will recommend itself to the general public by the simplicity of its arrangement, and to the profession by the authority of the judgments from which it is compiled." The title, however, is not a happy one, for it would lead a purchaser to look to the "Manual" for a concise statement of the law of parliamentary elections in all its ramifications, whereas it is really a treatise on that branch only which relates to purity and impurity of election. Perhaps the scope of the work would be better indicated by some such title as 'The Election Petitioner's Manual.' *Au reste*, the book, as it stands, must be admitted to fill an important gap, and will, no doubt, be extensively used, both by defeated candidates and by election Judges. It must be borne in mind that a new branch of "case law" has been inaugurated by the legislative changes which have taken election petitions from the cognizance of parliamentary committees and referred them to the arbitration of the Judges. A copious flow of decisions has already been the result, and these are carefully dissected and arranged by Messrs. Brickwood and Croft, who have classified them under the heads of "Agency," "Bribery," "Treating," &c., and have taken much pains to point out their tendency and systematize their teaching. It must be confessed that, notwithstanding recent beneficial changes, much remains to be done in this department of legislation. Taking the subject of "Treating" as a type of the rest, we find that, after all, it is still entirely uncertain whether giving meat and drink (except on the actual days of nomination and polling) is "treating" or not within the meaning of the law. Such misplaced generosity is only forbidden if it is exercised "in order to be elected," or "for being elected," or for the purpose of influencing an election; and the presiding Judge is at once thrown back on a question of motive, with no means of arriving at an opinion except by arguing back, as it were, from the act of donation itself. This vague legislation has led one learned Judge to seek refuge in the argument that, although a single thimbleful of drink known to be given "with intention" would avoid the election, it would be absurd to infer intention from so minute a gift, though one would reasonably come to such a conclusion from the gift of a large number of thimblefuls. Respect for the bench cannot restrain us from asking how many thimblefuls ought to be considered sufficient evidence of intention, and what should be the exact measure of the thimble? Possibly the size ought to be different in different places, according to the presumed relative thirstiness of the population. It is important to observe that the gift of refreshment to a voter on the day of nomination or polling is absolutely illegal, irrespective of any question of motive. This is intelligible and definite. We

cannot help thinking that all law should be so, and that matters can scarcely be in a satisfactory state when a Judge may say, and say truly,—"In fact, giving meat or drink is treating when the person who gives it has an intention of treating, not otherwise."

MR. EFFINGHAM WILSON sends us a new edition of that standard work, *Fenn on the Funds*. The book has been re-written and brought down to the present date by Mr. R. L. Nash.

FROM Messrs. Whittaker & Co. we have received *Dod's Peerage, Baronage, and Knightage*. So far as we have tested it, we have found this cheap and handy volume to be revised with diligence and accuracy.

MR. FROWDE has sent us what he calls *The Theological Student's Bible*, that is, a well-printed copy of the Old and New Testaments, with wide margins and some spare leaves for manuscript notes.

WE have to acknowledge the receipt of the editions for 1874, of the *Newspaper Press Directory*, published by Messrs. Mitchell, and of the *City of London Directory*, of Messrs. Collingridge. The former is indispensable to those who have to do with journalism; the latter is clearly printed, and arranged with care; but, as we have said before, we think it is founded upon a mistaken theory.

LIST OF NEW BOOKS.

Theology.

- Broadus's (J. A.) *Treatise on the Preparation, &c. of Sermons*, new edit. cr. 8vo. 4/6 cl.
 Buddicom's (Rev. R. J.) *St. Chad's Day in Lichfield*, 2/6 cl. 1p.
 Colonial Church Chronicle, Vol. 1873, 8vo. 6/6 cl.
 Crossing the River, by Author of 'Memoirs of Rev. W. Marsh,' 12mo. 1/6 cl. swd.
 Cure's (E. C.) *Gifts of God*, 1/6 cl. swd.
 Dictionary of Illustrations, adapted to Christian Teaching, 3rd edit. 8vo. 14/6 half bound.
 Fry's (C.) *Christ an Example*, 13th edit. 12mo. 1/6 cl.
 Glog's (P. J.) *Introduction to the Pauline Epistles*, 8vo. 12/6 cl.
 How's Psalm II., 7th edit. 12mo. 1/6 cl. swd.
 Hull's (Rev. E. L.) *Sermons*, 3rd Series, cr. 8vo. 6/6 cl.
 Miller's (J.) *Commentary on the Proverbs*, 8vo. 14/6 cl.
 Morris's (H.) *Book of Genesis, with Analysis and Notes*, cr. 8vo. 2/6 cl. 1p.
 Name (A.) which is above every Name, 32mo. 1/6 cl.
 Neale and Littledale's *Commentary on the Psalms*, Vol. 4, cr. 8vo. 10/6 cl.
 Old and New Testament Precepts, 2 vols. 32mo. 1/6 each cl.
 Phelps's (A.) *New Birth*, 12mo. 2/6 cl.
 Poilard's (M. M.) *Daily Bread on the Waters*, 32mo. 1/6 cl.
 Prayers and Meditations for Private Use, by M. R. T., 1/6 cl.
 Rogers's (H.) *Superhuman Origin of the Bible*, 8vo. 12/6 cl.
 Scudamore's (W. K.) *Incense for the Altar*, 8vo. 2/6 cl.
 Skelington's (Rev. S. W.) *Winless Sufferer*, 5th edit. 12mo. 2/6 cl.
 Talmage's *Crucible Swept Up*, 12mo. 1/6 cl.
 Talmage's (Rev. T. De Witt) *Sermons*, 1st Series, 2nd edit. 3/6 cl.

Law.

- Hardcastle's (H.) *Law and Practice of Election Petitions*, cr. 8vo. 8/6 cl.
 Notcutt's (G. J.) *Factory and Workshop Acts*, 12mo. 3/6 cl.
 Smith's *Law of Contracts*, by V. T. Thompson, 6th edit. 16/6 cl.

Fine Art.

- Green's (N. R.) *Hints on Sketching from Nature*, Pt. 1, 1/6 cl.
 Tyrwhitt's (R. S. J.) *Art Teaching of the Primitive Church*, cr. 8vo. 7/6 cl.

Poetry.

- Byron's *Posthumous Works*, illus. edit. royal 8vo. 22/6 cl.

History.

- Conger's (F. R.) *Child's History of Jerusalem*, cr. 8vo. 5/6 cl.
 Cor's (G. W.) *History of Greece*, Vols. 1 and 2, 8vo. 36/6 cl.
 History of Scotland, for Junior Classes, 12mo. 1/6 cl.
 Paterson's R. *Memorials of the Life of James Syme*, cr. 8vo. 7/6 cl.
 Welgall's (Lady R.) *Brief Memoir of the Princess Charlotte of Wales*, 8vo. 2/6 cl.

Geography.

- Corbett's (A. F.) *Climate and Resources of Upper India*, 5/6 cl.
 Falton's (C. C.) *Europe Viewed through American Spectacles*, 8vo. 9/6 cl.
 Peake's (E.) *Pen Pictures of Europe*, 8vo. 12/6 cl.
 Winter at the Italian Lakes, cr. 8vo. 7/6 cl.
 Yelverton's (T.) *Torresina Peregrina*, 2 vols. 8vo. 21/6 cl.

Philology.

- Cogger's (A.) *Third French Course*, new edit. 12mo. 2/6 cl.
 Horace's *Epistles*, First Book, edited by T. Nash, cr. 8vo. 1/6 cl.
 Schreiner's *Notes on Cicero's Oration, Pro lege Manilia*, 1/6 cl.
 Windling's (E.) *Le Verbe, a Treatise on French Conjugation*, 8vo. 1/6 cl. swd.

Science.

- Atkins's (E.) *Pure Mathematics*, 12mo. 2/6 cl.
 Bell's (T.) *History of British Quadrupeds*, 8vo. 36/6 cl.
 Burbridge's (F. W.) *Cool Orchids, and How to Grow Them*, 6/6 cl.
 Burgh's (N. P.) *The Slide Valve Practically Considered*, 5th edit. cr. 8vo. 6/6 cl.
 Church's (A. H.) *Laboratory Guide*, 2nd edit. cr. 8vo. 6/6 cl.
 Dalton's (Rev. T.) *Rules and Examples in Algebra*, Part 1, 2/6 cl.
 Dickson's (J. T.) *Science and Practice of Medicine*, 8vo. 14/6 cl.
 Entomologist's Annual, 1874, 12mo. 2/6 cl.
 Flahbourn's *Our Iron-Clad and Merchant Ships*, 8vo. 10/6 cl.
 Gower's (P. H.) *Aquarium*, 2nd edit. cr. 8vo. 7/6 cl.
 Greenwood's (W. A.) *Manual of Metallurgy*, Vol. 1, 2/6 cl.

- Guy's (W. A.) *Public Health*, cr. 8vo. 5/6; Part 2, cr. 8vo. 2/6 cl.
 Houston's (W.) *Inkings of Areal Astronomy*, 12mo. 1/6 cl.
 Jones's (D.) *Tumours and other Diseases of Women*, 1/6 cl. swd.
 Nasmyth and Carpenter's *The Moon*, 4to. 30/6 cl.
 Rawls's (J. B.) *Practical Plane Geometry*, new edit. 1/6 cl.
 Reek's (C. C.) *Elementary Astronomy*, 12mo. 1/6 cl.
 Todhunter's (L.) *Mensuration for Beginners*, 3rd edit. 2/6 cl.
 Young's (W.) *Architects' and Builders' Pocket-Book*, 2/6 cl.

General Literature.

- Barber's (Lady) *First Lessons in the Principles of Cooking*, 1/6 cl.
 Bourne's (F. W.) *A Mother in Israel*, 12mo. 1/6 cl.
 Bullock's *Courting Guide*, 1874, cr. 8vo. 2/6 cl. swd.
 Copleston's (R. B.) *Siege of Jerusalem*, cr. 8vo. 1/6 cl. swd.
 Day after Day, a Tale, 2/6 cl.
 Frere (Sir H. R.) *On the Impending Bengal Famine*, 5/6 cl.
 Garden (The), Vol. 3 and 4, 4to. 12/6 each, cl.
 Hollinghead's (J.) *Miscellaneous*, 3 vols. 8vo. 27/6 cl.
 Longfellow's (H. W.) *Prose Works*, illustrated, cr. 8vo. 7/6 cl.
 Macdonald's (F.) *Nathaniel Vaughan*, 3 vols. cr. 8vo. 21/6 cl.
 Macgregor's (C.) *Climbing the Ladder*, 12mo. 2/6 cl.
 Maiden's (H. E.) *Philip Ashton*, 12mo. 6/6 cl.
 Modern Avernus, by Junius Junior, cr. 8vo. 6/6 cl.
 Monthly Packet, Christmas Stories, 1873-74, in 1 vol. 8vo. 6/6 cl.
 Oakway's (F.) *Wreck of the Gloria*, 12mo. 1/6 cl.
 Oxford Undergraduate of Twenty Years Ago, 8vo. 2/6 cl.
 Oxford University Calendar, 1874, fcap. 8vo. 4/6 cl.
 Philip Leigh, a Tale, cr. 8vo. 10/6 cl.
 Slang Dictionary, new edit. cr. 8vo. 6/6 cl.
 Smith (J. N.) *On the Science of Sensibility*, cr. 8vo. 7/6 cl.
 Thackeray's (Miss) *Tollers and Spinners*, 2nd edit. cr. 8vo. 7/6 cl.
 Tolstoy's (Count D.) *Romanism in Russia*, 2 vols. cr. 8vo. 15/6 cl.
 Vambéry's (A.) *Central Asia, &c. Question*, cr. 8vo. 7/6 cl.
 Webster's (A.) *Yu-Po-Ye's Lute*, 12mo. 2/6 cl.
 Williams's *Working-Man and his Representative*, 1/6 cl.
 Wynne's (E.) *Oldcourt*, cr. 8vo. 10/6 cl.

"THE NEW SHAKSPEARE SOCIETY."

I now deeply regret having written the letter which appeared in the *Athenæum* of the 7th instant. I do so because I had hoped, rather perhaps than expected, that it would have called forth what would have been a graceful act on the part of the New Shakspeare Society, an intimation that any of those who took an interest in the old Society would receive a hearty welcome from its successor.

But what has it produced? An announcement from its founder and manager, copied, it would seem, from Handel's *I am de company*, or Louis Quatorze's *L'État c'est moi*, in which that gentleman identifies himself as the Society, and in that character says—"I reject Mr. Collier; I repudiate Mr. Thoms; I denounce Mr. Wright; I decline Mr. Cooper." I almost feel as if I owed an apology to these gentlemen for having brought down upon them the uncourteous and public anubbing which Mr. Farnivall has administered to them in your columns.

That gentleman then points with satisfaction to the "Catholicity" of his list of Vice-Presidents; and the notabilities who figure in his Prospectus, a Crown Prince and the President of the United States, a pretty actress, and the Post-Laureate, whether they give it a character of "Catholicity" or not, certainly give it at least the charm of variety.

Mr. Farnivall also refers, and here with justifiable pride, to what he has done with respect to the Early English Text Society. Every student of our national literature is bound to give him the highest credit for the great and good work which, under his management, that Society has accomplished; I admit it to the full. But, at the same time, it is to be regretted, and is regretted by many of his warmest admirers, that his acknowledged zeal is so often marred by an entire absence of ordinary discretion. No one, perhaps, but himself could have secured the printing of the 'Percy Folio'; no one can deny that he did right in printing it in its entirety; but could anything be more injudicious than to print the "Loose and Humorous" poems separately; and then, instead of passing over their gross indecencies as lightly as possible, accompany them by a modern English marginal gloss.

This, however, is but a small matter compared with the greater want of judgment exhibited in his present obvious intention, as shown by the letter which has called forth these remarks, to use the great name of Shakspeare for the glorification of himself and a few chosen friends.

Under these circumstances I, for one, cannot bow down and worship the Golden Image of himself which the Founder and Manager of the New Shakspeare Society has set up; but must wait to see what his "Committee of Workers" (and there is one among them, at least, from whom good work

may confidently be looked for) can accomplish before I enrol myself as A SUBSCRIBER.

Maldenhead, Feb. 16, 1874.

My friends will not require them, but a few words of explanation may not be thrown away upon my enemies.

Employed as I was, night and day, upon other avocations, it will not be surprising if I say that I was always most efficiently assisted by other members of the Council of our old *Shakespeare Society*, especially by Messrs. Amyot, Cooper, and Cunningham.

The first introduced me to Mr. John Allen, Master of Dulwich College, who himself copied for me various papers there preserved—the verses by Ben Jonson, and several letters. Amyot aided me in the same way, as well as Peter Cunningham; and when I proposed to edit ‘Henslowe’s Diary,’ Amyot produced from his own shelves a MS. copy of considerable portions of it, made by or for Chalmers. Upon these Cunningham (my next-door neighbour) worked, Amyot and he filling up the missing pages, which were not a few, and often referring to me, where the old manager’s hand was peculiarly illegible. Amyot’s MS. of parts of the ‘Diary’ I had seen and employed years before. My duty was to supply the notes, and for nearly all of them I am responsible. Mr. Cooper, I think, furnished a few; but as it is almost thirty years ago, and I am now past eighty-five years old, I cannot pretend to speak positively.

So of the documents derived from Dulwich College; Mr. Allen copied a few (he was intimate with Amyot, and I had a note from Lord Holland); the Rev. Mr. Lindsey (librarian), I think, others; Amyot some; Cunningham several; and I added the rest. If we made mistakes, I am sorry for it; but as to the most curious of the papers we could not well err, because I had lithographs made from them, by permission of Master Allen. Our painstaking on the subject gave a great deal of trouble, and we were anxious to make it as little as possible.

The ‘Perkins Folio’ of 1632 I shall allow to rest on its own merits, or demerits, as the word is now ordinarily understood. One point, its value, is now admitted, I believe, on all hands. I need only refer here to the innumerable references to it by Mr. Dyce in his last edition of *Shakespeare*, where those who are interested (and who is not?) may constantly see important changes of text derived from the ‘Perkins Folio,’ followed by such words as these:—*This emendation restores the language of Shakespeare.* J. PAYNE COLLIER.

Literary Gossip.

We have pleasure in announcing that we hope soon to commence publishing letters from Berlin by the celebrated German author, Herr F. Spielhagen.

DECISIVE news regarding Dr. Livingstone’s fate may perhaps be received in London on Monday. If the story of his death be true, the body of the great traveller should have reached Zanzibar about the beginning of this month. The news of its arrival there may very likely be brought to Aden by the steamer due at the latter port, we believe, to-morrow, and the intelligence would, of course, at once be telegraphed to England. Meanwhile, it is best for our readers to imitate Dr. Kirk, and suspend their judgment. The servant who has come on in advance has once already run away from Dr. Livingstone, and he may possibly have run away again and been loitering about. His story, therefore, may have been simply concocted for the purpose of obtaining stores from Lieut. Cameron. On the other hand, he has, except on the one occasion on which he formerly deserted, shown himself faithful and attached to his master; and there is another fact which Lieut. Cameron strangely does not mention,

but which we learn from a private source, and which certainly confirms the view of those who fear the worst—the story does not rest on Chumoi’s evidence only. A letter in English has been received by Lieut. Cameron’s party, written by one of Dr. Livingstone’s Christianized African attendants, who understands and writes English, and this letter corroborates Chumoi’s story.

It is, of course, premature to speculate, but we believe there is little doubt that, if the sad news be true, the body of Dr. Livingstone will be brought home at the public expense, and buried in Westminster Abbey.

We have received M. Victor Hugo’s new novel, ‘Quatre-vingt-treize,’ of which we shall publish a review next Saturday. We have glanced through the first chapter, which gives a partial idea of the tone and character of the work; it is entitled ‘Le Bois de la Saudraie,’ and from the manner in which it is penned and conceived, we infer that M. Victor Hugo has partly eschewed the enigmatic style and thought conspicuous in ‘L’Homme qui Rit’ and ‘Les Travailleurs de la Mer,’ to return to the pregnant form of ‘Les Misérables.’ It seems certainly more in consonance with the stern realism of the gigantic drama the great poet has undertaken to wrap in the form of a novel. In the wood of La Saudraie, in Brittany, a Parisian battalion of volunteers, headed by Santerre, comes across a starving peasant woman with her three children, instead of the Breton foes it expects to encounter. A conversation between the commander and the outcast takes place. Why is she there? Where does she come from? Who is she? The woman tells, in broken words, how she fled to the woods from her village before the Republicans,—how her grandfather was hanged for a trifling offence by his *seigneur*,—how her father met with the same fate at the same hands,—and how her husband was killed two days before, fighting for those very masters who kept him in servitude. The battalion adopts the forlorn creatures, to the cry of ‘Vive la République,’ and the commander stretches out his hand to the mother, saying, ‘Venez, citoyenne, ne craignez rien. La République vous protège.’ The episode is told with M. Victor Hugo’s wonted spirit, and it bodes well for the interest of what will follow.

ON Tuesday last the sale of a valuable assemblage of books and manuscripts, at the rooms of Messrs. Sotheby, Wilkinson & Hodge, attracted a number of collectors, who eagerly competed for the various rarities brought to the hammer, without paying the slightest attention to books which are necessary in an ordinary library, but are without attraction for amateurs in search of literary curiosities only. The day’s sale consisted of 235 lots, most of which belonged to the useful class, and produced 1,824*l.* 3*s.* At least more than three-fourths of the money may be assigned to the odd thirty-five lots. Many of the unfortunate competitors went away lamenting the diminished chances of obtaining a Caxton or a Wynkyn de Worde at a reasonable price. Among the books sold were a collection of Piranesi’s Engravings, 25*5*l.**; Cristine de Piss’s *Boke of the Fayt of Arms*, printed by Caxton in 1489, with several fac-simile leaves,

103*l.*; Capgrave’s *Legenda Angliæ*, printed in 1516 by Wynkyn de Worde, wormed, 23*l.*; Black Letter Bible, in English, by Miles Coverdale, printed at Zurich, 1550, wormed, and with fac-similes, 53*l.* 10*s.*; Cranmer’s Version of the Bible, issued in November, 1541, imperfect, 20*l.*; a series of 127 Ballads, printed between 1670 and 1690, for singing in the street, sold for one halfpenny each, 43*l.*; Voragine’s *Legenda Aurea*, printed in 1527 by De Worde, made up with fac-similes, 41*l.*; *Officium Beate Mariæ Virginis*, printed on vellum in 1499, at Lyons, 51*l.* 10*s.*; several illuminated Horns, at prices varying from 13*l.* to 23*l.*; Gould’s Humming Birds, 67*l.*; Musée Français, 80*l.*; Granger’s Biographical History of England, illustrated with 2,500 portraits, 66*l.*; Dugdale’s *Monasticon Anglicanum*, large paper, 70*l.*; Kip’s Views in Great Britain, 39*l.* 10*s.*; Shakespeare’s Works, by Halliwell, india proof illustrations, 84*l.*; a series of humorous sketches, by Gavarni, from *Figaro*, 33*l.* 10*s.*; Turner’s Picturesque Views in England and Wales, india proofs, 30*l.* 10*s.*; Shakespearean Forgeries by Ireland, presented to Moncrief as fabrications by himself, 15*l.*; Higden’s *Polycricon*, printed in 1527 by Peter Treversis, and considered his *chef-d’œuvre*, 17*l.* 15*s.*; Nash’s Old Mansions, coloured and mounted, 30*l.*

A VOLUME containing a collection of letters of the late Mrs. Julius Haro, entitled ‘Words of Hope and Comfort to those in Sorrow,’ which was printed for private circulation a few years ago, will be shortly issued to the public, by Messrs. Hurst & Blackett, and will be dedicated by express permission to Her Majesty.

LAST week Mr. Beal read a paper ‘On Buddhism’ at Plymouth. The lecturer grounded his remarks on his translation of the ‘Abhinish-kramana Sûtra’ (‘Fo-pen-hing-tai-King’) from the Chinese. This work forms one of the Chinese Buddhist books in the library of the India Office. Mr. Beal was appointed about a year ago to examine these books and report on their contents. The value of the particular work in question is that it undoubtedly contains, as a germ, the original life of Buddha, known as the ‘Fo-pen-hing.’ This book we know was translated into Chinese about 70 A.D.; so that we have here a valuable *terminus ad quem* in fixing the date of the origin and development of the Legend of Buddha. Taken in connexion with the evidence afforded by the Sanchi sculptures, we may be sure that the leading particulars in this legend are of an independent origin,—that is, independent of any Christian influences. The ‘Abhinish-kramana Sûtra’ contains the history of Buddha during his previous existence in the Tusita Heaven; his incarnation and subsequent history up to the time of his emancipation; and his career as a teacher to the time of his death. Intermixed with the main narrative are numerous episodes and Jâtakas, some of which are highly curious. Mr. Beal also alluded to the evidence this work affords that the pre-historic Cross was, in the first instance, the symbol of the four quarters of the world (shaped as an ordinary Greek cross), and, when surrounded by a circle, denoted the encircling path of the sun from left to right round the earth. A later symbol of the same character is the *Swastika*, the arms of which (according to the work in

question) should always be drawn from *left to right*, and not from *right to left*, as is sometimes done.

A COLLECTION of autographs was sold on Thursday last, at the rooms of Messrs. Sotheby, Wilkinson & Hodge. Amongst the more eagerly contested were a Prelude for the Lute, by S. Bach, for 16*l.*; a letter from Beethoven, announcing that he had been offered the post of Kapellmeister, 11*l.* 10*s.*, and a Song to Hope, by the same musician, 10*l.*; a letter from Michel Angelo Buonarroti, acknowledging the receipt of 1,600 gold ducats as part-payment for the tomb of Pope Julius, 6*l.* 10*s.*; a letter from Burns, 13*l.*, and a Cantata, 12*l.*; a letter from Erasmus, stating that the King and Archbishop had invited him to England, 16*l.* 10*s.*; H. Fielding, complaining of money disappointments, 6*l.* 10*s.*; De Foe, complaining of his treatment, 11*l.* 11*s.*; Goethe, 22*l.* 10*s.*; Goldsmith, giving a doleful account of his travels on the Continent, 37*l.* 10*s.*; Hogarth, accepting to be a Member of the Academy of Augsburg, 18*l.* 10*s.*; Keats, 7*l.* 15*s.*; Lamb, 9*l.* 15*s.*; Songs by Mendelssohn, 15*l.*; Mozart, respecting his intended wife, 16*l.* 16*s.*; Rubens, 15*l.* 15*s.*; Schiller to Goethe, 9*l.* 5*s.*; Shelley, 7*l.* and 6*l.* 12*s.*; Smollett, 11*l.* 11*s.*; Sterne, requesting a loan of 50*l.*, 9*l.* 9*s.*; Swift, stating that on account of his poverty, "if I come to More Park it must be on foot," 9*l.* 9*s.*; Tasso, with a sonnet, 28*l.* 10*s.*; Wordsworth, abusing 'Guy Mannering,' 7*l.* 2*s.* 6*d.*; &c. The entire sale produced 636*l.* 1*s.* 6*d.*

At the monthly meeting of the Manchester Statistical Society, held a few days ago at the Memorial Hall in that city, a paper was read by Mr. Plant, Curator of the Museum in Peel Park, 'On the Statistics of Free Libraries,' from which it appeared that in eight of the chief towns in Lancashire the number of volumes lent from these libraries during the time they have been in existence was 31,000,000. This is independent of the branch free libraries which exist in one or two of the larger towns. The fiftieth anniversary of the Manchester Mechanics' Institution has just been celebrated.

A NEW weekly paper is announced, for the special use and benefit of "fanciers," or those who breed for exhibition any kind of pet birds or animals, such as dogs, poultry, pigeons, birds, rabbits, cats, &c. It is to be called the *Fanciers' Gazette*, and will be under the editorship of Mr. Lewis Wright, the author of various books on poultry.

An English penny newspaper has been started at Venice, called *The Venice Mail*! Such a portentous innovation would have made Othello turn white, Iago virtuous, and Shylock humane.

SCIENCE

THE GOVERNMENT SCIENTIFIC EXPEDITION.

I.

WE have been favoured with a perusal of some extracts from the despatches addressed to the Hydrographer of the Admiralty by Capt. George S. Nares, commanding H.M.S. *Challenger*, now pursuing her voyage of scientific research. These extracts are in print, but they have not been published, and as they are the first authenticated accounts of the proceedings, although much undoubted information has reached us, we shall

not apologise to our readers for giving them a brief résumé of the route and results of the voyage, so far as it has been accomplished, in the North and South Atlantic Oceans. The extracts are accompanied by some most interesting sectional diagrams of the depth and temperature of the ocean.

It will be remembered that the *Challenger* left England at the close of the year 1872, most liberally furnished with every article and instrument that could conduce to the success of the voyage. The officers were selected for their attainments in the various branches of nautical, astronomical, and magnetical science, and the Naturalist Staff, under Prof. Wyville Thomson, were chosen with equal care for their tried abilities in natural history; but, although cosmopolitan in our ideas, we regret that for this truly national expedition Englishmen could not be found to fill the places occupied by the two foreign gentlemen attached to that staff; and it does not say much for our system of education that they could not. At the same time, we admit that the two gentlemen selected are well worthy to hold the positions they fill.

The vessel proceeded at once to Lisbon and Gibraltar. A few deep soundings were taken, and trawling successfully accomplished in deeper water than the attempt had ever before been made in. The fish brought up in the trawl from 600 fathoms presented a most curiously inflated appearance, due to the very sudden relief of pressure on their bodies. At Gibraltar the meridian distance between that place and Malta was measured by means of the electric telegraph cable.

On the 26th of January, 1873, the *Challenger* left Gibraltar, and proceeded to the westward, to continue the line of soundings between Lisbon and Madeira. Deep water, with soft ooze bottom, favourable for telegraph cables, was found to exist. On this passage to Madeira deeper water was found near to the African coast than further out, this leading to the inference that the chain of basins commencing at the Black Sea extended to yet another, beyond the Mediterranean. Madeira was reached on the 3rd of February, and Teneriffe on the 7th. Here a party landed to explore the uplands in the interior of the island; but they only reached the snow line of the Peak, the guides refusing to go further.

On the 14th of February the expedition sailed from Teneriffe to sound the first section across the Atlantic towards Sombroero. During the passage soundings were frequently taken, and the nature of the bottom ascertained. Deep dredgings were obtained at stations about 300 miles apart, as the weather and circumstances permitted.

When at a distance of 100 miles south-west of Ferro, a remarkable difference was found in the depth, the water deepening from 1,525 fathoms to 2,220 fathoms within the distance of twenty miles. The rocky nature of the bottom, and the lowering of the temperature usual at that depth, would indicate a considerable movement of the lower stratum of water.

When two-thirds of the distance between the Canary Islands and Sombroero, a depth of 3,160 fathoms was obtained, the weather being remarkably fine, and the lines remaining up and down all the time of running out. The bottom brought up by the sounding-rod and afterwards by the dredge, was a dark chocolate-coloured clay, with none of the usual characteristics of Atlantic ooze, and contained but little animal life. This newly-discovered formation of the bottom of the sea extends for about 350 miles to the east and west of this deep channel or hole, the banks rising on each side, and the nature of the bottom changing gradually into the usual Atlantic ooze. The same clay, but of a slightly lighter colour, was found in the west deep, near the West Indies.

At three-fifths of the distance across, and 1,000 miles east of the West Indies, a depth of 1,900 fathoms was found on the "Dolphin Rise," discovered by Lieuts. Lee and Berryman, of the United States Navy. This rise is evidently of some extent, the soundings showing a depth of less than 2,000 fathoms for a distance of 180 miles.

Great care was taken to insure a correct record of temperatures at the various depths: these were frequently observed at every 100 fathoms between the surface and a depth of 1,500 fathoms. Mr. Seiman's galvanometer for ascertaining the temperature of the sea gave good results; but as there is considerable difficulty in reading the results when there was any motion of the ship, the expedition was compelled to depend entirely on the protected thermometers.

Magnetic observations were obtained regularly, and the opportunity was taken at Lisbon to compare the instruments with those at the magnetic observatory at that place.

The *Challenger* reached St. Thomas on the 16th of March, and left again on the 24th for Bermuda and the American coast.

The soundings show that there is a remarkable hollow, 3,875 fathoms in depth, immediately north of the Virgin Islands. As there had been no expectation of finding such an extreme depth near the land, a weight of only three cwt. was used as a sinker; but the fine weather and smooth sea enabled an undoubtedly correct sounding to be obtained. When the rod was recovered from this sounding, the two thermometers which had been sent down were found to be broken, the bulbs having collapsed with the enormous pressure at this great depth, nearly four and a half tons to the square inch.

The several deep soundings taken in the neighbourhood of Bermuda prove it to be a solitary peak, rising abruptly from a base only 120 miles in diameter. The deep water within sixty miles of the land, giving no indication whatever of its existence, shows the fallacy of supposing that a deep sounding disproves the existence of a neighbouring shoal.

Whilst at Bermuda magnetic observations were obtained, and as great local disturbance was found to exist, several stations were made, and a fairly complete magnetic survey obtained of the west end of the island.

An attempt was made to obtain soundings in the deep water below the Gulf Stream, but the strong surface current frustrated all endeavours, and they had to be relinquished, but by using heavy weights, the serial temperatures were observed to 600 fathoms with tolerable certainty.

The soundings were continued to the edge of the shallow water off Sandy Hook; the course was then changed to the north-eastward, and the soundings carried along the edge of the bank extending from the American coast towards Halifax, at which port the ship arrived on the 9th of May, leaving again on the 19th, sounding in a direct line to Bermuda.

After refitting, the *Challenger* again left Bermuda on the 13th of June to recross the Atlantic to the Azores. The depth of water increased rapidly on leaving Bermuda to 2,675 fathoms; the bottom then preserved a tolerably even surface for 300 miles, and after that gradually shoaled towards Fayal. After remaining five days at St. Michael's, soundings were obtained between that island and Madeira, and between Madeira and Cape Verde Island, the greatest depth between the two first named islands being 2,675 fathoms and 2,400 between the last. The deep water continued close up to the islands, but between St. Antonio and St. Vincent the soundings denoted the existence of a ridge connecting the two islands.

An attempt was made to obtain by dredging specimens of pink coral, said to be found near Porto Praya; and although a few specimens, very similar to the Mediterranean red coral, were obtained, no pink coral was found. It is remarkable that the temperature at 80 fathoms, the depth at which the coral grows, is the same as that of the Mediterranean coral banks, viz. 53°; and also that that temperature is not found at the same depth further north. The inference drawn from finding this kind of coral in this place is, that it may be found in other favourable localities out of the Mediterranean.

On the 9th of August the expedition left Porto Praya, making a course to the south-eastward,

reaching a position in latitude $3^{\circ} 8' N.$, and longitude $14^{\circ} 49' W.$, from which position the south-east trade wind obliged the ship to stand to the westward for St. Paul's rocks. The depth of water was much the same when on the south-easterly course, viz., between 2,300 and 2,600 fathoms, excepting in one cast, when abreast the Bijouga Islands, where a cast of 1,750 was obtained from the position in $3^{\circ} 8' N.$, the depth gradually shoaled to 1,425 fathoms within three miles of the rocks.

St. Paul's Rock was reached on the 27th of August, and the ship remained there, secured by a hawser to the lee side of the rock, until the morning of the 29th. Deep water was found round the rocks, there being from 300 to 1,350 fathoms at four miles distance. The rock itself is composed of minerals allied to serpentine, not unlike those on the Cornish coast. From St. Paul's Rock the Challenger proceeded to Fernanda Noronha; but on reaching that island, which is a penal settlement of Brazil, the commandant refused the naturalists permission to explore the island, much to their disappointment; and, having no other object in remaining, the ship proceeded at once towards the South American coast, and arrived at Bahia on the 14th of September.

PHYSICAL NOTES.

PROF. M. C. DECHARME communicates to the *Annales de Chimie et de Physique* for February, 1874, a very elaborate paper, 'Du Mouvement Ascendant Spontané des Liquides dans les Tubes Capillaires.' This is in continuation of a former paper. Prof. Decharme fully describes the several forms of apparatus employed by him in this delicate inquiry, and his mode of experimenting. He has to determine the interior diameter of the tubes, then to measure the length of liquid column raised by capillarity, the time occupied in the ascent, to make observations on the temperature of the liquid and of the surrounding air in the different phases of each experiment; to determine the density of the solutions employed, and the proportion of the salts dissolved in the liquids, and to make experiments with the tubes at various degrees of inclination. Each of these points having been determined with the utmost care, the results are duly tabulated. Our space will not permit of our giving even an abstract of these results; we must refer those interested to the memoir itself, which is a valuable contribution to this obscure branch of physical inquiry.

This paper is followed in the same journal by a memoir by M. P. A. Favre, entitled 'Recherches Thermiques sur la Condensation des Gaz par les Corps Solides et la Chaleur dégagée dans l'Acte de cette Absorption. Relations de ces Effets avec les Chaleurs de Liquéfaction et de Solidification des Gaz.' The continuation of the investigations which Prof. Graham was pursuing with such philosophic care, when death deprived the world of science of his aid in the advancement of truth, is, in every way, important, and promises to lead us to remarkable facts in relation to the physical constitution of water and the gases composing that fluid.

Prof. Edwin J. Houston has, according to the *Journal of the Franklin Institute*, been making a series of experiments upon the production of cold by the "Windhausen Ice and Refrigerating Machine," with which a temperature of 54° below the freezing point of water of Fahrenheit's thermometer is produced. The principle of the machine is the condensation of air by powerful pressure, the cooling of that condensed air, and allowing the cooled air to escape into a cylinder under a gradually diminishing pressure, this expansion being attended with the development of great cold. Prof. Houston proposes the introduction of a second compressing cylinder, with which the condensed air, after being cooled, could be still further compressed, again cooled, and finally conducted into the expansion cylinder. Under a pressure of sixty atmospheres, a considerable mass of air at the temperature of, say, $100^{\circ} F.$, would produce, in its expansion, a reduction of temperature greater than any yet obtained. By

this apparatus it is thought many of the incoercible gases might be solidified, and probably the confirmation of the "absolute zero" be determined.

Some investigations on the measurement of high temperatures have been conducted by Prof. Weinhold, of Chemnitz. After describing a large number of instruments which have at various times been used for such measurements, he expresses himself strongly in favour of Siemens's electrical-resistance pyrometer.

Dr. Nöggerath, of Bonn, now in his eighty-sixth year, has just published a paper, 'On a Remarkable Development of Light during the Grinding of Hard Stones.' In this paper he records some experiments recently made with chalcodony, and other quartzose minerals, at the agate-works in the neighbourhood of Idar and Oberstein, on the Nahe. When such stones are ground on the large and rapidly-revolving wheels of red sandstone, used in these mills, they exhibit a bright phosphorescent glow throughout their mass, entirely distinct from sparks elicited by friction.

'The Ignition of Cotton by Saturation with Fatty Oils' is the title of a paper, by Mr. John Galletly, published in the *Journal of the Franklin Institute*. His experiments are of the most conclusive kind, the result of his trials having been very uniform. Mr. Galletly states that the ignition of cotton can be calculated on, for any oil, with about the same certainty as the point at which sulphur or other combustible matter inflames in air. The heavy oils from coal and shale, when mixed with sperm, seal, olive, or linseed oil, was found to effectually check the process of spontaneous combustion. At the present time it is desirable to call attention to this important fact.

A meeting was held on Saturday last, in the Physical Laboratory at the Science Schools, South Kensington, for the purpose of establishing a Physical Society in London. The chair was taken by Dr. J. H. Gladstone. The bye-laws prepared by the organizing committee appointed on the 20th of November last were received and amended. The following were chosen officers for the first session:—President, Dr. J. H. Gladstone, F.R.S.; Vice-Presidents, Prof. W. G. Adams, F.R.S., and Prof. G. C. Foster, F.R.S.; Secretaries, Prof. E. Atkinson and Prof. A. W. Reinold; Treasurer, Prof. E. Atkinson; Demonstrator, Prof. F. Guthrie. Other members of Council, W. Crookes, F.R.S., Prof. A. Dupré, Prof. T. M. Goodeve, M.A., Prof. O. Henri, B. Loewy, Esq., Dr. E. Mills, and H. Sprengel, Esq.

Mr. Boyden, of Boston, Massachusetts, has offered one thousand dollars to "any resident of North America (or the West Indies) who shall determine by experiment whether all rays of light, and other physical rays, are or are not transmitted with the same velocity." The competitors are to send the record of their investigations to the Franklin Institute, Philadelphia, before January, 1875, as at that date the Institute are to select three judges, to whom all the papers sent in are to be referred. Of course there will be many disappointments among the physicists who may try for this prize of two hundred pounds.

SOCIETIES.

ROYAL.—Feb. 12.—The President in the chair.—The following papers were read: 'Note on the Synthesis of Formic Aldehyde,' by Sir B. C. Brodie; 'On the Influence of Ethyl Alcohol on the Bodily Temperature, the Pulse, and the Respirations of a Healthy Man,' by Dr. Parkes; 'Experimental Demonstrations of the Stoppage of Sound by Partial Reflections in a Non-Homogeneous Atmosphere,' by Dr. Tyndall; and 'On the Division of Sound by a Layer of Flame or Heated Gas into a Reflected and a Transmitted Portion,' by Mr. J. Cottrell.

ASTRONOMICAL.—Feb. 13.—Anniversary Meeting.—The Secretaries read obituaries of the principal Fellows and Associates who had died during the year preceding; Reports of the proceedings of

the English Observatories, both public and private; and extracts from a carefully-prepared general survey of the progress of astronomy since the previous Anniversary. Most of the matters included in the latter, which are well sufficient to prove that there has been no diminution of astronomical activity during the year in question, have been already referred to in the *Athenæum* as they occurred.—The President, Prof. Cayley, then read his Address on the presentation of the Gold Medal of the Society to Prof. Newcomb, of the United States Navy, in recognition of the great value of his mathematico-astronomical works, especially the Tables of the planets of Uranus and Neptune. He took the opportunity of describing the principles on which these had been based, pointing out the nature of the theoretical work involved, which had thus been made of the fullest practical utility, and mentioning the desideratum, which, especially in the case of Uranus, had been supplied by the skilful and laborious exertion of Prof. Newcomb. But Prof. Cayley did not omit also to refer to his other important contributions to mathematical astronomy, particularly on the subject of the Lunar Theory.—The Society then proceeded to the election of new Officers and Council for the forthcoming year. The President is to be Prof. Adams; Hon. Secretaries, Messrs. E. Dunkin and A. C. Ranyard; Foreign Secretary, Dr. Huggins.

SOCIETY OF ANTIQUARIES.—Feb. 12.—C. S. Percival, Esq., V.P., in the chair.—The following gentlemen were nominated by the President as auditors of the Society for the current year: Messrs. O. Morgan, G. W. Lveson Gower, J. Evans, and E. Freshfield.—Mr. A. W. Franks exhibited the ivory top of a Bishop's Tau (staff).—Mr. C. D. E. Fortnum communicated a paper, 'On certain Gems in the Royal Collections at Windsor Castle,' accompanied by photographs of the most important specimens, which Her Majesty the Queen, the Royal Patron of the Society, had graciously permitted to be taken in illustration of Mr. Fortnum's memoir. This Royal Collection comprises 292 gems from the best period of Greek and Roman art, through the Byzantine to the present time, and to the seventeenth and eighteenth centuries. Out of this number Mr. Fortnum has selected for special observation, on the ground of their excellence or archaeological interest, 100 gems, and fifty-two recent gems and jewels. Photographs of twenty-five of the gems so selected had been taken, and wood engravings of two rings and one gem. No definite history of the collection can be referred to. It is probable that some of the choicer portrait gems, e.g., Henry the Eighth and Queen Elizabeth, have been in the royal cabinet from the period of their production, although they are not mentioned in Van der Doort's Catalogue of the objects belonging to Charles the First. A considerable accession was made to it by the purchase by George the Third of the collection formed by Consul Smith, long resident at Venice, and described in the 'Dactylolotheca Smithiana.' In this work, however, only three of those selected for examination by Mr. Fortnum are to be found, Mr. Smith having rather added to the number than to the value of the royal gems. Among the antique gems, Mr. Fortnum called special attention to contemporary portraits of a member of the Scipio family and of the Emperor Claudius, respectively; although the latter has by Mr. King been designated Constantius the Second. Not less interesting, at a later period, were the portraits of Henry the Eighth, Edward the Sixth, Queen Elizabeth (of which there were several examples), Philip the Second, the signet rings of Charles the First and Charles the Second, and numerous other jewels, which it would be difficult to describe without the aid of photography.

PHOTOGRAPHIC.—Feb. 10.—J. Glaisher, President, in the chair.—A Special General Meeting was held, to decide whether two new laws, previously proposed, should be adopted, or whether

the Council's amendment, to appoint a Committee to revise the laws generally, be accepted. The Council's amendment was lost.—The Anniversary Meeting was held afterwards, when the balance-sheet, showing the Society to be in an improved financial position, and the Report of the Council, were read and adopted. The President and Council, interpreting the rejection of their amendment as a vote of want of confidence, then tendered their resignations, which were accepted.

MATHEMATICAL.—Feb. 12.—Dr. Hirst, President, in the chair.—Messrs. Genese, Rawson, and the Rev. M. M. U. Wilkinson were admitted into the Society; the Revs. Dr. Booth and W. H. Lavery were elected members; and Col. Clarke, R.E., Mr. W. R. Browne, and Mr. E. Carpmel were proposed for election.—Prof. Clifford detailed at some length the views advanced in his paper 'On the Foundations of Dynamics.' A discussion ensued, in which Messrs. Wilkinson, Montton, Cayley, Roberts, and G. H. Lewes took part.—Prof. Clifford having replied, proceeded to give an account of his paper 'On the Free Motion of a Solid in Elliptic Space.'—A paper, by Mr. O. J. Monro, entitled 'Note on the Inversion of Bernoulli's Theorem in Probabilities,' was taken as read.

ANTHROPOLOGICAL INSTITUTE.—Feb. 10.—Prof. Bux, President, in the chair.—Mr. T. P. Tindale was elected a member, and Mr. T. Saunders, a Corresponding Member. The second part of the paper 'Explorations amongst Ancient Burial-Grounds, chiefly on the Sea-Coast Valleys of Peru,' was read by the author, Mr. Consul T. J. Hutchinson. The paper treated of the burial-grounds from Lima northwards, as did the former part of the paper on those from Arica to Lima. Mr. Hutchinson described a burial-place with the Aymara name of Parí on the Oroya railroad, at a station called Chocoma, and at an elevation of only 2,750 feet above the level of the sea, and so named from its grinding-stones used for bruising corn, numbers of which lie amongst the cenotaphs. These were said by Prof. Forbes to be used for cooking purposes, because the Aymara are stated to have occupied a part of the valley where the boiling of the water to accomplish. The skulls mentioned by Dr. Hutchinson were touched upon, and one of these from an elevation of 12,000 feet above the sea being given. Mr. Hutchinson quoted from Prof. A. Raimondy to prove that the practice of compressing and elongating the skulls still exists amongst certain tribes of the interior. The author gave a description of the burial-places of the north, to Ancon, Pasmayo, Chaucu, Huacho, and up the coast by Chan-Chan, the ancient capital of the Chimor territory, of which Mr. Hutchinson showed some specimens of Art and pottery-ware that were made ages before the time of the Incas. Agricultural implements of the prehistoric Peruvians were also exhibited.—Mr. Hutchinson recommended a further and more extensive exploration of the Mounds and Huacas in Peru, to illustrate the rich treasures of archaeology with which that country abounds.—A joint paper by Mr. T. Drake and Mr. A. Franks was read, 'On Skulls and Implements from Palestine.'

MEETINGS FOR THE ENSUING WEEK.

- Mon.** London Institution, 8.—'Historical Development of Art,' L. Dr. G. O. Zerr.
- Tues.** Royal Academy, 8.—'Sculpture,' Mr. H. W. Bates.
- Wed.** Society of Arts, 8.—'Chemistry of Brewing,' Lecturer V.L., 'Fermentation (Secondary),' Dr. C. Graham (Cantor Lecturer).
- Thurs.** British Architects, 8.
- Fri.** Geographical Soc., 8.—'Exploration of the River Volta, West Africa,' Capt. J. A. Croft; 'Journey in the Highlands of Senegal,' Dr. G. Milliner.
- Sat.** Royal Institution, 8.—'Physical Properties of Liquids and Gases,' Prof. Tyndall.
- Sun.** Anthropological Institute, 8.—'The Berthou, a Tribe of Red Indians, supposed to be extinct, which formerly inhabited Newfoundland,' and 'Indian Remains found on the Coast of Labrador,' Mr. T. G. B. Lloyd; 'Skulls found near Tiste,' Commander Teller; 'A Peculiar Neolithic Implement,' Dr. S. Holden.
- Ordn. Engineers, 8.—'Water Supply of the City of Dublin,' Mr. F. Neville.**
- Wm.** London Institution, 7.—'Musical Lecture,' Prof. Elm.
- Geological, 4.—'Geological Notes on a Journey from Algiers to the Sahara,' Mr. G. Maw; 'Fossiliferous, a Palaeozoic Family of the Palaeozoic of Brachiopoda,' Mr. T. Davidson and Prof. W. King; 'Occurrences of Sphæroides and Hades in situ with Corundum at the Collieries Corundum Mine, Mason Co., North Carolina,' Col. C. W. Jenks.**

- Wm.** Literature, 8.—'Coin of Jetman in Macedonia, and Macedonian Coins generally,' Mr. E. A. Poul.
- Society of Arts, 8.—'New System of Cultivating the Potatoe, with a View to augment Productiveness and prevent Disease,' Mr. A. Hibbard.**
- British Archaeological Association, 8.—'Vessels termed "Jelly-boys,"' Mr. H. S. Cumins.**
- Tues.** Royal Institution, 8.—'Cryptogamic Vegetation,' Prof. W. C. Williamson.
- Cambridge Philological, 8.**
- Anthropology, 8.—'Roman Remains at Charter-House on the Mendip Hills, Somersetshire,' Rev. H. M. Smith; 'Archæology in Kent,' Mr. J. Brent.**
- Fri.** United Service Institution, 8.—'Improvements in Sanitary Arrangements for Barracks, Camps, &c.,' Major-Gen. M. H. Sykes.
- Civil Engineers, 7.—'Coal Gas,' Mr. G. E. Page.**
- Royal Institution, 8.—'Men of Science, their Nature and their Nurture,' Mr. F. Galton.**
- Sat.** Royal Institution, 8.—'Mohammed and Mohammedanism,' Mr. A. B. Smith.

Science Gossip.

We are delighted to learn that Dr. Beke believes himself to have been successful in the search which, at the advanced age of seventy-three, he gallantly undertook for the true Mount Sinai. In a letter which Mrs. Beke has been good enough to address to us, she says, "My husband's arrival in England may now be confidently looked for during the first week in March, and I must, therefore, refer your readers for further particulars to Dr. Beke's forthcoming work, 'Sinai Regained.'"

WE are asked to state that supplemental meetings, for the reading and discussion of papers by Students of the Institution of Civil Engineers, have been appointed for the following Friday evenings, February 27, March 6, 13, 20 and 27. The papers to be read on these evenings are respectively, 'On Coal Gas,' by Mr. G. E. Page; 'The Lisbon Steam Tramway,' by Mr. M. Curry, jun.; 'The Sewage and Drainage of Towns,' by Mr. W. H. Cobley; 'The Construction of Tanks,' by Mr. J. C. Inglis; and 'On Setting out a Line of Railway,' by Mr. J. C. Ferguson. The chair will be taken at 7 o'clock on each evening, and successively by Dr. Pole, F.R.S., Mr. Bruce, Mr. Bazaiget, C.B., Mr. Bateman, and Mr. W. H. Barlow.

THE Japanese Government have appointed Mr. R. Routledge to the Professorship of Chemistry and Physics in the Imperial College at Yeddo. Mr. Routledge studied at Owens College, Manchester, and obtained honours at the London University. He is a nephew of Mr. George Routledge, the publisher.

PROF. FILIPPO PARLATORE, President of the Royal Tuscan Society of Horticulture, informs the botanists of Europe that from the 11th to the 25th of May next there will be held at Florence an International Exposition of Horticulture, "in coincidence" with the International Botanic Congress. The Tuscans will be glad to entertain British botanists on the occasion, and they hold out hopes of a reduction of one-half in the railway fares for the long journey to the pleasant city on the Arno. From their programme we learn that business is to be cared for as well as recreation, for the list of questions to be discussed by the Congress comprises some of the most interesting in botanical science. Prizes are offered for the best specimens of plants and flowers, and special facilities will be provided for the advantage of exhibitors. The Secretaries are Prof. César D'Ancono and Chevalier E. H. Fezzi.

THE *New York Herald* says:—"The Congressional Committee charged with retrenchment has cut down the appropriation for the Hydrographic Office without reason. The reduction proposed by the Committee is fifty per cent. of the meagre pittance it has heretofore doled out to what is one of the most important arms of the navy and was once the pride of the nation. The Committee have also determined to squelch the North Pacific Ocean survey and deep-sea soundings, and consequently the cartographical labours of the chief hydrographer, which had been undertaken to correct our Pacific charts, now so unsafe as to be unfit guides for the mariner. Henceforth our commerce on all the oceans will have to rely on foreign charts for purposes of navigation, if this crushing reduction now contemplated by the Committee takes effect. The Portsmouth, we learn, in consequence of the withdrawal of means, has already been detached from

the survey, and the whole work of Commander Belknap will have to go by the board."

WE are glad to say we were wrong in identifying the Mr. Moggridge, who is said to have been drowned at Naples, with Mr. M. Moggridge, the archaeologist. Mr. M. Moggridge is at Mentone. He is in excellent health, we are pleased to learn, and has no intention of getting drowned.

MR. JAMES M'FARLANE read, on the 22nd of December last, before the Glasgow Philosophical Society, a paper 'On Coloured Tapers.' The following are the results obtained; they are so useful that we desire to give them increased publicity, and copy them from the *Chemical News*:—*White taper*, perfectly harmless, little ash; *yellow taper*, harmless, coloured with chromate of lead, ash metallic; *blue taper*, harmless, coloured with ultramarine; *red taper*, highly poisonous, containing 1.93 per cent. of vermilion, the tapers very highly coloured, slight ash; *green taper*, poisonous, colour due to arsenic (probably about 1 per cent.), metallic ash.

WE learn that the boring at Netherfield, near Battle, in the Weald, has been recommenced by the Diamond Boring Company. Having overcome some difficulties which checked their progress at first, they are now proceeding satisfactorily.

M. MATHIEU, as President of the Bureau des Longitudes, presented to the Academy of Sciences, on the 3rd of February, the *Annuaire* for the year 1874. He explained and justified the delay in publication by the researches which had been necessary, owing to the destruction of statistical documents in the Hôtel de Ville during the Commune.

FINE ARTS

ROYAL ACADEMY OF ARTS, Burlington House.—THE EXHIBITION OF WORKS OF THE LATE SIR EDWIN LANDSEER, R.A., IS NOW OPEN.—Admission (from Nine till Dark), One Shilling; Catalogue, Sixpence. Season Tickets, 2s.

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE WINTER EXHIBITION OF SKETCHES AND STUDIES WILL CLOSE ON SATURDAY NEXT, Feb. 22.—A. Pall Mall East.—Admission, 1s. ALFRED D. FRIPP, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS WILL CLOSE THEIR WINTER EXHIBITION ON SATURDAY NEXT, Admission, 1s.—Gallery, 22, Pall Mall.

DUDLEY GALLERY, Egyptian Hall, Piccadilly.—GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS.—THE TENTH ANNUAL EXHIBITION IS OPEN DAILY, from 10 a.m. to 6 p.m.—Admission, 1s.; Catalogue, 6d. GEORGE L. HALL, Hon. Sec.

'THE SHADOW OF DEATH.' Painted by Mr. HOLMAN HUNT.—NOW ON VIEW. From 10 till 6.—A spacious Platform has been erected so that Visitors now have an unimpeded view of the Picture.—20, Old Bond Street.—Admission, 1s.

DORIS GREAT PICTURE OF 'CHRIST LEAVING THE TOMB,' with 'Night of the Crucifixion,' 'Christian Martyr,' 'Francesca da Rimini,' 'Neophyte,' 'Andromeda,' &c., at the DORIS GALLERY, 28, New Bond Street. Ten to Six.—Admission, 1s.

THE PRIVATE COLLECTIONS OF ENGLAND.

No. VIII.—LOWTHER CASTLE.

BY permission of the Earl of Lonsdale we were admitted to see the pictures at Lowther Castle, near Penrith. This collection, while comprising a considerable proportion of valuable paintings, is of a mixed character. It contains an exquisite gem of a portrait by Holbein, two fine Turners, good Gaspar Poussins, an important Luca Giordano, at least two capital Hogarths, several Salvators, a noble A. Cuyp, two interesting pictures by Le Nain, Dyck, Guido, Titian, D. Teniers, Frank Hals, Ruysdael, Jan Steen, and B. Van Orley, besides some interesting Roman mosaics, sculptures, and inscriptions. The house, an edifice designed, not in the happiest fashion, by the elder Smirke, has an addition in the shape of a fairly-constructed picture gallery of unusual proportions. Here most of the larger, if not the more important, paintings are hung.

In the Smoking Room are several paintings ascribed to Hogarth; other works, likewise attributed to him, are placed in other parts of the mansion. It will be convenient to begin with these examples. Of the number the most likely

to be original are, besides those before alluded to, two portraits. The first of these represents Sarah Malcolm, the murderer; a small whole-length figure, seated at a table in a cell of Newgate, and turned to our left, with a pen in her hand, as if she were about to write the confession which she gave to the Rev. Mr. Peddington, Lecturer or Curate of St. Bartholomew the Great, and for which that gentleman, who became the subject of a good deal of satire, and, doubtless, ill-grounded suspicion, obtained 30*l*. The story of this miscreant is hardly yet forgotten. She murdered an old lady and her two servants, residing in Tanfield Court, Temple, and, after failing to fix the crime on three perfectly innocent persons, she was convicted and hanged in Fleet Street, opposite Mitre Court, to the edification of thousands. Her body seems to have lain in a sort of "state," at an undertaker's on Snow Hill, where many went to inspect it, among them, "a gentleman in deep new mourning, who kissed her, and gave the people half a crown." She was a charwoman and no beauty. It is believed that the original of this portrait is that belonging to Lady Jane Dundas (National Portrait Exhibition, 1868, No. 802). There is another portrait of this woman by Hogarth, belonging to Mr. Anderdon (Nat. Port. Ex., 1869, No. 370). It is a bust, in a white cap and neckerchief, and is well known from about a dozen engravings. The second portrait here, most likely to be a Hogarth, represents Broughton, the prizefighter, a small whole-length figure of the man walking to the front, holding a stick, bare-headed, and dressed in grey. This picture is, like the last, known through prints. Mr. Willet L. Adye's version (Nat. Port. Ex., 1869, No. 356) is probably the original. Nevertheless, it is not at all unlikely that Hogarth multiplied these things. The Hogarth here about which we have no doubt whatever are both in the Picture Gallery, being portraits of the Hon. Master and Miss Byron, children—the girl kneeling in front and playing with a big dog—and a full-length portrait, painted in 1735, engraved by Faber, of Frances, Lady Byron, wife of the fourth baron, in a white satin dress, putting on a glove; the face is capitally modelled and spirited in expression. This lady was mother of the admiral, author of the 'Narrative,' and of the slayer of William Chaworth. A small conversation piece, showing eight gentlemen seated at table, has merits, even if it is not by Hogarth. There is also a rough replica of 'Southwark Fair,' ascribed to the same. The original was, it is usually asserted, burnt at Hafod, but a picture, said to be the original, was at Manchester in 1857, a dark, slightly-painted work, the property of the Duke of Newcastle. Readers will remember that 'The March to Finchley' is much lighter and browner than other examples of Hogarth's practice would lead us to expect; but there was, it must be borne in mind, an interval of about twelve years between the production of 'Southwark Fair,' and 'The March to Finchley.' Not far removed from the Smoking Room is a highly interesting specimen of Roman mosaic, representing fish, subjects much affected by the mosaicists of antiquity, ascribed to Sosus of Pergamus (B.C. 320), who is mentioned by Pliny. Here are depicted carp, tench (?), lampreys, an eel. This relic was found at Villa Chichignola, and presented by Pope Gregory the Seventh to Sir E. Thomson, 1832.

In the Picture Gallery are many large paintings. We believe the following are not only genuine, but highly interesting. A large sea-piece, representing a battle of English and Dutch ships against French, probably that of La Hogue; notice the French Admiral's ship, *Le Soleil Royal* and her consort, *Le Trident*. The former is much battered and engaged with Dutch and English ships on either side; the latter, with all her masts shot away, is sinking in front of the picture. This work is attributed to Ludolph Beckhuizen, and is probably due to the younger of that name. Here is, likewise, a large landscape by Zuccarelli, with figures in front, and very good for him. Next to it hangs a curious picture by B. Canaletti, representing the Piazza of St. Mark, Venice, during a festival (? the Carnival). Numerous groups of persons crowd the place, and

witness sports of many kinds, chief among which is a sort of bull-baiting. Men are tied by cords that go about the horns of the bigger animals, who appear to be running in circles, and mix with the crowd in a hap-hazard fashion. The men are fantastically clad. Rope-flyers descend from the Campanile; the windows are filled with spectators. This work is interesting as a record of costumes and of the architecture of the scene. Panning on, we come to a noble Forest Scene (13), by G. Poussin, a powerful, rich, and luminous picture, remarkable for the dignity of the composition, the beauty of the distance and the mid-distance. It comprises a river, with a cascade, a satyr, children, and a nymph in front with a pitcher. The painting of the rocky bank on the further side of the stream is capital. Near this is a large landscape by Albert Cuyp, a thoroughly characteristic picture, of cows and men and women on a hillock, with two cows and a horse in front, a dog leaping in a woman's lap,—she holds a straw hat, and has a green dress; three sheep are near their shepherd. Among the noteworthy elements of this fine and finely-lighted picture are a white and bay cow and a richly-painted group of docks, both in the foreground on our left; these docks are such as Albert Cuyp delighted in. The glowing and vapourous distance comprises a stream, with boats, &c. This masterly specimen is signed, as usual, "A. Cuyp."

A large 'St. Jerome,' by Salvator, though hung too high to allow of thorough examination, seems an admirable example of that inexhaustible master's power. It is a grand and characteristic picture, designed with intense grasp of the subject; a frequent characteristic of Rosa's art. Naked, as brown as if he had not been clothed for years, girt with ivory only, the gaunt old saint is seated, with his hands outspread, and reading with a loud voice that reverberates in the rocky place; the book is open on a stone before him. It is a grim and most vigorous conception.—In its way, Guido's 'Hero lamenting Leander' is capitally modelled, and the corpse finely foreshortened, according to the mode of the academics; Hero is at the side of her lover; her dress, being a brown brocade, with a crimson bodice over white, makes, so ably have these elements been treated, finer colour than Reni generally attained. The ascription of 'Magdalen in the Desert' to Tintoret, may be correct, but the picture is hung so high and in so unfavourable a light that it would be hard to form an opinion of its authorship. Dr. Waagen seems to have been able to accept this picture, for he does not object to the name of the artist. He was more than justified in saying that it comprised "a whole length figure, life-size; of great energy." ('Art Treasures,' iii. 265).—Another Salvator, smaller than the last-named, comes next. It exhibits motives which are extremely common with him; yet they are so finely treated in the grandiose mood of his mind that one cannot call them trite. The picture comprises a castle, with figures of fishermen and others; two men in the mid-distance are directed on their way by a third; in front is a man bending under a gold vase. The colour here is, accepting the scale chosen by the painter, grave and rich; this is especially the case with the castle and its surrounding foliage. There is a rosy sky of more refined quality than usual. Altogether, this is an extremely luminous and fine example: one of the most acceptable that we have seen by Rosa for many a day. Except a large sketch now in the Picture Gallery at Chatsworth, and comprising soldiers in a wild landscape, to which we shall come by and by, this example has most of the golden, rosy colour, in a profoundly deep tone, so delightful in Salvator. Ascribed, probably correctly, to Lely, is a large whole-length reclining figure of a naked woman; this, although the figure is very naked, is doubtless not, as it is said to be, a portrait of Nell Gwynne. We next come upon a capital landscape by Paul Brill, showing a river and woodlands, with satyrs and nymphs; it appears to be a late work, and is certainly in better keeping and marked by warmer colour than his hard, unfeeling manner generally exhibits.

Two noble Turners, being views of Lowther

Castle, are, although both are much faded, glorious visions of higher feeling than, be this said with all respect for such great men as those who laboured before Turner, was vouchsafed to earlier painters. Topographically, they give the house on its hill, and in the distance, from opposite points, and are said to be by no means slavishly exact. Artistically, they are both superb in colour and tone: that with the river in front, and all the park in soft, glowing light, seems to us the better of the two, if one is to be preferred. Here the little river Lowther is rushing towards its glen, into the grey, purplish dimness, which seems hardly mist, and yet is not shadow, behind a nobly-drawn group of old trees, which appear in the foreground; there is another group on our left. The other picture shows a greyer morning light, the castle is foreshortened, there are cows in front, with trees on our right. The sky here is so lovely, that it seems as if it could not be surpassed. The pictures appear to have suffered much from time, and to have been recently in the hands of the restorer. A 'St. John preaching in the Wilderness,' attributed to B. Rosa, shows much of the painter's genius in many of the figures. By Della Notte (Honthorst) is a 'Belisarius,' one of those unpleasing, but coarsely vigorous pictures which this follower of Caravaggio's produced, in order to give himself opportunities for introducing artificial light.

Ascribed to Murillo, is the picture of a Spanish boy, with cows and sheep. It has considerable merits. F. Zuccaro has the credit of having painted 'The Adoration of the Magi,' which comes next. To L. Giordano is, without doubt, due the brilliant and powerful 'Christ driving out the Money-changers.' It is remarkable for the vigorous and rich painting of the life-size figure of a Venetian gallant with his back towards us, who wears a white and olive-coloured dress, counter-changed in stripes, and who, if the design is worth inquiring into, seems to have been borrowing money of the usurers. Christ is quite subordinate, but the figure of the gallant is superbly solid and fine. Another Guido (?) appears in 'St. Cecilia' singing, half-length figures; one of the heads is in a questionable state. Paris Bordone is credited with 'The Adoration of the Magi'; it is a good Venetian picture. In the same gallery hangs a fine portrait of a Spanish general in armour, a noble piece of painting, which in some of its qualities recalls Tintoret rather than Titian. It is like going into another world to turn from the Venetian to the Englishman, T. S. Good, yet we ought not to omit all notice of 'Smugglers,' for in it there is a capitally-painted and really life-like head of an old man. After all, this is a cast-iron picture.

In the Earl of Lonsdale's Study are several of the gems of his collection. Among them is an extremely spirited picture by Le Nain, representing a drunken old woman riding an ass, and supported by a man, while another man drives the animal. The execution here is hard, and the tones rather crudely divided, but the humour and spirit of the work leaves little to be desired in that respect. By the same artist is a still more acceptable picture, some children dancing to the piping of a boy. Here are abundance of character, extraordinary spirit, and delightful vivacity, so that the whole is truly charming. By way of companion to the first of these pictures by Le Nain, there is a third small work, showing a boy, as Bacchus, riding on a goat, crowned with a wreath. It is probable that the second of these examples is not by the painter of the former two, which have much in common, and differ considerably from the others. It is loose in style, less firm and learned in execution, and appears to be less highly finished. There were three brothers named Le Nain; and their works have not been accurately distinguished, although they worked together not longer ago than the middle of the seventeenth century, and were members of the French Academy. The probabilities seem to be that the pair of paintings above named are by Louis Le Nain, called *Le Romain*, and his brother Antoine, called *Le Chevalier*, who died in 1648. There are several pictures in the Louvre

attributed, without distinction, to *Les trois Frères le Nain*. Noteworthy among these is 'Un Maréchal dans sa Forge' (375); another, 'L'Abrenvoir' (376), has many points and qualities in common with Lord Lonsdale's pair of pictures. These works are quite unlike French pictures of the period to which they belong; they resemble productions of the Dutch school, and yet they are decidedly not Dutch; for the painters were born, lived, and died at Laon.—Murillo's small sketch for a picture, of boys eating grapes and water-melons, has an original at Munich. It is wonderfully characteristic of the artist and the subject; the boys are such as Murillo often painted *con amore*. We are not quite satisfied that the picture of 'Dutch Boors in a Cabaret' is really by Brouwer. Dr. Waagen said it was by Zorg, one of Brouwer's imitators,—in fact, Zorg is very nearly the equal of Brouwer, in some respects quite his equal. It is a capital example, not quite so dark in tone as Brouwer's pictures often were, but more silvery, and thus approaching to Ostade's.—A Dutch village, by Velvet Breughel, with people dancing round a may-pole, is full of character, immensely rich in spirit, and most elaborately wrought. As is frequently the case with this painter, the landscape is hard; and the whole errs from excess of blue. A Crucifixion, with multitudes of figures, by the same, recalls all the distinctive qualities of this remarkable painter.

Near this is a picture of a scribe mending a pen by candlelight, called 'The Village Lawyer.' It is by G. Dou. Admirers of this artist must rejoice to see so elaborate and characteristic a specimen: the face derives its charm from extraordinary vitality and delicacy. In these respects, at least, the work approaches the productions of M. Meissonier, but in other qualities it is, of course, inferior. A woman with a book, oval by the same Dutch painter, is marked by capital modelling and abundance of character. The picture is not quite so solid as that of the lawyer; and it is, no doubt, an earlier work. Both paintings charm us by their intense characterization. The latter is indubitably a portrait. In it Dr. Waagen traced a resemblance to Dou himself, accordingly he supposed the other to be a likeness of Dou's sister. It is quite worthy of a place by the side of the little oval portrait of Dou in the National Gallery, No. 192, and in some respects it is similar to that well-known work. It has all Dou's characteristic precision of touch, that remarkable firmness and power in execution, which, far more than mere finish, were this skilful Dutchman's really strong points. Like the National Gallery picture, this errs, if at all, on the side of yellowness; like it, also, it is thin in parts.—By D. Teniers we have 'Peasants Gambling with Cards,' a capital work of its kind, but rather slighter than usual. It is in an excellent warm tone, and in very good condition. A picture which is more curious than beautiful,—indeed, has no beauty whatever, except so much as may appear in the evidence it presents of the unconquerable laboriousness of the artist,—is ascribed to "Wigmans." It shows a gentleman's house on the Rhine (?), and is remarkably hard.—A good, or, at least, highly characteristic, picture is Van der Werff's 'Wood Nymphs Dancing to the Piping of a Faun.'—Admirers of Adrian van Ostade will be delighted with his 'Two Old Women Drinking,' a picture which lacks nothing of his abundant humour and wonderful fidelity to expression in nature. As usual, the red and grey of the colouring here are not quite in keeping; the former tint is too fiery for harmony with the rest of the picture. Another Ostade, 'Dutch Revellers before a Cabaret,' is a perfect specimen of the painter's art, designed with extraordinary spirit. Two couples are dancing to a pipe and drum, a crowd of spectators are gathered near, some eating and some smoking; nearly all of these spectators look at the dancers. There is extraordinary variety in the faces and attitudes of lookers-on: these may be studied with profit, so far as knowledge of the matters according to Ostade's view are concerned. The colouring is extremely warm and good, and in better keeping than is common with Ostade. In delicacy of handling and

richness of tone this is a masterpiece. It is dated 1656. Another Ostade bears the date 1654, and is nearly worthy of its dignity as companion-picture to the above; this is an interior, revellers in a cabaret. The incidents of the design are exactly such as we never fail to see in works of the class and painter. The harmony of the colour is not quite so good as in the former picture, but the light and shade are treated with extraordinary felicity; the chiaroscuro is capital, the handling firm and precise.

The pictures by Valentin, or with considerable probability ascribed to him, are remarkable for their high finish and hardness, but they display intense vigour of action, even to exaggeration, and have unquestionably high merits in regard to the dramatic conception of their subjects: 1. 'Soldiers Gambling and Quarrelling'; 2. 'Christ and his Disciples, the Tribute Money.' The Caravagesque manner of this French painter is not less apparent in the exaggeration of the designs than in the lack of gradation between the lights and shadows which they display. With all this the style of these pictures is entirely naturalistic, but by no means realistic; the incidents are neither grandiose nor grand, and, with all their vigour, rough rather than powerful, for, most of all, they lack repose and even the sense of that prime quality in art. In the Louvre are several pictures by this painter, who, considering the shortness of his life, produced a large number of works, of which some are in England.—By P. Wouwerman, a good example will be found in Lord Lonsdale's Study, representing a smithy, or farrier's shop, and possessing all the ordinary qualities of the painter's works, together with most of the elements he employed, the greyish-white horse, &c. It is needless to particularize the incidents of this example; it is of Wouwerman's middle period of practice.—By V. Van der Velde is a capital marine piece, remarkable for the careful and delicate modelling of the water and the expression of motion given by this means. Two Dutch fishing-boats appear on a grey water; the sky is full of clouds, which are admirably painted. This is a beautiful little specimen. A small picture of a waterfall, with pine-clad banks, is by Ruysdael.

Of all the pictures in this room we turned to none with so much interest as to a thoroughly genuine and perfectly preserved portrait of an old woman, by Holbein, an early work, but of unquestionable authenticity and great merit. The face is about three or four inches high; and the features are modelled with that extreme care which distinguishes the earlier efforts of Holbein from those later ones which show signs of the painter's amazing facility and precision in execution. She wears a white head-dress and neckerchief, and is seated in a chair, which is carved with the napkin pattern; with rings on her fingers, her hands are crossed before her; her dress is dark blue, and trimmed with brown fur. The face, in its spontaneity, if we may so say, of expression, and beautiful simplicity of character, gives to this picture a profound intrinsic charm, apart from its wonderful execution.

In the Breakfast-Room are several noteworthy pictures. There is a capital Backhuizen, mouth of a Dutch river, with craft going out, a boat lying on the shore. The sky is charmingly painted, and the whole remarkable for its silvery grey tones, and very like a Van der Velde.—Near the last is a Rubens, 'The Holy Family,' a late and masterly work, showing St. John astride of a lamb. 'This work was painted for M. Gobou, in Antwerp, and sold in 1763,' with a 'Charity,' also here, by Van Dyck, for 1,687l. The 'Charity' in question resembles the picture at Dulwich in its design, and is doubtless the original. It is a noble specimen of its kind, and, like the Rubens, intensely rich in colour and tone. There are several repetitions of the work; but this is the finest known to us.—Close to the Rubens is a superbly painted group of fruit by Fyt, executed with rare power, and unusual richness of colour. Notice the grand execution of the Delft-dish, which is finely drawn.—Here is a Titian, which appears to

have been once attributed to Bonifazio. It represents the finding of Moses, and comprises small figures of great beauty and design, abundant and rich colour. Some of the figures are very lovely, and the composition is highly dramatic, but it is deeper in tone than Bonifazio's works are, almost as much so as a Giorgione. One of the attendants kneels before the princess, and holds the swathed child; among the other attendants are many thoroughly Titianesque elements: especially a lady dressed in red; and the negro with a red hat.—By D. Teniers, is a 'Village Fête at Harvest,' comprising dancers and others, and many boors, regaling. This is a capital, clear, and carefully painted picture, possessing not only the artist's usual spirit of design, but also unusual warmth of colour.—A good P. Wouwerman, a hunting party near a château, is rather heavy and blackish; in the so-called "middle manner." Nevertheless, it is a capital example.—To us, the neighbouring picture by Frank Hals, representing a Dutch officer seated, is more interesting, as the portrait itself is more valuable than a dozen Wouwermans. This man has a broad, silver-embroidered baldric or sword-belt slung across his shoulder, and wears also a corselet and gloves, a hat and feather; he holds a whip. As a portrait, it is unquestionable; as a picture, it is extremely interesting; as a specimen of Hals's masculine and learned handling, with uncommon *impasto*, and extraordinary brilliancy of painting, it is a work of great value.

An extremely interesting picture, which bears the name of Leonardo da Vinci, and represents the infant Christ and St. John embracing, is, no doubt, as former writers have said, by B. Van Orley. The children are naked, seated on a rich, green, embroidered cushion, and under a red canopy, which is suspended from the hands of brazen, or gilt, statuettes of boys. The latter are placed in an architectural frame, or "frontispiece," of highly ornate, German character, comprised of polished gray and red marbles and chased metal-work, with armorials. The resemblance of the manner of this capital picture to Van Orley's productions is complete, although the designing of the figures certainly recalls Da Vinci. A similar example of the painter's style, which occurs in the collection of Lord Scarsdale at Kedleston Hall, represents a Holy Family, and is likewise ascribed to Leonardo. Beautiful as these works are, and extraordinarily interesting, it is only necessary to describe the backgrounds and accessories to show that they are not by Da Vinci, but by Van Orley. Besides, the flesh painting is conclusive on this point. The Earl of Lonsdale's picture seems to have been painted on to some extent. Its design is perfectly charming.

By Dou we have a fine specimen, a little too yellow, as usual, showing an old couple, with a burdy-gurdy. Near this is a 'Village Wake,' by D. Teniers, comprising dancers and feasters. This excellent work of the painter's finer art may be spoken of in much the same terms as we have already used in characterizing another of his pictures in this collection.—By P. Wouwerman is a 'Halt of Cavalry'; an excellent and characteristic example. What more can we say?—Another D. Teniers, 'A Fête Champêtre' calls for similar praise.—A charming Ruysdael shows a farm, with trees, the house on our left, and may be aptly, if not fully, described as rich, dewy, and sober.—By Jan Steen is one of the best works here; a portrait of himself in the congenial act of eating oysters, with such gusto, and yet so frankly and decorously withal, that one fairly wishes to be in his place. The scene is a handsome room, the painter is sitting at a table, a lady hands to him a glass of wine, an old woman opens the precious bivalves, a boy loiters near; there is also a dog. All these figures are painted with greater refinement and fuller finish than is usual in the works of this master of tone and character. Notice the group of oysters in the metal dish in front,—how admirably they are painted! For clearness, brilliancy, and depth of tone, for perfectly delicate

and yet firm handling, for complete and most solid execution, for chiaroscuro, for draughtsmanship and truth of modelling, to say nothing of exquisite treatment of light and shade, this is incomparably the best picture by Jan Steen in England.

In the Withdrawing-Room are five unfinished portraits by Lawrence. We always enjoy Sir Thomas's unfinished portraits more than his finished ones. Here are several capital family portraits by Opie and Phillips. In the Saloon is a St. Sebastian, by Guido, as at Dulwich and elsewhere; also a Magdalene, ascribed to Elisabetta Serani, which Dr. Waagen was doubtless right in supposing to be by Cigoli, who produced several Magdalenes, and certainly painted very much in the manner of this picture. On the other hand, this picture is less black in the flesh shadows, less positive in the carnations, and, it must be admitted, less vigorously designed than the works of Cigoli, as we have known them to be. If Cigoli was apt to be somewhat demonstrative in his designs, he is always vigorous. At any rate, this is a good picture of its kind. In the South Drawing-Room we have a capital Lely, a whole-length portrait of the Duchess of Grafton.

Besides the above, Lowther Castle contains numerous examples of Roman sculpture, and inscriptions found in the neighbouring country, including Roman-British (?) works. We noticed especially a bas-relief of a legionary. Here are likewise tablets from the Catacombs. Here are good De Wint's Whitehaven, Tewkesbury, with a fine sky, Lancaster Castle,—a noble work, very broad and fine, but a little cold,—and Morecambe Bay. Capital portraits are here; by Greenhill, of Walpole; by Lawrence, of George the Fourth. On the stairs is a fine cabinet, of large dimensions, formerly belonging to Mary, Queen of Scots. It will be remembered that the Earl of Lonsdale's ancestor, Sir Edward Lowther, received the Queen in Cumberland, May, 1568.

The next paper of this series will describe the pictures in Kedleston Hall, near Derby, belonging to Lord Scarsdale, to which collection, although the house is not "shown," his lordship gave us the freest access.

SALES.

THE under-named pictures have been recently sold in Paris, at the prices mentioned, in francs: J. Veruet, *Le Calme*, 2,350,—Zorg, *Intérieur d'une Boucherie*, 700,—K. du Jardin, *La Partie de Cartes*, 2,000,—N. Maas, *Portrait de Dame*, 4,500,—P. Wouwerman, *Le Passage de Gué*, 3,100,—A. Van Ostade, *Intérieur d'une École de Village*, 3,000,—B. Denner, *Portrait de Vaillard*, 4,600,—P. Potter, *Paysage avec Animaux*, 20,200,—Claude, *Port de Mer au Soleil Levant*, 12,100; *Le Soir, Paysage avec Animaux*, 3,700,—Memline, *La Vierge et l'Enfant Jésus*, 3,200,—H. Holbein, *Vierge tenant l'Enfant Jésus*, 3,200,—I. da Imola, *S. Catherine recevant Jésus des Mains de la Madone*, 7,100,—B. Luini, *S. Véronique*, 7,000,—C. da Conegliano, *Madone entre S. J. Baptiste et S. Jérôme*, 3,600,—G. Bellini, *La Vierge sur un Trône*, 5,100,—Francis, *La Madone des Guastavillani*, 21,000,—L. Cigoli, *La Vierge et l'Enfant Jésus*, 4,000. At the sale of the remaining works of the late M. de Tournemine, the following were the more important articles, with the prices they obtained: *La Maison Turque au Bord de l'Eau*, 3,900,—*Ruines d'un Temple au Bord de la Mer*, 3,950,—*Maison Turque sur le Bord d'une Rivière*, 3,350,—*Le Lac Sacré d'Oudeypour*, 3,200,—*Retour de Chasse, Hindoustan*, 2,100,—*Ruines du Temple de Janina*, 3,000,—*Oiseaux sur le Nil*, 2,400. Total of the sale, 63,674.

Fine-Art Cassils.

MR. ALMA TADEMA has several pictures in hand. The larger two, being respectively styled 'Painting' and 'Sculpture,' are likely to be shown at the next Salon. For the present it is enough to say that the former shows, in nearly life-size, whole-length figures, a party of Roman amateurs assembled and inspecting new acquisitions by a

collector of eminence. The collector—the figure is a portrait of a gentleman well known in London art-circles, for whose villa at Nice the two pictures are destined—eagerly expatiates to a companion on the merits of a picture, the back of which occupies part of the foreground; while sitting with a lady on a couch, a younger gentleman earnestly inspects the work of art, the light reflected from the surface of which illuminates his features. The background shows pictures on the wall of the chamber. 'Sculpture' displays a marble-lined chamber, with a party assembled to inspect a fountain of black marble; a lady sits in front on our left, with a noble dame and two children standing near her left; other figures occur in the background. A smaller picture will probably be called 'Samples.' An Egyptian merchant sits in the despatch of business; his attendants are at work under his orders. This may be sent to the Royal Academy together with the picture to which we have more than once alluded, a lady lying prone, on cushions, which are placed on the pavement of an antique chamber, by the side of a tank; she appears to be watching the movements of the fish in the tank. The striking points in this picture are the grace and richness of the figure and the draughtsmanship of the patterns of the pavement; the latter is marvellous.

MR. MARKS is busy with at least two important pictures which he will probably exhibit at the Royal Academy. One of them is of considerable dimensions, and is intended for the decoration of a large chamber in a country seat near Middleborough-on-Tees. It represents 'Winter,' and is one of a series of such paintings, all designed with special reference to their destination. Two old men have entered the garden before a village hostelry, the matron of which brings refreshment to them, while her dog sniffs their poverty, for they are itinerant musicians, and being in the winter of their years, and the time winter, receive with humility the hostess's dole. The other picture, although it is smaller, will interest a much greater number of persons. It shows a stage of a scaffolding which has been set up for the erection of a country gentleman's house; from this we see the meadows and lofty trees below the eye, and brilliantly lighted by the sun. The gentleman, a portly personage, is clad in a furled velvet gown, and in the consciousness of wealth, unconsciously trifling with his gold neck-chain, stands on the scaffold, with a slightly obsequious architect at his side, holding a drawing of the works which are in course of execution by the other personages of the scene, a party of masons, who are on the verge of a strike, or whatever may have been the mode of adjustment in such cases during the sixteenth century. The spokesman is before his fellows, and, with a good deal of respectful energy and amplitude of gesture, puts the case before the capitalist and employer. His fellows, a group of richly-diversified characters, are behind this man—especially noteworthy is a decided Radical, a little man with one eye, who is near the top of the ladder that leans against the scaffold; another man explains to his neighbours the subject at issue. The attractive figures are the argumentative spokesman and the gentleman, with his highly characteristic hauteur of manner, to say nothing of a certain purse-sensitiveness, which is, however, strongly tempered by a feeling that it is honourable to be just.

THE following letter explains itself:—"I see by a paragraph in your issue of Saturday last (Feb. 7), that the 'Liverpool Town Council has voted 12,000*l.* for the purchase of pictures for the New Art-Gallery.' I do not know who your informant is, but this is an error; 1,200*l.* was voted by the Council, and only by a majority of one vote, as it is thought by the Council the Committee of the Free Library should not spend so much; and if the Committee do not use better judgment in their selection, I fear the pictures they are purchasing will be a discredit to the Art-Gallery, which is being erected through the princely munificence of our worthy mayor.—E. GRINDLEY."

THE Trustees of the British Museum have resolved that the Department of Prints and Drawings shall in future be opened every day in the week, including Saturdays, which have hitherto been "closed days." We trust the additional facilities thus given to students will lead to similar arrangements with regard to most of the other sections of the great national institution, if not to all of them. The steps taken by the Trustees have, for a considerable time past, in this respect, tended towards this most desirable arrangement. The portions of the Museum which are accessible to the public are now accessible on Saturdays, and numerous facilities of a similar kind have been given. Tuesdays and Thursdays are still "closed days"; but we hope that before long the general collections will be open to public inspection during the whole of the week. As was notified some time ago, parties of a limited number are now admitted on Tuesdays and Thursdays, on application being made for the purpose.

It appears that the busts Mr. Grant has notified his intention to add to those improvements of Leicester Square which are to be effected at his cost are not to be covered from the weather. We trust that such work as Mr. Woolner's will not be exposed without some sort of covering; this, if it were of glass, would be most convenient, and might be extremely elegant. We do not think it would be desirable to enclose the sculptures; but it seems indispensable to cover them from the foul rain of London and the defacing smoke.

A TELEGRAM to the *Gazette de Carlsruhe* announces that the magnificent Abbey of St. Blasius, in the Black Forest, has become a prey to fire.

It is satisfactory to know that the loss of works of art by the destruction of the Panteichon has been, as usual, outrageously overstated. Serious losses have, undoubtedly, occurred, but nothing like what was stated in the first sensational announcements. When speaking of the precautions taken against fire at the British and South Kensington Museums, the daily papers should, we believe, have included the National Gallery, where plenty of buckets and hydrants are at hand.

MUSIC

SACRED HARMONIC SOCIETY. Exeter Hall.—Conductor, Mr. Michael Costa. FRIDAY NEXT, February 27, Haydn's CREATION. Madame Sherrington, Mr. E. Lloyd, and Mr. Stanley. Tickets, 2*s.*, 1*s.*, and 6*d.*; Exeter Hall.—Mr. Masferrer's "St. John the Baptist" is unavoidably postponed.

BRITISH ORCHESTRAL SOCIETY.—Conductor, Mr. George Mount. THIRD CONCERT, THURSDAY, February 28, at James's Hall, Eight o'clock. Overture, 'Der Freyschütz,' Weber; Concerto in G, for Piano-forte, Mr. Franklin Taylor; Beethoven's Overture, 'Die Ruine de Castru' (first time of performance); A. Helms, Symphonist, 'The Power of Sound,' Spohr; Overture, 'Fidèle,' Beethoven. Vocalist, Miss Rose Herve. Grand Orchestra of Seventy-Five of the most distinguished Professors in London stalls, 1*st.* 6*d.*; Tickets, 2*s.*, 1*s.*, and 6*d.*; Stanley Lucas, Weber's C^{o.}, 24, New Bond Street; usual Agents; and at Austin's Ticket-Office, 25, Finsbury.

CONCERTS.

DR. VON BÜLOW terminated his engagement at Mr. A. Chappell's Popular Concerts, by introducing the Variations and fugue on a theme of Handel, Op. 24, by Herr Brahms. The piano and string quartet by Herr Rheinberger, in *c* flat, Op. 38, was again performed. There was another novelty at this concert which took place on the 14th inst., Haydn's string quartet in *d* major, Op. 17, No. 6, executed by MM. Sainton, L. Ries, Zerbini, and Piatti. Mr. E. Lloyd was the vocalist, and Sir J. Benedict the accompanist. We shall take some other opportunity of pointing out the great influence which the two visits to this country of Dr. Von Bülow have exercised on pianoforte playing. Just as Dr. von Bülow leaves us, another incomparable executant, Herr Joachim, the leading violinist of Germany, returns. He appeared on the 16th, and led Beethoven's string quartet in *c* flat, Op. 74, joined Miss Agnes Zimmermann and Signor Piatti in Beethoven's trio in *c* minor, Op. 1, No. 3, and selected as his solo Bach's sonata in *c* minor. He was in his finest form—his tone as rich and round as ever, and his command over the key-board quite as masterly. Great as was the effect he produced in the *adagio* of the quartet, the *presto* in *c* minor of Bach's sonata

seemed to astound the auditory the most; it was played with amazing spirit, and it was re-demanded with one voice; but what say the sticklers for the observance of a composer's metronome to Herr Joachim's pace? He is quite right to take his own tempo, to give his own interpretation, to be poetical and not to be frigidly mechanical. Miss Zimmermann was safe, conscientious, and artistic in Beethoven's trio; and we wish this clever pianist and composer had selected a sonata of the same school. Her solo was by Schubert, in A major, Op. 120, which may be called the "music of expectation," for prolonged passages end in nothing; it is tedious as well as tantalizing—Schubertish wanderings in a dry desert. Miss Victoria Bunsen was the vocalist, and perhaps her nice singing of Schubert's 'Wanderer' deadened the effect of his sonata. The singer also gave conscientiously Mozart's 'Voi che sapete.'

At the fourth concert of the Wagner Society there were eight numbers from 'Lohengrin.' The Prelude was encored, so was Lohengrin's farewell to the swan, and also his song to Elsa. The chorists had also to repeat the Nuptial Chorus. These re-demands may be accepted as signs of popular opinion, for we are not bound to believe that the Hall was filled with Wagnerian disciples exclusively. We must, however, repeat that, until Herr Wagner's operas are given on the stage, the question whether or not his operatic theories can be accepted here must remain an open one. As regards his orchestral writing, the verdict of the public undoubtedly is in his favour. We must frankly confess that, in the programme of the 13th, there was no instrumental item which interested us more, or, we believe, the audience—than Berlioz's overture, 'Le Carnaval Romain'; herein is the real ideal, wonderfully worked. It was splendidly played by the band, and the able conductor, Mr. Dannreuther, might safely have taken the general acclamations as an encore. The work is the prelude to the opera, 'Benvenuto Cellini,' produced in Paris in 1838, which was also brought out in Italian at Covent Garden, but failed mainly, we fear, owing to a cabal of the singers and their partisans. Dr. Liszt had Berlioz's opera done at Weimar, where it met with signal success. Why do we not hear the French composer's two masterly symphonies, the 'Harold' and the 'Romeo and Juliet,' in which he has been so inspired by Byron and Shakspeare? There is more melody, more fancy, and more poetry in either one of these two symphonies than in all those of Schubert and Schumann put together. Gluck's overture to 'Iphigénie en Aulide,' with Herr Wagner's capital coda, and Liszt's 'Goethe Fest March,' besides a contralto song by Bach, from his cantata "Gottes Zeit ist die allerbeste Zeit," sung by Miss A. Sterling, were included in the programme, which was decidedly interesting. Madame Corani, Mr. Lane, and Mr. W. Wells assisted in the 'Lohengrin' excerpts. The next concert will be on the 13th of March, when selections will be made from four of Herr Wagner's operas.

At the Crystal Palace Saturday Concerts on Valentine's Day, Herr Joachim re-appeared, to the evident delight of the subscribers. He played Spohr's Concerto in E minor, No. 7, and his Hungarian fantasia on dance airs. The Symphony was the C minor of Beethoven; the two overtures were Schubert in C (in the Italian style), and Herr Wagner's 'Tannhäuser.' The singers were Madame Corani and Signor Agnesi. Herr Wedemeyer, the *chef d'attaque*, conducted in the place of Herr Manns, who was unavoidably absent.

The Brixton Choral Society, on the 16th, performed Signor Randegger's cantata, 'Fridolin,' and Mr. Henry Smart's cantata, 'The Bride of Dunkerron.' The solo singers were Miss Jessie Jones, Messrs. H. Guy, J. L. Wadmore, and R. Temple.

At the fifth of the Brixton Monthly Popular Concerts, on the 17th inst., M. Sainton introduced a Violin Sonata in C major, by Porpora, born in 1685, who died in 1767 in Naples, his natal city. He was for a long period resident in London as a professor of singing; his two famous pupils were

Farinelli and Caffarelli. He composed more than fifty operas, many masses, cantatas, chamber compositions, &c. Mr. Ridley Prentice and M. Sainton were allied in Beethoven's Sonata in A major, No. 3, and the former played Sir W. S. Bennett's 'Maid of Orleans' Pianoforte Sonata. Mesdames R. Jewell and Purdy were the vocalists, and Mr. G. S. Minson, the accompanist.

Prof. Oakeley, in carrying out the provisions of General Reid's will, has been giving three festival concerts, the first one on the 16th, the schemes of which we recommend the managers of some of our orchestral associations to study. The Professor has not only introduced works by Bach, Haydn, Gluck, Beethoven, Handel, Graun, Weber, Vacca, Cherubini, Schumann, Schubert, Spontini, Mendelssohn, Chopin, Berlioz, &c., but he has also given specimens of the compositions of the period, by Herr Wagner, Herr Rietz, Mr. Litloff, Herr Gade. Mr. Halle's Manchester orchestra was employed. The solo singers were Madame Otto Alvaleben and Miss Enriques. One remarkable item in the final programme calls for special notice. This was Mr. Litloff's pianoforte production, which the English composer fancifully calls a Concerto-Symphony, No. 3, in E flat, Op. 45 (National Hollandais). Full credit is given to the Dutch for their dykes and their paintings, but scant justice is rendered to them for their poetry and music—the former being full of fancy, and the latter, especially in their national airs, has a forcible character. We presume that Mr. Litloff, during his many wanderings since he left London, has been a resident in Holland, for he has introduced in his concerto the patriotic appeal, "Wien Neerland's bloed," sung at Utrecht once by Madame Sainton-Dolby, who thereby roused the enthusiasm of the University students to the highest pitch. Mr. Litloff, besides working this theme in the *allegro vivace*, has ingeniously, in a *presto*, a *very scherzo*, interwoven another Dutch air, "Als is ons Prinsje nog zoo klein." It is to be hoped that Mr. Halle, who was the pianist at Edinburgh, will play this work in London. The compositions of Mr. Litloff ought to be introduced at our orchestral concerts. He has written some remarkable symphonies and overtures. He is now a resident in Paris, and his abilities have been turned to another school. His music to the comic opera, 'Abelard et Héloïse,' whilst replete with vivacious melody, is conceived in a masterly style. He is now setting, as a comic fairy opera, 'The Sleeping Beauty.' Prof. Oakeley has done well to leave the beaten track of a routine repertoire, by introducing so many orchestral novelties.

Musical Gossip.

M. GOUNOD has, it is said, received a commission to write a work for the Grand Opéra in Paris.

THE first concert of the nineteenth season of Mr. Henry Leslie's admirable Choir took place in St. James's Hall, on the 19th inst., when a Mendelssohn selection,—including "Hear my prayer," and three unpublished songs for male voices,—was performed.

M. GOUNOD'S 'Jeanne d'Arc' music will be executed for the second time in London this evening (the 21st inst.).

THE 18th inst., being Ash-Wednesday, there was no London Ballad Concert, but the 'Messiah' was given by the Royal Albert Hall Choir, under Mr. Barnby's direction, with Mesdames Lemmens, A. Williams, and Patey, Mr. Lloyd, and Signor Agnesi as principal singers. As the theatres do not give dramatic performances on Ash-Wednesday, the way in which the holy day was observed at the Gaiety Theatre was by giving a concert by the Moore and Burgess Minstrels, artists who illustrate music by blacking their faces. In place of 'La Fille de Madame Angot,' at the Strand Opera Comique, there was a performance by a Music Hall troupe, with the extra attraction of the Dancing Quakers, Nigger hornpipes, and some trapeze vaulting.

THE production of Mr. Macfarren's oratorio, 'St. John the Baptist,' has been postponed from

the 27th inst. to the 20th of March; and next Friday the Sacred Harmonic Society will give the 'Creation,' with Madame Lemmens, Mr. Lloyd, and Mr. Santley as solo singers, and Sir Michael Costa, conductor.

MR. SIMS REEVES is slowly recovering from a severe attack of suppressed gout, and his admirers will be glad to learn that his voice has not been affected by his illness, which has subjected him to heavy pecuniary losses—a fact which exacting audiences seem to forget when the tenor is unable to appear.

MR. MAPLESON proposes to commence the season of Her Majesty's Opera at Drury Lane Theatre earlier than usual, probably the 17th of March. In addition to Signori Campanini and Fancelli as tenors, Signor Naudin has been engaged. Madame Nilsson will appear in May, in Balfe's posthumous opera, 'Il Talismano.'

THE third concert of the British Orchestral Society will be on the 28th inst., when a new composition by Mr. Alfred Holmes, of Paris, will be produced.

DR. VON BÉLOW has left London for Munich and Berlin, and will next visit Warsaw, to give recitals and pianoforte performances with full orchestra. His tour will be extended to the chief Russian towns. It is not settled yet whether he will go this year to the United States; if he does not take his Transatlantic trip, he will visit England for a prolonged provincial tour in the autumn. The sooner he returns the better pleased musical circles will be, his success with which, both artists and amateurs, has been unparalleled.

THE transformation of M. Offenbach's two-act opera-buffa, 'Orphée aux Enfers,' into a four-act spectacular fairy opera, has met with such success at the Galté, in Paris, that it is expected to be played for months. The composer has added ten numbers to the original score—three ballets, a chorus for the Municipal Council, a *Valse ensemble* for the pupils of Orphée, sung by twenty children, a *Rondo* of Policemen, the *Valse des Baisers*, a *Rondo Sallierelle* of Mercury, air for Pluto, &c. The cast comprises Md'la. Cico as Eurydice; Madame Mats-Ferrare as Cupidon; Md'le. Perrot, Diane; Md'le. Gilbert, L'Opinion Publique; M. Meyronnet, the tenor (a pupil of M. Roger), is Orphée, and plays the violin capably; M. Christian is Jupiter; M. Montaubry, Pluton; M. Grivot, Mercure; M. Alexandre, John Styx. The *mise en scène* is almost unprecedented in splendour. The scene of Olympus, with the procession of the gods and the chariot of the sun, is particularly gorgeous. The addition music is *pleins d'entrain et de verve*—truly Offenbachian.

M. STRAKOSCH and MERELLI intended to have produced in French the 'Perle du Brésil,' by M. Félicien David; but as they have now the Grand Opéra at their Italian Theatre, they were prohibited from doing so. The directors intended to bring out an Italian adaptation; but the composer has preferred to wait until the new Grand Opéra-house is finished, so as to have the work executed in the language for which it is written. M. David, in thanking the Salle Ventadour managers, adds, "La patience et la philosophie sont, à notre époque, les premières vertus d'un compositeur français." M. David, who has recovered from a severe illness, was present at his operatic symphony, 'Christophe Colomb,' at the concert of M. Danbé, who was the conductor.

HERR E. LARSEN has written new music for Goethe's 'Faust,' a full performance of which is now being rehearsed at the Weimar Theatre. Another German composer is setting a sequel to M. Offenbach's 'Belle Hélène,' under the title of 'The Siege of Troy.' An admirable burlesque, under this title, written by Tom Dibdin, was produced some half century since at the Surrey Theatre. One chorus therein, to the air of Dr. Arne's bravura, 'The Soldier Tired,' always produced a great effect.

SIGNOR VERDI has completed his 'Requiem' to

the memory of Manzoni, and the work will be soon produced at one of the churches in Milan. Five composers have consoled to produce a new opera in Florence, called 'L'Idolo Cinese.' The King of Italy has named Signor Lauro Rossi, Director of the Naples Conservatoire, Commander of the Crown of Italy. Signor Luzzi's new opera, 'Triplilla,' has been successful at Novara. Signor Lauro Rossi has been fortunate at the Teatro Regio, in Turin, with his setting of M. Sardou's 'Patrie,' under the title of 'La Contessa di Mons.' It has met with the greatest success. Signor Nani's new opera, 'Zorilla,' has been favourably received by the amateurs at Malta.

THERE will be a short series of Italian operas in Vienna, beginning on the 4th of March, the Russian season being terminated. The artists will be Mesdames A. Patti, Scalchi, Barnardi, Signori Nicolini, Stagno, Gayarre, Cotogni, Mendioroz, Foli, and Zucchini, with Signor Arditi as conductor.

SEÑOR MARIANO OHOLA, a Spanish composer, has produced an opera, 'Editta,' in his native city, Barcelona, at the Liceo, with decided success.

SIGNORA RUBINI, the widow of the famous tenor of that name, and who was once *prima donna* at the King's Theatre, has died in Milan. She was French by birth. Adelaide Chomel was born in 1794, and was a pupil of the Conservatoire in Paris. Her large fortune has been left to found charities for the support of decayed artists.

DRAMA

THE WEEK.

COURT.—'The White Pilgrim,' a Play, in Three Acts.
OLYMPIC.—'Much Ado about Nothing.' Revival.
COVENT GARDEN.—'Rip van Winkle,' a Play, in Two Acts.

NORTHERN mythology and northern *lids* have supplied little to the dramatist. Early German and Scandinavian legends are, as a rule, wanting in passion. The part played in them by woman is so slight, there is scarcely a possibility of extracting from them adequate dramatic motive. Nor is there in the knightly prowess, so closely allied to barbarism, which they depict anything to compensate for the absence of love interest. Goethe protests against the notion that anything can be gained from "these old German gloomy times," any more than from "the Serbian songs, and similar barbaric poetry." * In passing through the hands of the Baron de la Motte Fouqué, these legends lose their ancient character without obtaining in exchange anything more valuable than a Teutonic sentimentality, which may please for a time, but before long grows inexpressibly wearisome. Fouqué's heroes are, as Heine says, "all armour and sentiment, without body or reason." In choosing accordingly as the subject of a play one of the Scandinavian stories of La Motte Fouqué, the authors of 'The White Pilgrim' have ventured on difficult and dangerous ground. They have, it is true, chosen the most striking, and, after 'Undine,' the most poetical of his writings, and have imparted to it a dramatic strength and consistency altogether outside the power of the author. The influence of the original constantly, however, asserts itself, and the whole remains confused and nebulous.

Sintram, the son of Biorn of the fiery eyes, is, as our readers may remember, the victim of his father's cruel oath to slay the first German travellers who shall enter his castle. From the commission of this crime Biorn is saved by a miracle wrought in answer to the prayers of Verena, his wife. From the birth of Sintram, however, a contest is waged over the boy

between death and the arch fiend, the latter tempting him to crime by means of Gabrielle, the wife of a Norman knight visiting at his father's castle of Drontheim. In the end death triumphs, and the fiend, after showing himself no more dangerous in combat than he proves in monastic legend, where every tenth-rate saint takes him by the nose, retires discomfited.

Re-shaping and re-arranging this legend, and giving it a dress of blank verse, the authors of 'The White Pilgrim' have produced from it a play of genuine merit. The original scene and date are preserved, the action passing in Norway at a time shortly subsequent to the first planting of Christianity. Harold, the hero, suffers not for the action of his father, but for his own weakness in repeating an oath which, uttered by one of his ancestors, has brought a dread visitation upon the family. Thordisa, who answers to the Verena of the original, is his betrothed, and not his mother. She has obtained from him a pledge to espouse the doctrines in which she believes, the reward being the promise of her hand. Pledges given in answer to bribes of this kind are not, ordinarily, too binding, and Thordisa has not long departed upon a pilgrimage she is, unfortunately for her lover, compelled to undertake, when the restraining influences of the new religion cease to prove efficacious. Goaded by the jeers of the Pagan knights around him, Harold professes himself ready to dare anything his ancestors have dared. As a result of the vainglorious boast, he sees himself compelled to take the dreaded oath of King Olaf, to slay with his own hands the first Norman that shall set foot in his castle. He consoles himself with the thought that for years no Norman has been heard of in the country. Before, however, the fatal words have well been spoken, the roll of the thunder and the apparition of the White Pilgrim they have the power to conjure, mark that hell accepts and ratifies the contract. A horn is wound at the gate. A knight and lady enter, demanding shelter, and, being asked from what part of the world they come, respond "from Normandy." With this situation, which is dramatic and effective, the first act ends. What remains is flimsy to support the two remaining acts. Sir Hugo and Lady Isabelle answer to the Folke de Montfaucon and Gabrielle of the original. The spell of Isabelle's beauty blinds the eyes and hardens the heart of Harold, and his oath would, but for the return of Thordisa, be carried into effect, as the best means of getting the lady into his power. With her re-appearance, however, the better nature of Harold re-asserts itself. In the end, the knight and lady are allowed to depart, and Harold, supported by his betrothed, faces the death which is the penalty of non-fulfilment of his vow. Sanctified and redeemed accordingly by the new religion, he dies, and Thordisa after a passionate but vain appeal to the White Pilgrim to spare him, shares his fate.

Slight as this is, it is moving and not dramatic. There is, however, a want of pervading idea running through the whole. Various mythologies are strangely confused. Death presenting itself as the healer, the peace-maker, bringing

Home to the homeless, to the friendless friends;
To the starv'd babe, the mother's tender breast;
Wealth to the poor, and to the restless, rest,

belongs neither to the Christian creed, as accepted in these days, nor to any form of Gothic mythology. Such ideas can be traced in the worship of Southern nations, but have never originated or been accepted in the North. Something may be pardoned to authors in their treatment of supernatural machinery. It is a mistake, however, to place words in the mouth of a spectre of this class. Death is not, like the Ghost of Hamlet or like the Witches in Macbeth, a being that has at any period of its existence belonged to the earth it visits. It is a purely ethereal and unsubstantial being, into whose mouth it is next to impossible, even after the example of Milton, to place human words. A noiseless presence would have proved ten-fold more impressive. A mixture of Pagan with Christian references in the speech of the general characters may be accepted as appropriate and even characteristic in a period of religious transition.

The language is meritorious without being eminently poetical. It wants the reflowing music, without which blank verse is an inferior medium to prose, but it is correct and easy, and is not wanting in epigrammatic point.

The representation left much to desire. Mr. Hermann Vezin as *Sigurd*, a Pagan knight, alone among the performers spoke the verses with full knowledge of their value. So conventional is the character, however, his acting, always impressive, and at times full of fire, could not render it acceptable. There is nothing characteristic in the villainy of *Sigurd*, and the words in which he describes his reasons for hating the Norman knight may be accepted as characteristic of the whole race of villains in poetic drama:—

For his youth
And for his fairness, as I hate the world,
The light, and whatsoever power it is
That brings such men as I am into being.

Mr. George Rignold looked the beau-ideal of a Viking, and his bearing had a rough energy, in keeping with the character. Miss Moody looked eminently saintly as *Thordisa*, and displayed at times some exaltation. The delivery in most of the characters was inadequate, however, and in some cases was decidedly detrimental to the chances of the play. Much pains had been taken with the mounting; the scene in front of which the action passes being admirable in all respects, except that the sea has the blue of a Southern gulf rather than the grey green of a Northern fiord.

'Much Ado about Nothing' has been revived at the Olympic, with a *mise en scène* that leaves nothing to desire. In this case again the ignorance how to speak verse interferes to spoil the enjoyment of a performance in which there is much to commend. Mr. Neville makes *Benedick* a soldier-like and animated lover, Miss Fowler interprets *Beatrice* with sprightliness and intelligence, and Miss Marion Terry is the ideal *Hero*. Mr. Righton as *Dogberry* and Mr. Anson as *Verges* convey, with fair effect, the traditional aspect of these characters; and Mr. Voltaire, Mr. Fisher, and Mr. C. Neville give a certain idea of their respective parts. Except in one or two cases, however, the lines are marred in utterance. It is not fair to young actors to ask them to deliver such verses as those in this play. Without either training or practice they are sent to discharge a duty which taxes the best and

* 'Conversations with Eckermann,' vol. II. p. 73, ed. 1856.

most practised actor. On the whole, our marvel is less that there is so much to deplore in a modern interpretation of Shakspeare than that there is so much that can be regarded without offence.

A new version of 'Rip van Winkle,' in which Mr. Rice has appeared at Covent Garden, is more melo-dramatic than that in which Mr. Jefferson made his well-known *début* at the Adelphi. Rip's wife is slain by the goblins, and Rip, on his return, is taxed with her murder. These and other alterations detract from the value of the story. Mr. Rice has not much humour: he has force, however, and his make-up is capital. It is probable that he would, had he chosen a part inviting less formidable comparison, have obtained a distinct recognition from the press and the public.

Dramatic Gossip.

A COMEDY, based upon 'Le Voyage de Monsieur Perichon,' now being performed by the French company at the Holborn Theatre, has been accepted at the Haymarket Theatre, the principal part in it being intended for Mr. Buckstone.

'LES MERVEILLEUSES' of M. Sardou has been withdrawn from the Variétés with a haste that speaks of complete failure, and has been replaced by 'La Petite Marquise' of MM. Meilhac and Halévy. This is a free sketch of Parisian manners, owing much to the interpretation, by Madame Chaboud, of the principal rôle. M. Dupuis plays a husband, erudite and foolish, and M. Baron a young lover. 'Garanti dix Ans' is the title of a farce which has been given at the same house, and turns upon the misfortunes of a physician who neglects his wife for his patients.

The order of novelties at the Vaudeville is as follows: 'Le Candidat' of M. Gustave Flaubert; a revival of 'La Comtesse de Sommerive' of M. Barrière; and, lastly, a new piece by the same author, entitled 'Le Comte de Tremor.'

A COMEDY, by M. Paul Ferrier, is in rehearsal at the Palais-Royal. It will be followed by a piece, by MM. Meilhac and Halévy, entitled 'La Boule.'

'MARION DELORME' and 'Georges Dandin' are the latest revivals at the Théâtre Français.

'LES FORTUNES TAPAGEUSES' is the title of a comedy, by MM. Clerc frères and Raymond, produced with indifferent success at the Théâtre des Menus-Plaisirs. It is a satire upon the manner in which fortunes are now made, and recalls in idea the 'Mercadet' of Balzac.

THE first performance of a tragedy in five acts, entitled 'Libussa,' selected from the literary remains of the late Franz Grillparzer, has taken place at the Vienna Hofburg theater.

THE New York Nation tells us that the Rev. William R. Alger is to prepare the "authorized" 'Life of Edwin Forrest,' from facts and materials placed in his hands by the tragedian before his death, and from other papers furnished by the executors. Mr. Alger will avail himself of the opportunity to say something about the nature of the dramatic art, the history of the drama, and the relation between the church and the stage.

'M. ALPHONSE' is, we understand, to be dramatized for the Fifth Avenue Theatre at New York. Booth's Theatre, in the same city, vacated in consequence of the illness of Miss Neilson, will be occupied by Mdlle. Jananachek, who is to play in a new drama of M. Belot.

THE Olympic Theatre in Philadelphia, and the Lyceum Theatre, Toronto, have both been destroyed by fire.

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Extract from Leading Article in 'The DAILY TELEGRAPH,' February 13, 1874.

"But now and again among such volumes one appears opening an uncut page of the history of earth itself—a great book, revealing regions and facts quite unknown before. These, which in the nature of things are very few, must not be confounded with the lighter sort; they are marked events of geographical science, and ought to be treated with as much respect as marked events in the political and social world. For such a reason we transfer to this portion of our columns our notice of the remarkable journeys lately made by the German Doctor, Georg Schweinfurth, in a portion of Africa heretofore unknown. It will be remembered that, when the lamented Livingstone first discovered his Loalaba running in a magnificent channel northwards, his idea was that it might perhaps flow into the Nile by the Bah-el-Ghazal, which is a westward branch of the Egyptian river. At that time Schweinfurth was already quoted in Germany as the explorer whose travels, when published, would negative this theory. They have now appeared in an excellent English translation, and the two handsome volumes, enriched with drawings by the erudite Doctor, disclose to us a perfectly new expanse of the dark continent. . . . But no one can read 'The Heart of Africa' without perceiving that the fine personal qualities of the German Doctor, his patience, simplicity, endurance, scientific enthusiasm, philosophic temper, and iron constitution, were the real causes of a good fortune which must rank him henceforward among the greatest of African travellers, in the same illustrious list with Park, Denham, and Clapperton, Livingstone, Burton, Speke, and Grant. The main passion of the learned Herr was botany, and never have the gorgeous forests and picturesque plains of inland Africa been described in colours at once so faithful and so brilliant as in these volumes. Alone and free among the thousand floral and sylvan marvels of what was like a new planet, the traveller declares that he tasted a happiness impossible to say but the enthusiasm of science, and only permitted to him in unexplored fields. He made a prodigious collection of precious novelties in the botanical way, which Germany now possesses; but he was also an entomologist, an artist, a chemist, a sportsman, and everything else which a traveller in Africa should be, so that his book is complete as a story of a journey which can hardly be repeated. Now travelling through grass paths and 'river galleries' with the Moslem Ivory traders, now dwelling in their 'Meribas' or fortified stations, now in the villages of the Bongos and Dinkas, and Niam-niams, he saw and noted everything, and brings back extraordinary additions to our knowledge of the continent, although as unlikely conflagration destroyed in one fatal afternoon the accumulated notes and collections of two years. There are few passages in the history of explorers more intensely moving than the Herr's patient description of that most cruel fire, when the harvest of such ardent and faithful toil perished like things of no account. But he never seems to have lost heart; he began again sedulously collecting, noting, measuring, and drawing, and having lost his pedometer he actually counted all his steps over one expedition, to be sure of his distances. When ink failed him, he drew and made his memoranda with his blood, and when his spleen got wrong, he seems to have got quite pleased because in its morbid state it was no longer susceptible to malaria's influence. In fact, he was so first rate a traveller that we must grudge him to Germany, and there is no greater proof of it than that he thus makes light of the immense work which he accomplished. . . . Altogether the journey which we have cited is a most memorable contribution to the work of African discovery, and proves more than ever what a rich and splendid land it is which awaits the life and light of knowledge around those magnificent sweet-water seas of the 'Heart of Africa.'"

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Any Insured party may, if he think proper, pay the whole amount of premium required on a Life Policy in a few years by increasing the annual payments according to a fixed table, after which he will have nothing more to pay.

ROBERT TUCKER, Secretary and Actuary.

CLERICAL, MEDICAL, AND GENERAL LIFE ASSURANCE SOCIETY.

11, ST. JAMES'S-SQUARE, London, S.W.

City Branch: MANSON HOUSE-BUILDING, E.C.

FINANCIAL RESULTS.

The Annual Income, steadily increasing, exceeds ..	£100,000
The Assurance Fund, safely invested, in over ..	£1,000,000
The New Policies in the last Year were 67, amounting to ..	£304,000
The New Annual Premiums were ..	£9,770
The Bonus added to Policies in January, 1873, was ..	£283,971
The Total Claims by Death paid amount to ..	£2,000,000
The Retaining Annuities and Bonuses amount to ..	£2,775,750

DISTINCTIVE FEATURES.

CREDIT of half the first five annual Premiums allowed on whole-term Policies on healthy Lives not over 60 years of age. RETIREMENT ASSURANCES granted, without Profit, payable at death or on attaining a specified age. TRAVELLING LIFE insured at rates proportioned to the risk. CLAIMS paid thirty days after proof of death.

REPORT, 1873.

The 4th Annual Report just issued, and the Balance-Sheet for the year ending June 30, 1873, as rendered to the Board of Trade, can be obtained at either of the Society's Offices, or of any of its Agents.

GEORGE CUTCLIFFE, Actuary and Secretary.

PHOENIX FIRE OFFICE, LOMBARD-STREET and CHANCERY CROSS, LONDON.—Established 1794.

Prompt and Liberal Loss Settlements.

Insurances effected in all parts of the world.

Secretaries: GEORGE WM. LOVELL.

JOHN J. BROOMFIELD.

MONEY, TIME, AND LIFE

ARE LOST IN THE EVENT OF

ACCIDENTAL INJURY OR DEATH.

Provide against these Losses by a Policy of the

RAILWAY PASSENGERS' ASSURANCE COMPANY.

Against Accidents of all kinds.

The Oldest and Largest Accidental Assurance Company.

Hon. A. KINHAIRD, M.P., Chairman.

Apply to the Clerks at the Railway Stations, the Local Agents, or

44, CORNHILL, and 10, REGENT-STREET, LONDON.

WILLIAM J. VIAN, Secretary.

H. J. NICOLL'S CELEBRATED SOVEREIGN

TWEED OVERCOATS, waterproof, yet breathable, or with RIB Laps, One Gaiter each, are further improved by the insertion of Pocket, so constructed as to allow expansion on the inside without showing any appearance of bulging from the exterior. This useful invention was Registered by H. J. NICOLL, January 17, 1874; and these Overcoats can only be obtained at his several Addresses: in London, 114, 116, 118, 119, Regent-street, and 12, Cornhill; Manchester, 10, Mosley-street; Liverpool, 20, Bold-street; Birmingham, 30, New-street.

GOOD CABINET FURNITURE.—In order to

REFRESH HOUSES completely WILLIAM A. BURTON has, in addition to his other Stock,

BED-ROOM FURNITURE.

WASHSTANDS	3 ft. wide	3 ft. 6 in.	4 ft.
Good Maple or Oak	12s. 6d.	15s. 6d.	18s. 6d.
Best Polished Pine	10s. 6d.	12s. 6d.	15s. 6d.
Mahogany, Circular Marble tops	20s. 6d.	25s. 6d.	30s. 6d.
Best do. square Marble tops	25s. 6d.	30s. 6d.	35s. 6d.

DRAWERS	3 ft. wide	3 ft. 6 in.	4 ft.
Good Maple or Oak	10s. 6d.	12s. 6d.	15s. 6d.
Best Polished Pine	8s. 6d.	10s. 6d.	12s. 6d.
Best Mahogany	12s. 6d.	15s. 6d.	18s. 6d.

DRESSING TABLES	3 ft. wide	3 ft. 6 in.	4 ft.
Good Maple or Oak	17s. 6d.	21s. 6d.	25s. 6d.
Best Polished Pine	15s. 6d.	18s. 6d.	21s. 6d.
Best Mahogany, Drawers	25s. 6d.	30s. 6d.	35s. 6d.

WARDROBES, with Drawers	3 ft. wide	3 ft. 6 in.	4 ft.
Good Maple or Oak	10s. 6d.	12s. 6d.	15s. 6d.
Best Polished Pine	8s. 6d.	10s. 6d.	12s. 6d.
Best Mahogany	12s. 6d.	15s. 6d.	18s. 6d.

American Ash, Birch, Pitch Pine, &c., in proportion.

DINING-ROOM FURNITURE.

Mahogany Chairs, covered in leather, stuffed horsehair	10s. 6d.	12s. 6d.	15s. 6d.
Mahogany Couches	20s. 6d.	25s. 6d.	30s. 6d.
Mahogany Dining-Tables, telescopic action, size 8 ft. by 4 ft.	130s. 6d.	150s. 6d.	180s. 6d.

Mahogany Sideboards—wide	4 ft. 6 in.	5 ft.	6 ft.
	120s. 6d.	150s. 6d.	180s. 6d.
With Plain-glazed backs	100s. 6d.	120s. 6d.	150s. 6d.

Bay Chairs, stuffed horsehair	10s. 6d.	12s. 6d.	15s. 6d.
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DRAWING-ROOM FURNITURE.

Couches, Settees, Ottomans, Bays and Fancy Chairs. Centre Tables, Work Tables, Occasional Tables, Card Tables, Chiffoniers and Cabinets, Bureaux, Walnut, Maple, Oak and Pine. The above in Walnut, Birch and chest, and Fancy Woods. Also Occasional Tables and Pier Glasses.

WILLIAM A. BURTON.

General Furnishing Ironmonger, by appointment, to H.R.H. the Prince of Wales, sends a Catalogue, containing upwards of 500 Illustrations of his unrivalled Stock, with List of Prices and Plans of the 30 large Show Rooms, post free.—30, Oxford-street, W.; 1, 1A, 2, 3, and 4, Newman-street; 4, 5, and 6, Perry's Place; and 1, Newman-street, London, W. The cost of delivering Goods to the most distant parts of the United Kingdom by railway is trifling. WILLIAM A. BURTON will always undertake delivery at a small fixed rate.

FURNISH your HOUSE OR APARTMENTS THROUGHOUT ON MORTEN HIRE SYSTEM. Cash prices; no extra charges. Large useful Stock to select from. All goods warranted. Illustrated Price Catalogue, with terms, post free. 300 and 302, Tottenham Court-road. Established 1850.

OSLER'S CRYSTAL GLASS CHANDELIERS.

TABLE GLASS of all kinds.

CHANDELIERS in Bronze and Ormolu.

MODERATOR LAMPS and LAMPS for INDIA.

LONDON—Show-rooms, 48, Oxford-street, W.

BIRMINGHAM—Manufacture and Show-rooms, Broad-street.

HORNE'S POMPEIAN DECORATIONS.

ROBERT HORNE,

HOUSE DECORATOR and PAPER-HANGING

MANUFACTURER.

41, GRACECHURCH-STREET,

London, E.C.

By Special Appointment to His Majesty the King of Italy.

EASY CHAIRS AND SOFAS.

HOWARD & SONS, Manufacturers, select an inspection of their Goods in the most liberal description.

36 and 37, BERNERS-STREET, OXFORD-STREET, London, W.

PATENTERS OF

WOOD TAPESTRY, PARQUET FLOORING AND CARPET.

Decorators and Cabinet Makers by Steam Power.

GENTLEMEN'S PORPOISE-HIDE BOOTS, 6s.;

Shooting substance, 10s. Very Soft and very Durable.

THOMAS D. MARSHALL, 100, Oxford-street, W.

ALLEN'S SOLID LEATHER PORTMANTEAUS.

ALLEN'S VICTORIA DRESSING BAG.

ALLEN'S STRONG DRESS BASKETS.

ALLEN'S REGISTERED ALBERT DESPATCH BOX.

ALLEN'S NEW CATALOGUE of 500 articles for Continental Travelling, post free.

17, West Strand, London.

CHUBB'S NEW PATENT SAFES, steel-plated with diagonal bolts, to resist wedges, drills, and fire. Lists of Prices, with 130 Illustrations, of all sizes and qualities, of Chubb's Safes, Strong-room Doors, and Locks, sent free by CHUBB & SON, W. St. Paul's Churchyard, London.

JOSEPH GILLOTT'S STEEL PENS.

Sold by all Dealers throughout the World.

HONEYCOMB SPONGES.—These Sponges are well adapted for the Bath, and are preferred by many to the best kind; they are very much softer than the fine sponges used.—**METCALFE, BRIDLEY & Co.** 131, St. Oxford-street, W. Toilet Brushmakers (by appointment) to H.R.H. the Prince of Wales.

HEDGES & BUTLER invite attention to the following WINES and SPIRITS:—

Good Sherry, Pale or Gold	50s. 52s. 54s. 56s. 58s. 60s. 62s. 64s. 66s. 68s. 70s. 72s. 74s. 76s. 78s. 80s. 82s. 84s. 86s. 88s. 90s. 92s. 94s. 96s. 98s. 100s.
Very choice Sherry	100s. 110s. 120s. 130s. 140s. 150s. 160s. 170s. 180s. 190s. 200s. 210s. 220s. 230s. 240s. 250s. 260s. 270s. 280s. 290s. 300s. 310s. 320s. 330s. 340s. 350s. 360s. 370s. 380s. 390s. 400s.
Port, from first-class vineyards	50s. 52s. 54s. 56s. 58s. 60s. 62s. 64s. 66s. 68s. 70s. 72s. 74s. 76s. 78s. 80s. 82s. 84s. 86s. 88s. 90s. 92s. 94s. 96s. 98s. 100s.
Good Claret	50s. 52s. 54s. 56s. 58s. 60s. 62s. 64s. 66s. 68s. 70s. 72s. 74s. 76s. 78s. 80s. 82s. 84s. 86s. 88s. 90s. 92s. 94s. 96s. 98s. 100s.
Choice Dessert Chateau	50s. 52s. 54s. 56s. 58s. 60s. 62s. 64s. 66s. 68s. 70s. 72s. 74s. 76s. 78s. 80s. 82s. 84s. 86s. 88s. 90s. 92s. 94s. 96s. 98s. 100s.
Sparkling Champagne	50s. 52s. 54s. 56s. 58s. 60s. 62s. 64s. 66s. 68s. 70s. 72s. 74s. 76s. 78s. 80s. 82s. 84s. 86s. 88s. 90s. 92s. 94s. 96s. 98s. 100s.
Black and Mosaic	50s. 52s. 54s. 56s. 58s. 60s. 62s. 64s. 66s. 68s. 70s. 72s. 74s. 76s. 78s. 80s. 82s. 84s. 86s. 88s. 90s. 92s. 94s. 96s. 98s. 100s.
Old Pale Brandy	50s. 52s. 54s. 56s. 58s. 60s. 62s. 64s. 66s. 68s. 70s. 72s. 74s. 76s. 78s. 80s. 82s. 84s. 86s. 88s. 90s. 92s. 94s. 96s. 98s. 100s.
Fine Old Irish and Scotch Whisky	50s. 52s. 54s. 56s. 58s. 60s. 62s. 64s. 66s. 68s. 70s. 72s. 74s. 76s. 78s. 80s. 82s. 84s. 86s. 88s. 90s. 92s. 94s. 96s. 98s. 100s.
Wines in Wood	Gallon. Octave. Qtr. Cork. Hhd.
Good Sherry	11s. 6d. 12s. 6d. 13s. 6d. 14s. 6d. 15s. 6d. 16s. 6d. 17s. 6d. 18s. 6d. 19s. 6d. 20s. 6d. 21s. 6d. 22s. 6d. 23s. 6d. 24s. 6d. 25s. 6d. 26s. 6d. 27s. 6d. 28s. 6d. 29s. 6d. 30s. 6d. 31s. 6d. 32s. 6d. 33s. 6d. 34s. 6d. 35s. 6d. 36s. 6d. 37s. 6d. 38s. 6d. 39s. 6d. 40s. 6d. 41s. 6d. 42s. 6d. 43s. 6d. 44s. 6d. 45s. 6d. 46s. 6d. 47s. 6d. 48s. 6d. 49s. 6d. 50s. 6d. 51s. 6d. 52s. 6d. 53s. 6d. 54s. 6d. 55s. 6d. 56s. 6d. 57s. 6d. 58s. 6d. 59s. 6d. 60s. 6d. 61s. 6d. 62s. 6d. 63s. 6d. 64s. 6d. 65s. 6d. 66s. 6d. 67s. 6d. 68s. 6d. 69s. 6d. 70s. 6d. 71s. 6d. 72s. 6d. 73s. 6d. 74s. 6d. 75s. 6d. 76s. 6d. 77s. 6d. 78s. 6d. 79s. 6d. 80s. 6d. 81s. 6d. 82s. 6d. 83s. 6d. 84s. 6d. 85s. 6d. 86s. 6d. 87s. 6d. 88s. 6d. 89s. 6d. 90s. 6d. 91s. 6d. 92s. 6d. 93s. 6d. 94s. 6d. 95s. 6d. 96s. 6d. 97s. 6d. 98s. 6d. 99s. 6d. 100s. 6d.
Choice Sherry	11s. 6d. 12s. 6d. 13s. 6d. 14s. 6d. 15s. 6d. 16s. 6d. 17s. 6d. 18s. 6d. 19s. 6d. 20s. 6d. 21s. 6d. 22s. 6d. 23s. 6d. 24s. 6d. 25s. 6d. 26s. 6d. 27s. 6d. 28s. 6d. 29s. 6d. 30s. 6d. 31s. 6d. 32s. 6d. 33s. 6d. 34s. 6d. 35s. 6d. 36s. 6d. 37s. 6d. 38s. 6d. 39s. 6d. 40s. 6d. 41s. 6d. 42s. 6d. 43s. 6d. 44s. 6d. 45s. 6d. 46s. 6d. 47s. 6d. 48s. 6d. 49s. 6d. 50s. 6d. 51s. 6d. 52s. 6d. 53s. 6d. 54s. 6d. 55s. 6d. 56s. 6d. 57s. 6d. 58s. 6d. 59s. 6d. 60s. 6d. 61s. 6d. 62s. 6d. 63s. 6d. 64s. 6d. 65s. 6d. 66s. 6d. 67s. 6d. 68s. 6d. 69s. 6d. 70s. 6d. 71s. 6d. 72s. 6d. 73s. 6d. 74s. 6d. 75s. 6d. 76s. 6d. 77s. 6d. 78s. 6d. 79s. 6d. 80s. 6d. 81s. 6d. 82s. 6d. 83s. 6d. 84s. 6d. 85s. 6d. 86s. 6d. 87s. 6d. 88s. 6d. 89s. 6d. 90s. 6d. 91s. 6d. 92s. 6d. 93s. 6d. 94s. 6d. 95s. 6d. 96s. 6d. 97s. 6d. 98s. 6d. 99s. 6d. 100s. 6d.
Old Sherry	11s. 6d. 12s. 6d. 13s. 6d. 14s. 6d. 15s. 6d. 16s. 6d. 17s. 6d. 18s. 6d. 19s. 6d. 20s. 6d. 21s. 6d. 22s. 6d. 23s. 6d. 24s. 6d. 25s. 6d. 26s. 6d. 27s. 6d. 28s. 6d. 29s. 6d. 30s. 6d. 31s. 6d. 32s. 6d. 33s. 6d. 34s. 6d. 35s. 6d. 36s. 6d. 37s. 6d. 38s. 6d. 39s. 6d. 40s. 6d. 41s. 6d. 42s. 6d. 43s. 6d. 44s. 6d. 45s. 6d. 46s. 6d. 47s. 6d. 48s. 6d. 49

The LIST will CLOSE for LONDON on Saturday, the 28th instant, and for the COUNTRY, the 2nd of March.

THE BIRKBECK PROPERTY INVESTMENT TRUST,

29 and 30, SOUTHAMPTON-BUILDINGS, CHANCERY-LANE, LONDON.

AMOUNT, £500,000,

(Of which upwards of £100,000 have been privately subscribed).

Represented by Certificates, bearing Five per Cent. Interest, of £100, £50, and £25 each, payable to Bearer; the price being, Class A, £88 for the £100 Certificates; Class B, £44 for those of £50; and Class C, £22 for those of £25;

THE WHOLE PAYING ABOUT £5 13s. 6d. PER CENT. FREE OF INCOME-TAX.

Bankers.

UNION BANK OF LONDON, Chancery-lane.

BIRKBECK BANK, Southampton-buildings, Chancery-lane.

ABRIDGED PROSPECTUS.

HOUSE and Shop Properties, when judiciously purchased and managed, are very remunerative. They not only produce an immediate return upon the capital invested, but they increase in value year by year; the precise amount depending on the nature of the properties and the locality in which they are situated.

According to the lengthened experience (nearly twenty three years) of the Directors of the BIRKBECK BUILDING SOCIETY (the largest in the United Kingdom), houses and shops in every part of London and its immediate suburbs have, in numerous instances, doubled in rental value within the last twenty-five years; the causes which have operated to produce this rise are still active and continuous. It is not rare, indeed, to find that a house which would have been deemed highly rented twenty years ago at 40*l*. is, at the present day, considered cheaply rented at 80*l*. or 90*l*. In many cases, rents have quadrupled in amount within the same period of time, and there appears to be no limit to the increase within a radius of about four miles from the General Post-Office. In isolated localities, where rents have fallen, it will be found that there are special causes to account for the depreciation.

Notwithstanding these facts, there are few associations having for their object the investment of money in the purchase of houses and shops, and those existing are on a very limited scale. Building Societies, which are popularly supposed to buy and sell houses, do not act in a corporate capacity; they restrict their operations to advancing money to their members for this purpose, and each member acts for himself. In the purchase of a house or shop, the member studies his own special wants and wishes, and perhaps finds that he has made an imprudent purchase. On the other hand, another member buys a house, which, by some fortuitous circumstances or the natural rise in value, turns out to be a very lucrative investment. These are the opposite results of individual action. That the general results are favourable, the position of all well-managed Building Societies sufficiently proves, for they exhibit unmistakable signs of prosperity, and their shares bear a high premium. As an instance, the last Annual Report (the Twenty-second) of the BIRKBECK BUILDING SOCIETY states, that Shares issued by it in 1868, on which (omitting fractions) 20*l*. have been paid, are now worth 72*l*.; those issued in 1865, amount paid 34*l*., are worth 52*l*.; while those in 1870, on which 11*l*. only have been paid, are worth 16*l*. at the present time.

These facts furnish sufficient evidence that House and Shop Property, when dealt with on a large scale, affords a safe and lucrative investment; but to insure the most favourable terms the transactions must be on a wide basis—dealing with houses of all classes—as the means by which a fair profit can be secured. On this principle the BIRKBECK PROPERTY INVESTMENT TRUST will proceed—a principle somewhat analogous to that of an Insurance Office, where profit is made by multiplying its risks, and extending the area of its transactions.

The operations of the Trust will be to purchase houses and shops, with their fixtures, fittings, &c., in settled and improving localities in London and its suburbs. Arrangements have already been made, contingent upon the amount of the Certificates taken up, to enter into possession of a considerable number of houses, so that the capital represented by the Certificates may yield an immediate return; but in the event of the amount subscribed being in excess of the value of the properties taken over, and arranged to be purchased, the surplus will be temporarily invested in mortgages, or in readily convertible securities, yielding sufficient to pay the interest on the Certificates.

The Annual Receipts from the rents of the houses, shops, and other properties purchased will be applied by the Trustees, after deducting expenses, in paying interest on the Certificates. The excess, together with the proceeds of properties which may be sold when favourable opportunities arise, will be applied as a Sinking Fund in repaying the Certificates at par, by annual drawings, extending over a period of twenty-five years. A sum, varying in amount from 1 to 5 per cent. in value of the Certificates, will be paid off annually. At the expiration of fifteen years from the date of the first drawing, the holders of the Certificates then undrawn will become entitled to the absolute reversion of the whole of the properties then belonging to the Trust, subject to a deduction of one-tenth, as after noted. The Trust will be finally closed after the twenty-fifth year, the properties sold, and the proceeds distributed, nine-tenths among the holders of the above-mentioned Certificates, and the remainder as tenth among the holders of the Certificates drawn during the first fifteen years of the Trust.

The advantages of the BIRKBECK PROPERTY INVESTMENT TRUST may be thus summed up:—

- (1.) Interest at the rate of 5*l*. 13s. 6d. per cent. on the amount subscribed free of Income-tax.
- (2.) A bonus of 12*l*. per cent. by the repayment of capital at par.
- (3.) A rateable bonus of 10*l*. per cent. on the value of the properties belonging to the Trust when it is finally closed; or,
- (4.) An equal share in the properties possessed by the Trust at the end of the fifteenth year, on the terms and conditions set forth in the Deed constituting the Trust.

The Trust will be under the Management of the Directors of the Old Established Birkbeck Building Society, together with a Council of Certificate-holders, whose duties will be to audit the accounts of the Trust. In terms of the Deed of Trust it is provided that the Members of the Board shall receive no remuneration for their services until the annual produce arising from the Trust properties shall reach 25,000*l*., being 5 per cent. on the amount to be raised. It is further provided that the expenses of management shall be limited to 1 per cent. on the amount to be raised under the Trust, while the preliminary expenses, including the stamp duty payable under the Act, are fixed at 1½ per cent. Any further expenses will be borne by the Promoters of the Trust.

The issue of the Certificates, all payable to bearer, and yielding 5*l*. per cent. interest on the nominal amount, will be in three classes, as follows:—Class A for 100*l*., costing 88*l*.; Class B

for 50*l*., costing 44*l*.; and Class C for 25*l*., costing 22*l*.; thus realising about 5*l*. 13s. 6d. per cent. per annum on the amount paid, free of Income-tax, with the additional advantage of the annual drawings and reversions.

Interest Coupons will be attached to each Certificate, payable as after noted, and in addition a Certificate of Reversion, entitling the holder to a share in the divisible surplus accruing to the Certificate-holders at the close of the Trust, or to receive a fixed sum at any time previously, in terms of the Deed of Trust.

Applications for Certificates to be made in the form accompanying this Prospectus, and payments made as follows, viz.:—5 per cent. on the application, 10 per cent. on allotment, and the balance by instalments of 10 per cent. at intervals of three months, the first instalment after allotment being payable on March 31.

In cases where no allotment is made, the deposit will be returned in full, and where the Certificates allotted represent a smaller amount than that applied for, the surplus deposit will be credited towards the amount payable on allotment. Subscribers may at any time after allotment anticipate the payment of their instalments, and will be allowed a discount at the rate of 5*l*. per cent. per annum. The non-payment of any instalment will render all previous payments liable to forfeiture.

Script Certificates will be issued to subscribers after allotment, and will be exchanged for the Certificates as early as possible after the last instalment is paid. Coupons for the payment of interest on the instalments will be attached to each Script Certificate, which interest will commence from March 31, 1874 (being the date of payment of the first instalment after the allotment), and will be due on September 30 and March 31 in each year, and be payable at the BIRKBECK BANK on the fourteenth day thereafter.

The drawings will take place, in the presence of a Notary Public, in the month of December in each year, the first drawing being in December 1875. The Certificates drawn will be duly advertised, and be payable at par on July 1 following. An equal number in value of each class of Certificates will participate in the annual drawings.

The Deed under which the Trust is constituted, together with Forms of the Certificates, may be seen at the BIRKBECK BANK, Southampton-buildings, Chancery-lane, London, W.C.

Prospectuses and Forms of Application for Certificates may be obtained of the Union Bank of London and its Branches, and also of the BIRKBECK BANK, where Subscriptions will be received.

London, February 9, 1874.

FRANCIS RAVENSCROFT, Manager.

FORM OF APPLICATION FOR CERTIFICATES.

Having paid to your credit the sum of £ , being a deposit at the rate of 5 per cent. on Certificates of the nominal value of £ , I hereby request that you will allot to me Certificates of this amount in the BIRKBECK PROPERTY INVESTMENT TRUST; and I hereby agree to accept the same, or any lesser amount that may be allotted to me, and to pay the balance of the price at the rates and on the days set forth in the Prospectus of the Trust, subject to the conditions contained therein and in the Deed constituting the Trust.

Name in full
Profession or Business
Residence

THE ANNUAL RECEIPTS of the BIRKBECK BUILDING SOCIETY EXCEED THREE MILLIONS.

FIFTY THOUSAND POUNDS are ready to be advanced by the BIRKBECK BUILDING SOCIETY on Freehold and Leasehold Securities, at FIVE and SIX PER CENT. INTEREST.

For Fixed Terms, or Repayable by Easy Instalments.

HOW to PURCHASE a HOUSE for TWO GUINEAS per MONTH, with Immediate Possession and no Rent to Pay.
Apply at the Office of the BIRKBECK BUILDING SOCIETY,
29 and 30, Southampton-buildings, Chancery-lane.

HOW to PURCHASE a PLOT of LAND for FIVE SHILLINGS per MONTH, with Immediate Possession, either for Building or Gardening Purpose.
Apply at the Office of the BIRKBECK FREEHOLD LAND SOCIETY,
29 and 30, Southampton-buildings, Chancery-lane.

BIRKBECK BANK (Established 1851), SOUTHAMPTON-BUILDINGS, CHANCERY-LANE.

Deposits received at Four per Cent. Interest.
Current Accounts opened similar to Joint-Stock Banks, but without any stipulation as to amount of Balance to be kept by the Customer.

Purchases and Sales effected of English, Foreign, and Colonial Bonds, and advances made thereon.
Office Hours, 10 till 4; on Mondays, from 10 till 5; and on Saturdays, from 10 till 3 o'clock.
A small Pamphlet, containing full particulars, may be obtained gratis, or sent post free, on application to

FRANCIS RAVENSCROFT, Manager.

SECONDHAND PIANOFORTES.

CHAPPELL & CO. have an immense Stock of Instruments by all celebrated Makers, just returned from Hire, and nearly as good as New, at very moderate Prices. Discount for Cash.—50, NEW BOND-STREET.

CHAPPELL & CO.'S PIANOFORTES AND HARMONIUMS.

PIANOFORTE FACTORY, CHALK FARM-ROAD.—SHOW ROOMS, 49, 50, 51, and 52, NEW BOND-STREET, LONDON.

CHAPPELL & CO.'S PIANOFORTES on the THREE-YEARS' SYSTEM of HIRE,

by which the Instrument becomes the Property of the Hirer at the end of the Third Year, provided each Instalment shall have been regularly paid in advance:—

At 5l. 10s. per Quarter, or Eight Guineas per Annum,

A PIANINO, by CHAPPELL & CO., in plain Mahogany or Walnut Case, 61 Octaves, with Check Action, Three Strings throughout the Treble. Cash price for this Instrument, Twenty Guineas.

At 5l. 12s. 6d. per Quarter, or Ten Guineas per Annum,

An ELEGANT PIANINO, in best Walnut or Rosewood, with Ornamented Front, 61 Octaves, Check Action, and Three Strings throughout the Treble. Cash price, Twenty-seven Guineas.

At 5l. 15s. per Quarter, or Twelve Guineas per Annum,

A HANDSOME COTTAGE PIANOFORTE, by CHAPPELL & CO., in Rosewood, 7 Octaves. Cash price, Thirty-two Guineas.

At 5l. 18s. 6d. per Quarter, or Thirteen Guineas per Annum,

A HANDSOME COTTAGE PIANOFORTE, by CHAPPELL & CO., in Walnut Case, 7 Octaves. Cash price, Thirty-five Guineas.

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SATURDAY, FEBRUARY 28, 1874.

LITERATURE

NINETY-THREE.

Quatrevingt-treize. Par Victor Hugo. 3 vols. (Paris, Michel Lévy; London, Dulau.)

IT is not without a certain feeling of apprehension that we approach this work. The magnitude of the subject is enough to scare away all but the author of 'Les Misérables.' To extract the materials for a novel from an eminently dramatic period of history is no very difficult task, and other authors far less eminent have successfully dramatized some one episode of the Revolution; but to describe it as a whole, and to embody in a fictitious form the tremendous ensemble of this extraordinary period,—to reproduce the epic nature of the struggle,—to identify certain instincts of race with certain individuals, who are the *personae* of a romantic yet historical plot,—to bring before the reader the redoubtable heroes of the time—Danton, Robespierre, Saint-Just, Marat, Collot d'Herbois, Barrère, each in his characteristic personality,—is quite another matter. We did not fear that this daring attempt would be made in a way altogether unworthy of M. Victor Hugo. But it is always painful to see the symmetry of an edifice deformed by an attempt to increase its perfection. Nothing is more distressing to behold than the faded qualities of a once famous actor, especially to those who have seen him at his best, and cannot but draw a parallel between the old man and the fiery artist of former days. Now, in our opinion, M. Victor Hugo has, of late years, shown—and very naturally—signs of decline. They first became apparent in certain parts of 'Les Misérables,' and were more obvious in 'Les Travailleurs de la Mer' and 'L'Homme qui Rit.' These weaknesses principally consisted in lengthy descriptions often completely out of harmony with the subject of the work, in far-fetched antitheses, an ostentatious love for the grotesque, and occasionally in errors of taste. But M. Hugo's genius is so extraordinary, so capricious, that it was difficult to say that his next work would not be a masterpiece, despite of all this. By the side of inferior passages there were pages which for beauty could be compared to anything he had written; and every mind of high cast having its peculiar characteristics, many of those very defects M. Victor Hugo is reproached with should be taken as the mark of his genius. It should be borne in mind that the beauties of his productions could not exist apart from those eccentricities which render him often incomprehensible to the steady good sense of an English reader, for M. Victor Hugo is absolutely the opposite of men like Prosper Mérimée, lovers of art *avant tout*, faultless writers whose efforts to preserve irreproachable proportions lead to monotony. M. Hugo's impetuosity always carries him too far on his road; but his is not systematic exaggeration; he has fits of it, but it soon subsides, and there is something grand even in his eccentricities.

'Quatrevingt-treize' is the second part published of the trilogy announced in the Preface to 'L'Homme qui Rit.' Aristocracy, Monarchy, and Revolution were to be the subjects of the drama. The first formed the theme of

'L'Homme qui Rit.' The present work seems to be the third part. 'Notre Dame de Paris,' 'Les Misérables,' and 'Les Travailleurs de la Mer' also formed a trilogy. M. Hugo has said they depicted the struggle against Ecclesiasticism, the struggle against Society, and the struggle against Nature, the three fights of the Individual Man. As we have remarked on a former occasion, we doubt whether 'Notre Dame' was a novel with a purpose. When M. Hugo published it he was at his best, universally admired by great men, favoured in fortune, family, and friends. In those days his writing was full of radiance and light; his eyes, although familiar with suffering, were directed toward the sunrise, and never were graceful scenes more exquisitely penned than those of La Esmeralda and Jehan du Moulin. Humour, also, accompanied grace. But, as he advanced in life his language assumed a graver tinge, until in his old age it has become altogether gloomy. This predilection for darkness, for the horrors of the tempest, for the sombre tints of sunset, inspire every line of his later novels. As we supposed, 'Quatrevingt-treize' is conceived in the same strain, expressed in the same language, and is based on the same ideas as its immediate predecessors. Before judging these three volumes as a whole, we must needs introduce their contents scene by scene as they gradually unfold themselves.

The work opens with the civil war of La Vendée. There is the stronghold of the dying monarchy, and the rising Republic has difficulty in keeping the Bretons at bay. The first chapter, the plot of which we gave last week, we regard, we may say, in passing, as the most impressive and well constructed in the work; the episode, simple as it appears to be, is grandly told, and has all the colour of the time. It is the one end of the thread of fiction which stretches out through the work. We only wish that the whole novel were written in an equally vigorous and concise style.

The second book finds us still involved in the Chouan insurrection, but we are transferred from land to sea. An English frigate, manned by *émigrés* and Breton sailors, called the Claymore, sails from Jersey for the coast of France, having on board the most influential and dangerous chief of the insurgents, the Marquis de Lantenac. This nobleman, who is destined to take a prominent part in the story, M. Hugo has endeavoured to represent as the type of the resisting nobility, fearless, a slave to his duty, relentless in warfare, shooting his prisoners, men and women, and killing the wounded, but still retaining a kind of fearful grandeur. Here is an instance of his idea of duty. The Claymore, while issuing gallantly from the narrow channel between Sark and Jersey, gets into a heavy sea, and, by the neglect of a gunner, one of the carronades becomes loose, and begins rolling ungovernably below from one end of the ship to the other, crushing and killing with every roll, and jeopardizing the safety of the craft. The guilty gunner bravely jumps forward with a crowbar, and, at the imminent risk of his life, tries to repair his mistake, and at length succeeds in overturning the carronade, not before, however, the ship has been utterly disabled. The man's brave conduct deserves a recompense, and the

commander of the Claymore takes him before the austere De Lantenac, who has looked on unmoved, and asks whether the man has not merited a special reward. "You are right," answers this personage; and he takes the cross of Saint Louis, and pins it himself to the sailor's jacket. "And now," he adds, turning round to the commander, "let this man be shot! his courage has been rewarded. Let his negligence be punished! In the war we are waging negligence is a crime." "I think La Vendée has at last got a head," is the remark of the commander with which the chapter closes. This scene may be a little forced, and a libel on the character of a man of iron, however inflexible, yet it shows the spirit which inspired the leaders of the Chouans. It is the more to be regretted that these fine pages, and what follows after, should be disfigured by one of those insensate descriptions of impossibilities M. Victor Hugo will perforce indulge in, the narrative of the struggle between the gunner and the carronade, full of false expressions, replete with inadmissible metaphors, and at times perfectly ridiculous. The following lines are a sample of the whole description; the gunner is trying to overturn the rolling carronade:—

"Il pouvait lui-même être broyé par la pièce. Il ne bougeait pas. Sous eux le flot, aveugle, dirigeait le combat. Au moment où, acceptant ce corps-à-corps effroyable, le canonnière vint provoquer le canon, un hasard des balancements de la mer fit que la caronade demeura un moment immobile et comme stupéfaite. 'Viens donc!' lui disait l'homme. Elle semblait écouter. Subitement elle sauta sur lui. L'homme esquiva le choc. La lutte s'engagea. Lutte inouïe. Le fragile se colletant avec l'invulnérable. Le belluaire de chair attaquant la bête d'airain. D'un côté une force, de l'autre une âme. Tout cela se passait dans une pénombre. C'était comme la vision indistincte d'un prodige."

The tone of the story rises again when the Claymore suddenly finds itself surrounded by the Republican squadron, in a sinking state, and with but nine cannon. All these Bretons will fight to the death, and the Claymore's fate is certain, but the Marquis de Lantenac, for whose transfer to France the ship was equipped, must be saved, and taken to the coast in a gig through night and wind. The captain calls for a volunteer; one man comes forward. The slender boat is launched, and steals away in the darkness; but it has scarcely gone a mile, when the volunteer who holds the oars drops them, rises, and says, looking the Marquis in the face, "I am the brother of the man you ordered to be shot, and you are a dead man!" The situation is highly dramatic; but here again we alight on a piece of vague rhapsody from the lips of the Chouan nobleman, who decidedly is too epic in his proportions. Why should the reader be continually dragged along an unequal road, stumbling over weaknesses, alighting immediately afterwards on beauties of style and imagination, until he becomes thoroughly tired of suspense, surprise, and expectation!

The Marquis de Lantenac's eloquence smooths down the murderous propensities of his companion, Halmalo. In fact he makes a slave of the fellow before they have reached the coast of Brittany. The nobleman is now at home; his estates are at hand; but to show himself while the Blues are there is tantamount to death. At his master's bidding, Halmalo goes on a mission along the coast. "Si

tu réussis," is Lantenac's parting word, "je te fais Chevalier de Saint Louis."—"Et si j'échoue!" asks Halmalo. "Je te fais fusiller comme ton frère."—"Very good, my lord," replies Halmalo; and the sailor disappears in the dreary underwood of the country, while Lantenac pursues his own way. Ascending an eminence, he looks for a signal which is to come from a village close by. A rustling noise overhead attracts his attention,—it is a sheet of printed paper carried by the wind. Lantenac takes it up, and finds it to be a proclamation of the Republican commander setting a price on his head, and that commander is no other than the marquis's nephew, the Vicomte Gauvain, who has thrown in his lot with the revolution. Scarcely has he read the sinister print when a sound of bells becomes audible from all sides of the country. It is the tocsin. "Can they be aware of my arrival?" mutters Lantenac; "the tocsin is surely sounded for me." He turns away nothing daunted, and beholds a tall ragged man, who looks at him steadfastly. "Where are you going?" inquires the man.—"To the farm of Herbe-en-Pail," is the rejoinder of the fugitive.—"Do nothing of the kind, Monsieur le Marquis; the 'Blues' are there."—"You know me?" exclaims the marquis; "very good; give me up; the reward is a fine one; you are a beggar, and it will make a rich man of you."—"I beg," retorts the mendicant with hauteur, "but I do not betray. Come; I will shelter you for the night in my hovel. I know little about politics and care still less; provided you are not here for harm, I am yours." Next morning Lantenac sets out again. He is in the midst of a wild glen when suddenly he is aware of being surrounded; for on all sides, from behind every tree, from under every bush, wild looking men, armed to the teeth, bound towards him. Lantenac believes he is in an ambuscade. He coolly takes off his hat, pins a white *cocarde* on it, and says: "I am the man you are looking for; I am the Marquis de Lantenac. Now then, be quick. En joue! feu!" To this proud defiance, the reply is a cry of "Vive Lantenac!" The leader is among his own friends. The whole country has risen in arms to find and join him. They are ten thousand at least, and on the next day they will be fifty thousand. Lantenac is now at the head of the insurrection. The commander of the Claymore was not wrong when he said that Vendée had a head at last. This is how he begins his leadership. An inferior officer is asking for his orders:—

"Cavard, qui était allé donner quelques consignes, revint: 'Mon général, j'attends vos commandements.'—'D'abord, le rendez-vous est à la forêt de Fougères. Qu'on se disperse et qu'on y aille.'—'L'ordre est donné.'—'Ne m'avez-vous pas dit que les gens d'Herbe-en-Pail avaient bien reçu les bleus?'—'Oui, mon général.'—'Vous avez brûlé la ferme?'—'Oui.'—'Avez-vous brûlé le hameau?'—'Non.'—'Brûlez-le.'—'Les bleus ont essayé de se défendre; mais ils étaient cent cinquante et nous étions sept mille.'—'Qu'est-ce que c'est que ces bleus-là?'—'Des bleus de Santerre.'—'Qui a commandé le roulement de tambours pendant qu'on coupait la tête au roi. Alors c'est un bataillon de Paris?'—'Un demi-bataillon.'—'Comment s'appelle ce bataillon?'—'Mon général, il y a sur le drapeau: Bataillon du Bonnet-Rouge.'—'Des bêtes féroces.'—'Que faut-il faire des bleus?'—'Achève-les.'—'Que faut-il faire des prisonniers?'—'Fusillez-les.'—'Il y en a environ quatre-vingts.'—'Fusillez tout.'—'Il y a deux

femmes.'—'Aussi.'—'Il y a trois enfants.'—'Emmenez-les. On verra ce qu'on en fera.' Et le marquis pousse son cheval."

The terrible orders are executed; the greater portion of the battalion first introduced is shot, and with them Michelle Fléhard, the poor starving woman they had saved, only the children being spared and retained as hostages. The beggar comes upon the scene of carnage; Michelle Fléhard still breathes; he carries her to his hovel, and on remembering that this is the work of the man he held in his power a few hours before, he mutters between his teeth, "Si j'avais su!"

This brings to a close the first part of the work, which constitutes its prologue. So far so good. The novel now leaves Brittany and the scene of civil war, and takes us into Paris, where the revolutionary party is reigning. We must needs pass over a strongly-coloured description of the streets of Paris, the manner of which recalls a similar piece of composition in 'Notre Dame de Paris.' Then is introduced one of the most original of M. Victor Hugo's characters, Cimourdain, a revolutionary priest carrying in his passionate love for liberty the furious hatred of a renegade ecclesiastic:—

"Cimourdain avait, dans ces temps et dans ces groupes tragiques, la puissance des inexorables. C'était un impeccable qui se croit infallible. Personne ne l'avait vu pleurer. Vertu inaccessible et glaciale. Il était l'effrayant homme juste. Pas de milieu pour un prêtre dans la révolution. Un prêtre ne pouvait se donner à la prodigieuse aventure flagrante que pour les motifs les plus bas ou les plus hauts; il fallait qu'il fût infâme ou qu'il fût sublime. Cimourdain était sublime; mais sublime dans l'isolement, dans l'écartement, dans la lividité inhospitalière; sublime dans un entourage de précipices. Les hautes montagnes ont cette virginité sinistre. Cimourdain avait l'apparence d'un homme ordinaire; vêtu de vêtements quelconques, d'aspect pauvre. Jeune, il avait été tonduré; vieux, il était chauve. Le peu de cheveux qu'il avait étaient gris. Son front était large, et sur ce front il y avait pour l'observateur un signe. Cimourdain avait une façon de parler brusque, passionnée et solennelle; la voix brève; l'accent péremptoire; la bouche triste et amère; l'œil clair et profond, et sur tout le visage on ne sait quel air indigné. Tel était Cimourdain. Personne aujourd'hui ne sait son nom. L'histoire a de ces inconnus terribles."

We reach now the culminating point of the novel; a conversation between Robespierre, Danton, and Marat, profoundly characteristic, full of the violence of these three dominating spirits of the French Revolution. The description M. Victor Hugo gives of them is one of the few passages that can bear translation; we may quote it in English without damaging the text:—

"On the 28th of June, 1793, three men were seated around a table in a room of the wine-shop of the Rue du Poen. Their chairs were wide apart; each was seated at one of the sides of the table, leaving a fourth place empty. It was about eight o'clock in the evening; there was still some light in the street, but the room was dark, and a lamp, hanging from the ceiling, threw a dim glimmer on the table. The first of these three men was pale, young, grave, with thin lips and a cold look. A nervous twitch in the cheek must have spoilt his attempts to smile. He was powdered, gloved, braided and buttoned; there was not a crease in his bright blue coat. He wore nankeen trousers, white stockings, a frilled shirt, and shoes with silver buckles. The two other men were—one a kind of giant; the other, a kind of dwarf. The tall man, negligently dressed in a vast

coat of scarlet cloth, his neck bare, his untied cravat falling lower than the frill, his waistcoat open, with many buttons missing, wore top boots, and his hair was straight and in disorder, although it revealed traces of dressing and care. There was something of a mane about it. His face was pock-marked; he had an angry wrinkle between the eyebrows, and an expression of kindness at the corner of the lips; thick lips, large teeth, a bargeman's fist, a luminous eye. The dwarf was a yellowish man, who, seated, seemed deformed; his head was thrown backwards, his eyes were bloodshot; his face was covered with livid patches; a handkerchief was tied over his greasy and flat hair. No forehead; an enormous and terrible mouth. He wore ordinary trousers, slippers, and a waistcoat, which looked as if it was of white satin, and over this waistcoat a jacket, in the folds of which a hard and straight line revealed a poniard. The first of these men was named Robespierre; the second, Danton; the third, Marat. They were alone in the room. There was a glass and a bottle of wine before Danton; a cup of coffee before Marat; and a heap of papers before Robespierre. A map of France was stretched out on the table."

Here, then, we have the three leaders of the Convention together. Whether any such meeting ever took place we strongly doubt; but that is of little moment. The author's object is to place face to face the three typical figures of the crisis. That the conversation that follows, as well as the prefatory description just quoted, have some imposing features and show a knowledge of the revolutionary temperament, it would be unjust to deny. Our objection is that M. Victor Hugo has gone too far in the composition of this triple incarnation; he obviously sacrifices to the legend. Danton, the athletic Bourguignon could have dispensed with the bottle of wine; which, we suppose, is to be taken as alluding to his liking for good cheer. Marat has no need of a cup of coffee to call attention to his overstrained nerves; and the abstemiousness of Robespierre does not require to be emphasized. Would not a simple unaffected presentation of their different characters, such as can be derived from the notes of their contemporaries, have proved more effective?

The result of the conversation of the three conventionals is that the ex-priest Cimourdain starts for La Vendée, with full powers from the Committee of Public Safety, over the military commanders of the Republican troops. "If the man made a mistake, or proved weak in duty, what would you do?" asked Robespierre. "I would put him to death," replies Cimourdain. What this engagement leads him to will be seen hereafter.

Again the scene is transferred to Brittany. There the Vicomte Gauvain struggles against his uncle Lantenac. The latter has become the most formidable spirit of the insurrection. He asks for no quarter and gives none. He is everywhere and nowhere, now burning a village guilty of partiality for the "Blues," now surprising detached corps of enemies and slaughtering them. But the young and brilliant Gauvain is a match for the old marquis. He comes from the same stock, only he possesses in a nobler form the qualities of his race. He is dauntless, generous, straightforward, ardently republican, but the bloody character of civil war wounds his sensitiveness, and he discards even necessary cruelty. This probably led Robespierre, Danton, and Marat, to despatch Cimourdain with superior powers to Brittany. Gauvain's energy requires a stimulus,

nevertheless his contest with his relative is most bitter. Lantenac has written to Gauvain—"If my dear nephew falls in my hands, I will have him shot like a dog"; and Gauvain replied: "If my excellent uncle ever becomes my prisoner, I will have him guillotined like a traitor." In a battle in the streets of a village between "Whites" and "Blues," Lantenac aims himself a cannon at Gauvain, who defies him, and snaps his fingers at his attempt. The victory seems to belong to the younger. In one of these skirmishes, won for the Republicans by the valour of Sergeant Radoub, and the few men of the Bonnet-Rouge battalion, survivors of the massacre alluded to before, Gauvain turns to them and exclaims, "You are only twelve in number, but you are worth a thousand." M. Victor Hugo adds: "A word of the chief was the Cross of Honour of those times." When the war is at its height, Cimourdain arrives, and, a test for the stern execution of his duty, he finds out that Gauvain was his pet pupil, when he officiated as a priest in one of the villages close by. This tie between the two men leads to the most moving episode of the book.

We pass over the greater portion of the second and third volumes. They mainly consist in scenes that can be hardly detailed, battles, hecatombs of men, acts of devotion, and cruelty,—in a word, in scenes and acts common in those awful strifes, of which the cause of quarrel is a compound of politics and religious feeling. Replete for the most part with interest, we are bound to say that they are often disfigured by long passages, which, like the description of the battle of Waterloo in 'Les Misérables,' lack a *raison d'être*, and had better be omitted. We come to the concluding chapters of the third and last volume. They deserve a clear explanation.

Gauvain and the priest Cimourdain, hand in hand, have done wonders. The insurrection has been all but quelled. Gauvain has done the fighting, Cimourdain has executed the terrible orders of the Convention. The contest is now reduced to a struggle of four thousand against nineteen. Lantenac and eighteen companions allow themselves to be surrounded in the dungeon of La Tourgue, yet they resist, and will die rather than surrender. Lantenac has kept the children adopted by the Bataillon du Bonnet-Rouge as hostages; they shall be killed unless free passage is granted. Nothing can exceed the epic grandeur of the story of the closing scene. La Tourgue is completely invested. There is not the remotest hope of escape. The place is assaulted by the Republicans; the nineteen Chouans resist gallantly, but are driven from storey to storey. Their fate is sealed, when a secret door suddenly flies open, Halmalo the sailor appears, and shows them a secret passage which will take them into the woods. This, by the way, is very theatrical; it reminds us of the cupboards and windows of 'Hernani,' and the secret doors of 'Angelo.' Lantenac retreats with the six men remaining, while a seventh, a wounded, dying Chouan, sets fire to the tower. The Republicans soon penetrate into the room; they know the unfortunate children are above and in imminent peril, but the attempts to break open the iron door through which they can be reached prove unavailing; all hope is abandoned, and below the shrieks of Michelle Fléchard (who has recovered) add to

the horror of the situation. But a strange scene ensues. The old marquis hears from afar Michelle Fléchard, and remembers the baby hostages. His heart melts; he retraces his steps, enters the tower amidst the Republicans, who recoil, astounded at such audacity, and one by one saves the babes. As he emerges from the flames with the last one, Cimourdain lays his hand on his shoulder, saying, "I arrest you." "I approve you," coolly answers the marquis.

He is thrust into a cellar. A court-martial will sit upon him in two hours; his time has come. Gauvain opens the door and walks up to his uncle; the marquis insults him, taking his visit as a taunt. But Gauvain takes off his hooded cloak, throws it on the prisoner's shoulders, and thrusts him out, calling to the sentinel to let the commander pass, so that when Cimourdain and the members of the court-martial enter the prison, they find the nephew in the place of the uncle. "Nay, it is impossible; you are not guilty; he has escaped without your help," cries the priest, wringing his hands. "Not so," Gauvain gravely answers, "I am guilty, I set him free; I deserve death, do your duty." And the father condemns his child.

Next morning, at dawn, the guillotine is erected, and Gauvain walks serenely towards the horrible machine. "Pardon, pardon!" is the universal cry of the soldiers. He must die. But as his head falls, the report of a fire-arm is heard; Cimourdain has killed himself, after enforcing the law against his friend and pupil. Few will peruse this final episode without emotion.

Our analysis must now come to an end. We cannot better express our general impression than by giving to this work a place between 'Les Travailleurs de la Mer' and 'Les Misérables.' It is Hugo all over, overflowing with that strange mixture of faults and excellencies from which none of his works is free; often perplexing, sometimes grotesque, often admirable. The types in 'Quatrevingt-treize' are many and grand. They remind us of Jean Valjean, of Enjolras, of that legion of august and legendary characters which he has created. Gauvain is the staunch, ardent Republican of the Danton cast, seeking in clemency and union, rather than in repression and inflexibility, the means of marshalling Republican France under one banner. Lantenac is a magnificent embodiment of the last Bretons. Cimourdain is the true incarnation in revolution of what Lantenac is in royalism. Sergeant Radoub gives a capital idea of the dare-devil Parisians of the revolutionary time, rough, good-natured, and brave to foolhardiness, who made head against the coalesced armies of Europe. 'Quatrevingt-treize' is, however, more of a chronicle than of a novel. It pretends rather to portray a time than certain obsolete types of that time. And in this object M. Victor Hugo may be said to have succeeded. Still, 'Quatrevingt-treize' grasps only that part of the French Revolution relating to the civil war in La Vendée, but leaves unnoticed the most interesting incidents of the terrible year—the debates of the Convention, the foreign war, the fearful events in Paris. Those scenes, we must avow, seem to us the most difficult to treat properly, and we have sought in vain for some serious attempt to do so in the present volumes. Let us express

our impression that 'Quatrevingt-treize,' like 'Les Misérables,' is only a portion of a work, the continuation of which must gradually appear. Were these volumes a finished work we should not hesitate to affirm that they contain an imperfect presentation of the epoch they chronicle, because they are incomplete; but we are certain that they cannot be intended to remain without a sequel.

On the Impending Bengal Famine: how it will be met, and how to Prevent future Famines in India. By the Right. Hon. Sir H. Bartle E. Frere. (Murray.)

It is a relief to be able to turn from the embittered controversy which has so long raged in the public press about the Bengal famine, to the calm and masterly exposition of its causes and present management, and of the measures for the prevention of such calamities in the future, which Sir Bartle Frere has here given us.

There were reasons why it was inevitable that the Bengal famine should be made, until its existence could no longer possibly be denied, a party question. There have always been two schools amongst Indian statesmen. The one, the advocates of the extension of works of irrigation and railways, and agricultural improvements, whose policy is to prevent famines by the development of the general material prosperity of the country; and the other, those whose first object is the reduction of expenditure, and who argue that it is cheaper to deal with each famine as it arises in succession than to attempt to prevent famines, strangely forgetful of the fact that the indirect costs of Indian famines in the way of remissions of revenue far exceed the direct expense, and are, indeed, almost incalculable. Such men are naturally inclined to deny the existence of a famine as long as they can, and to extenuate its evils when obliged to admit it. It is the fact, we believe, that one of the highest living Indian authorities has all along declared that there is no famine in Bengal, but, we presume, the terrible reality of it must have been made clear to him by the telegrams of the last few days. This will account for the sanguine view which Lord Northbrook at first took of the famine, and the leisurely way in which the relief operations were set on foot; and for the explanations which have been put forth of the calm and self-possessed action of the Indian Government which was said to be proceeding on a scientifically planned and unerring system. Yet the bitterness with which every one who did not accept with implicit faith these optimistic official views was attacked, has been remarked by experienced observers, and must have tended rather to stimulate than allay their fears of impending evil. And now that Sir George Campbell's worst anticipations have been more than fulfilled, it is proved that the popular feeling was justified in its resistance to the official affectation of a supine omniscience.

The republication of Sir Bartle Frere's recent lecture before the Society of Arts is, therefore, at this moment peculiarly opportune. The position taken up by Sir Bartle in relation to the famine is, to a great extent, one apart from controversy. He advises us to prepare for the worst even whilst hoping the best; and at the same time he tells us, that had

Bengal been properly administered, there would probably have been no famine at all. In Appendix D, Sir Bartle Frere also enters elaborately into the argument against the prohibition of exports; but this was scarcely necessary, as Sir George Campbell has, from the first, almost stood alone in advocating that measure. In the second part of his lecture, Sir Bartle Frere discusses the question, which he remarks is the main object of inquiry, why death from want of food is more frequent in India than in England. The immunity of this country in recent times from famine he attributes, amongst other causes, to our superior agriculture, our power of importing foreign grain, and elaborate administrative and social organization; and the continued liability of Bengal, after one hundred years of British rule, to periodic famine, he ascribes chiefly to the want in Bengal of that administrative machinery which we have established in other parts of India where we have not interposed, a "permanent settlement" between the Government and the "ryots," or cultivators of the land. Starting from these data, Sir Bartle Frere, after enlarging on the present measures to be taken to mitigate the evils of the famine, proceeds, in Part VII., to state what must be done to prevent famines hereafter.

He advocates large works of irrigation and internal navigation, new roads and railroads, the encouragement of agricultural improvements, especially in drainage, and above all, the re-modelling of our administrative organization in Bengal in harmony with that of the other Presidencies; in order that we may be able to judge at once of the condition of the country whenever danger is threatened, from the thorough acquaintance with it and its people which an improved administration would give us, and which intimate and efficient knowledge of the people of British India we possess wherever the "ryot war" system prevails, but which has been prevented wherever "the permanent settlement" was established; so that we actually know less about Bengal than of the remotest and latest acquired provinces of the Empire.

All this Sir Bartle Frere brings home to his readers with the clearness and the force which come of a thorough knowledge of his subject, and with the moderation of tone and freedom from bias which are characteristic of him. The importance of drainage, effective communications and canals, as preventives of famine, will be at once admitted; and since Sir Bartle Frere's lecture was delivered, we have had an illustration from the other side of India of the way in which the general prosperity of a country may prevent its devastation by famine. Last year was one of severe scarcity in Kandeish and Northern Deccan, with prices which would have been famine prices in former days. Yet no aid was given by Government, except a few remissions of revenue, and increased activity in road-making. But the people of Kandeish sent down forty lakhs' worth of silver ornaments to the Bombay Mint to be made into money, with which they imported grain from the neighbouring provinces; and the famine came and went without our ever hearing a word about it from the Anglo-Indian press. It illustrates also the touching patience and long silent suffering of the native character.

In regard to the measures to be now taken, besides the storage of grain and feeding of the people, Sir Bartle Frere, at pages 40 and 43 of his lecture, and in Appendix B, pages 85 to 94, enumerates the lines of railways and the canals likely at once to be useful as famine relief works. It is known, too, now, although little has as yet been heard of it, that there is great distress in Western Rajpootana, which may cause much loss of life from starvation, and would be relieved by the earthworks for the proposed line, *vid* Palee, to Delhi from Ahmedabad, which might be commenced at once. The other lines out of Bengal, Burwa and the North-West Provinces, are for future protection, and can do little to relieve existing distress; and in those provinces the works to be undertaken must depend now as much on where the work-people are as on the character of the works. There is work which could be at once set out everywhere. It is evident, indeed, that the Government of India has to grapple with a desperate evil, and we can only hope that Lord Northbrook really has it well in hand. It is difficult to know how we in this country can help him, except by the sympathy shown by public subscriptions. A State loan is talked of, and at least it may be hoped that any loan the Viceroy may require may have the Imperial guarantee, which would enable India to borrow money at the price of Consols, instead of paying 4 per cent. for it. From want of this guarantee India has always been burdened with an unnecessary overcharge.

In conclusion, we must note that Sir Bartle Frere's lecture is illustrated by three admirable maps by Mr. Trelawny Saunders.

Recollections of Sir George B. L'Estrange.

With Heliotype Reproductions of Drawings by Officers of the Royal Artillery. (Low & Co.)

THE personal experiences of one of the few survivors of the Peninsular War can hardly fail to supply attractive reading to all who take an interest in our military history. We therefore hail with pleasure the appearance of this book, which is well and simply written. Sir George L'Estrange has, however, fallen into the mistake common to most, both of those who write autobiographies and of those who edit the memoirs and correspondence of deceased friends: the mistake of adding to the really interesting experiences of the hero a large amount of extraneous matter, consisting of purely personal and domestic details, which may gratify the affection or vanity of friends and relations, but possess no value for the general public. Sir George has also devoted considerable space to his ancestor, Sir Roger L'Estrange, and to recollections of Westminster, which really have little connexion with the theme. If, however, half the pages were cut out of the volume, the remainder would be very palatable.

Young L'Estrange joined the 31st regiment as ensign in the winter of 1812-13, and after marching with Lord Hill's corps half through Spain, took part in the battle of Vittoria. With greater modesty than Mr. Leake, who, though only an officer of a few days' standing, presumed to re-write the history of the battle of Waterloo, Sir George L'Estrange confines himself to describing what he personally saw

and felt on the occasion of the great battle; and extremely interesting are his reminiscences. He belonged to the light company which covered the advance of his regiment, and his baptism of fire was trying enough to a young lad only sixteen years old. But we will give his own words:—

"As we approached the wood, the fire from it slackened, and we entered, and passed through without much opposition; but when we emerged at the opposite side, we saw the dark line of the French army still in their position, within point blank distance. A perfect hail-storm of bullets was poured down upon us, which, if it had lasted, must have swept us all into eternity. But we pushed forward, and the French turned. Looking to my right, I saw my captain, Girdlestone, wounded, and supported by the bugler. I rushed over to him; he seized me by the hand, gave it a hard squeeze, and said to me, 'Go on, my boy; your name will be mentioned.' I felt a certain choking sensation in my throat; a tear swelled into my eye; but it had not time to fall. I ran on frantically to the front, screaming at the top of my voice, 'Come on, 31st,' which cry could not have reached the ears of the half of my company, in consequence of the roar of the battle. But these brave fellows did not require to be called to advance; the only difficulty was to keep them back. The bugler, whose name was Butterworth, whom I had left supporting Girdlestone, had again joined, and continued to sound the advance, which he had never for a moment omitted to do from the time the word was given. I was parched with thirst, from the heat and excitement, when an officer attached to the light company of the Buffs, seeing me panting for breath, dipped his hand, on which was a thick glove, into a ditch, which was more blood than water, and passed it across my mouth, which greatly refreshed me. By the wound of Girdlestone, I found myself placed in command of the light company of the 31st, who had been through the greater part of the Peninsular War, and, though reduced in numbers, were as gallant a lot of men as ever existed. I began to feel that at the age of sixteen I was placed in a very responsible position, and determined to keep myself as cool and steady as was possible. I had hardly time to make this determination, when I heard a tremendous rush on our left; the ground seemed actually to quake under me; and, looking in the direction of the sound, I saw the whole British host—artillery, cavalry, and infantry—throwing themselves on the line of the French army! Three or four regiments of cavalry were at the moment charging, and galloped up to the foot of the eminence on which the French line stood; it was too steep for the horses to ascend, and they were obliged to wheel. But the firm, uncompromising style in which the British army advanced, was too much for the nerves of the French; they turned in retreat along their whole line, and the battle of Vittoria was won."

As an instance of how frequently troops escape annihilation through a mere accident, the author relates that when in pursuit of the flying Frenchmen, "I observed a large body of men moving parallel with us on our right. I said to an officer near me, 'Those fellows are French.' He said, 'No, those are Spaniards.' I, however, was right, and if we could have informed one of the commanders of our cavalry, they would every one of them have been taken prisoners. A couple of squadrons would have been enough. Seeing us, they rapidly moved off."

In one of the actions lumped together under the title of battle of the Pyrenees, Ensign L'Estrange was covering with his light company the rear of the retreating brigade to which he belonged. Sir John Byng, afterwards Lord Strafford, happened, after the

close of the affair, to be with the rear-guard. "As we descended the hill, I was walking alongside of the general on horseback; and feeling the gravel rather penetrating my foot, I turned it up to Sir John, and showed him the bare skin of my foot, both shoe and stocking being worn through. He said, 'There is one of my mules that is not gone to the rear with the baggage, and I think I have a pair of shoes that I will lend you,' which he did when we got down to the town, but remarked at the same time, 'I shall not be ashamed to take them back when we next see our baggage,' which I promised faithfully, and performed, though they were nearly by that time in the state of my old cast-off ones."

The public are apt to accord to every one who wears a soldier's dress the credit of being endowed with a soldier's spirit. Those who are behind the scenes know that naturally such is not the case, and the author tells us of two commanding officers who in the early part of 1814 were given leave to return to England. "Our general had met one of them going to the rear during the action, and on asking him where he was going to, he said 'he was going to the rear to order up ammunition.' The other officer, having been shot through the trousers, went to the rear, and, instead of the doctor, one of the regimental tailors was sent to dress his wounds."

With the close of the Peninsular War the interest in Sir George L'Estrange's experiences terminates, for he was not at Waterloo. In the Appendix, however, is a most attractive and romantic account of the adventures of Sir George's cousin in his persevering efforts, eventually successful, to escape from a French prison. We are not sure that this is not the best part of the book, but its excellence furnishes Sir George no excuse for telling the story both in the body of the work and in the Appendix. In conclusion we may mention that a portion of the book before us originally appeared in the *St. James's Magazine*.

THE ORKNEY SAGA.

The Orkneying Saga. Edited, with Notes and Introduction, by Joseph Anderson. (Edinburgh, Edmonston & Douglass.)

THE public has long been looking for Dr. Dasent's promised edition of the *Orkneying Saga*, which a good many years ago was advertised as in the press,—and naturally; for Dr. Dasent is, at any rate, a sympathetic translator, and an admirer of Icelandic literature. Speaking for ourselves, therefore, we are not a little surprised that the beginning of the present year should, almost without a warning, usher in the *Orkney Saga* in an English garb, and thus forestall Dr. Dasent's edition; but we still hope some day to see the latter, for, although we can conscientiously recommend the present edition as an able and instructive one, it fails where Dr. Dasent is likely to succeed. The translation is very "plain" and very "unadorned."

His long Introduction (i—cxxx) Mr. Anderson begins by a comprehensive account of the earliest historical notices concerning the Orkneys and the early Christianity of the islands, previous to the Norwegian descent, which he fixes for A.D. 787, on the authority of the Anglo-Saxon Chronicle. The period of eighty-five years following this first descent

till the establishment of the Earldom of Orkney in the Norse line, A.D. 872, our editor elucidates by cursory glances at Irish and Welsh records referring to Danish invasions chiefly on the coasts of Ireland. In four successive chapters is traced in outline the genealogical history of the four lines of Earls which bore sway in the islands from 872—1469, when they became, by impignoration still unredeemed, a Scottish possession, and ceased to be bound to Scandinavia by any tie whatever. Of these three lines the Norse was the longest lived, beginning with Harold Fairhair's great general, Rognvald, the Mere-earl, A.D. 872, and terminating with Earl John, ingloriously slaughtered in an inn cellar in Thurso, by some emissaries of King Hacon the Old, A.D. 1231. Next in order come the earls of the line of Angus, beginning with Magnus, son of Gilbride, Earl of Angus, 1231, and terminating, after eighty-one years' lease of power, by the death of Magnus the Fifth, about A.D. 1321. About this year the earldom of Orkney passes into the Strathorne line to Malise, Earl of Strathorne, the last earl of the Angus line having left no male issue, and remains in that family till A.D. 1379, when the last of the line, Alexander de Ard, who seems not to have been able to convince King Hakon the Sixth (Magnusson) of Norway of his title to the earldom, had to yield it up to Henry St. Clair of Roslin. This part of the succession history remains still in doubt and confusion. When this line had borne sway for ninety years in the islands, its connexion with Scandinavia ceases for good; nor is it likely ever to be re-established, although, of late years, even the Society of Northern Antiquaries at Copenhagen have given some learned expressions to the fond hope of persuading the government of Great Britain to restore those island dominions to Denmark. Throughout this part of his Introduction, Mr. Anderson treats many knotty questions of genealogical interest with great learning and good sense. Having thus dealt with the secular history of Orkney, he gives the successions of the bishops, checking and correcting the somewhat vague statements of the Saga from documentary evidence drawn from English and other sources. And from this chapter the editor passes to the very interesting subject of early ecclesiastical buildings in Orkney, a chapter rendered still more attractive by drawings illustrative of these curious edifices. This brings the editor to the architectural and tumular antiquities of the islands, such as Maeshow with its runes, the ring of Brogar and Stennis, &c., and the Pictish tower of Mousa, the best preserved specimen of its kind. Finally, Mr. Anderson passes in review the remains of the Norsemen, the extent of their sway over Scotland and the islands surrounding the country, and traces to its final disappearance from their whilom possessions the language which they had brought over with them in the eighth century; the last shreds of which were gathered in the form of a Norse ballad, from an old man in Foula, as late as 1774. While pointing out the scarcity of Norse runes in the Orkneys, as compared with their abundance in the Isle of Man, Mr. Anderson refers to the not unfrequent grave-finds which bring to light often wondrously interesting specimens of Norse art and workmanship. The Introduction winds up with

an interesting summary of Ahmed Ibn Fozlan's description of a burial rite which he witnessed in the early years of the tenth century, among the Scandinavians in Russia,—he having been sent there as ambassador from the Caliph Al Moktader (A.D. 907—932),—a description which in all essential points tallies with what we know from authentic sources to have taken place at such burials. The Introduction is followed by a carefully compiled chronological list, elaborate genealogical tables of the various lines of the earls of Orkney, and two maps, respectively illustrating localities and places in Hjaltland (Shetland) and Orkney. At the end of the book is an accurate index of persons and places.

Throughout, Mr. Anderson adds to the text explanatory notes, the great value of which consists in the verification of the Norse local names, mentioned in the Saga, from modern ones, or *vice versa*. Generally we think Mr. Anderson's verifications correct; but in one instance we venture to differ from him. Arnor, the Earls' bard (Jarlaskáld), says of Earl Thorfinn that armies had to yield him obedience "from Thussaker right on to Dublin." Mr. Anderson takes Thussaker to be the Tuscar Rocks off the S.E. of Ireland, and, consequently, supposes the Earl's victorious progress to have been from the far south of Ireland up to Dublin. We maintain the exact contrary. Not only is the reason obvious why a sea expedition from Orkney should force a landing in Ireland in the North, but the name Thussaker, Giants'-cliffs, points to the Giants' Causeway in County Antrim at the present day.

The Heart of Africa. Three Years' Travels and Adventures in the Unexplored Regions of Central Africa, from 1868 to 1871. By Dr. Georg Schweinfurth. Translated by Ellen Frewer. 2 vols. (Low & Co.)

(First Notice.)

GEOGRAPHERS, ethnologists, and botanists cannot fail to be equally gratified at the publication of Dr. Schweinfurth's long-looked-for work. The general outline of the explorations of this indefatigable German botanist has been previously made known to Europe and America, through the pages of Petermann's *Geographische Mittheilungen*, and other European journals of science, by which valuable additions were contributed to our knowledge of the regions west of the upper White Nile, and we now read the detailed narrative of the traveller's experiences.

In the Preface by Mr. Winwood Reade, the author (an artist, it may be noticed, as well as botanist) is, perhaps, placed on rather too high a pinnacle when he is classed with our late illustrious Livingstone; on the other hand, Dr. Schweinfurth has done nothing whatever to merit the contemptuous reproach so unjustifiably cast upon him by Mr. Stanley, the finder of Livingstone! at the meeting of the British Association, at Brighton, in 1872. The fact is that Dr. Schweinfurth has not done (nor does he pretend to have done) more, nor less, than very many of his own compatriots, our own countrymen and other Europeans,—nay, Asiatics as well,—have performed; and here we may remark that throughout these volumes there is an entire absence of any of those sensational adventures with savages and

wild beasts which are too often found in similar tales of travel.

All our previous knowledge of this portion of the African interior was limited to the narratives of Petherick's two journeys of 1858 and 1862 (the latter *via* Neangara), and to the accounts of the ill-fated expedition of the Dutch lady, Miss Tinné, from the mouth of the Ghazal river to beyond the Djour. Besides these, the Messrs. Poncet, ivory-traders in these districts, have from time to time transmitted to Europe certain dubious discoveries alleged to have been made by themselves and their agents. An Italian also, Signor Piaggia, had penetrated into the Niam-Niam country, and been hospitably received and entertained by several chiefs, notably by the King of Tombo. He has given but a meagre description of their country, but was the first to observe those peculiar tracts of bank-forest vegetation, which he designated "galleries." Piaggia travelled further to the south-west than any of his predecessors, and brought back the report of the existence of another great lake in that direction. Schweinfurth succeeded in passing Piaggia's furthest, the Wendo district, on the watershed of this portion of the Nile basin, and penetrated fully fifty miles further to King Munza's village, in the hitherto unknown Monbuttoo district, within three and a half degrees of the Equator. Unfortunately, botanists are not always the best geographers, and so we have to regret the absence of any astronomically fixed positions; but, nevertheless, as a substitute, we have a carefully computed route-survey and a large body of accurate information, including barometrical observations, by means of which the topography of the country traversed has been delineated by Dr. Petermann. It may also be remarked that in the sketch-map Speke's Victoria Nyanza is not accepted as an undivided body of water, but shown as four separate lakes. The traveller acknowledges the value of the astronomical observations made previously by Petherick, which have furnished a basis of his survey. The pains taken by Dr. Schweinfurth to estimate accurately the distances travelled by him may be imagined when he tells us that, after all his watches had been destroyed, his only resource was to count his steps, and that during the six last months of travel previous to embarking at the Meshera he had taken account of a million and a quarter of his footsteps.

The most important discovery made by him appears to be that of the Welle River, which flows westward, it may be, into Lake Tchad; but no trace of the great lake reported by Piaggia could be obtained.

Previous to undertaking this last journey, Dr. Schweinfurth was no novice in African travel. Although young (not much more than half the age of Livingstone), he had already served an apprenticeship in the sunny fields of Egypt and Nubia, and repeatedly crossed the country between the Nile and the Red Sea, besides sojourning on the lower terraces of the Abyssinian highlands. He possessed many qualifications in consequence; not least was acclimatization, very necessary to those who brave the miasma of the noxious swamps on the Upper Nile. Then, again, he had acquired that fluency in the Arab vernacular so indispensable to the travellers in East Africa. In 1868, he received a grant of money from the

Humboldt Fund, in the hands of the Royal Academy of Science of Berlin, under whose auspices Dr. Schweinfurth's scheme for the botanical investigation of the equatorial districts, which are traversed by the western affluents of the Upper Nile, was carried into effect without delay. On the 1st of November, Khartoom, the head-quarters of the Upper Nile districts, of the ivory trade, and also the seat of the Egyptian Governor-General, was reached by the traveller, who, on presenting his credentials to the potentate who administered the affairs of the Soudan, was gratified to find in Dyafer Pasha a man of considerable attainments and liberal ideas, willing to do all in his power to forward the aims of any scientific expedition. Khartoom is the gateway to Central Africa, and the connecting link between civilization and barbarism, being connected with Cairo and Europe by telegraph, whilst its merchants are in trade communication with the independent tribes of the interior; and as it was through the agency of these merchants, or Khartoomers and their dependents, that Schweinfurth was enabled to visit these little-known regions, a few words about them may be quoted:—

"The entire ivory trade of Khartoom is in the hands of six larger merchants, with whom are associated a dozen more whose business is on a smaller scale. . . . It is a fallacy to suppose that the pursuit of elephants is merely a secondary consideration in these enterprises of the Khartoom merchants, or that it only serves as a cloak to disguise the far more lucrative slave trade. These two occupations have far less to do with one another than is frequently supposed. If it had not been for the high value of ivory, the countries about the sources of the Nile would even now be as little unfolded to us as the equatorial centre of the great continent: they are regions which of themselves could produce nothing to remunerate transport. The settlements owe their original existence to the ivory trade; but it must, on the other hand, be admitted that these settlements in various ways have facilitated the operations of the regular slave traders. Without these depôts the professional slave traders could never have penetrated so far, whilst now they are enabled to pour themselves into negro countries annually by thousands on the roads over Kordofan and Darfur. The merchants of Khartoom to whom I have alluded maintain a great number of settlements in districts as near as possible to the present ivory countries, and among peaceful races devoted to agriculture. They have apportioned the territory among themselves, and have brought the natives to a condition of vassalage. Under the protection of an armed guard, procured from Khartoom, they have established various depôts, undertaken expeditions into the interior, and secured an un molested transit to and fro. These depôts for ivory, ammunition, barter-goods, and means of subsistence, are villages surrounded by palisades, and are called Seribas. Every Khartoom merchant in the different districts where he maintains his settlements is represented by a superintendent and a number of subordinate agents. These agents command the armed men of the country, determine what products the subjected natives must pay by way of impost to support the guards, as well as the number of bearers they must furnish for the distant exploring expeditions; they appoint and displace the local managers, carry on war or strike alliances with the chiefs of the ivory countries, and once a year remit the collected stores to Khartoom."

The above lengthy notice of the Khartoomers, and their relation to the tribes of the interior, will explain the difference between the facility of travel under the protection of the Crescent experienced north

of the Equator, and the difficulty of progress through perfectly independent tribes experienced by Livingstone and others in the more distant regions south of the Equator. All these Khartoom merchants who had possessions or influence in the districts traversed by Dr. Schweinfurth were made personally responsible for the safety and protection of that traveller by the Governor-General, Dyafer Pasha; and a special contract was made with one of them, the Coptic Ghat-tas, to supply a boat for the voyage, and subsistence bearers, and escort for the land journey among the Seribas. For personal servants, Dr. Schweinfurth had six Nubians, all of whom had previously served under Europeans, and Ribarn, once cook at Shepherd's Hotel, and who had accompanied Petherick in 1863.

The real journey commenced on the 5th of January, 1869, when a start was made for the Gazelle River, in a boat of the fashion peculiar to the Upper Nile, built of tough and indestructible acacia. The White Nile has often been described, but it is not generally known that its stream is "as wide again as the Nile of Egypt," and throughout its extent the right bank is always high, with a consequent deeper fair-way, and dotted with villages, while the left bank is completely and interminably flat, with cultivated fields. Hereabouts the number of Hassanieh cattle was past belief, herds of them, from 1,000 to 3,000, affording a striking spectacle at the frequent watering-places; whilst, at night, the noise of the hippopotami was a frequent disturbance. The Baggara Arabs subject to Egypt frequent the banks of this portion of the White Nile, and are gradually extending their limits. Agile and athlete, they form the finest of the nomad races on the river:—

"A rich variety of animal life is developed in this wilderness; not only did the shore swarm with hippopotamuses, whose vestiges were like deep pit-holes, but the ground was scooped out in places vacated by rows of crocodiles, which now basked only thirty paces in our front. Great iguanas (*Varanus*) and snakes rustled in the dry grass. Everywhere under the trees were snake-skins and egg-shells; above, in the branches, was heard the commotion of the mischievous monkeys (*Cercopithecus griseoviridis*), whilst birds of many a species, eagles from giant nests, and hosts of fluttering waterfowl, gave incessant animation to the scenery of the shore. . . . On the western bank were large herds of antelopes (*A. megaloceros*), which we could see coming peacefully down to drink. In other places, we passed close by trees with a lively population of monkeys swinging on the branches; and now for the first time we observed the troops of maraboo storks which made their appearance in considerable numbers by the water's edge."

Fashoda, the frontier limit of the present Egyptian kingdom, was reached in about three weeks; and here Dr. Schweinfurth inspected some of the villages of the Shillooks, who inhabit the entire left bank of the White Nile, over an extent of 200 miles, to the mouth of the Gazelle River. This district has a density of population (estimated at over 600 to a square mile) unparalleled in the world. In physiognomy, these Shillooks somewhat resemble the modern "fellahs" and the ancient Egyptians. Entirely destitute of clothing, their external appearance is offensive, as ashes, dung, and the urine of cows are the indispensable articles of their toilet. "The item last named affects the nose of the stranger rather

unpleasantly when he makes use of any of their milk vessels, as, according to a regular African habit, they are washed with it, probably to compensate for a lack of salt."

After a short stay at Fashoda the expedition proceeded in their boat, and were shortly afterwards chased by thousands of the treacherous Shilluks in their light canoes, or rather catamarans, made of the fungus-like wood shoots of the "ambatch" (*Herminiera*), an aquatic plant, which is a prominent feature in the landscape. It was in latitude 9° 30' N. that the botanist celebrated his first meeting with the antique papyrus, which inspired him with reverence and admiration. Here the stream was divided into a multitude of channels, which threaded their way amid a maze of islands, the distant rows of acacias being the only tokens of the main-land. The hindrances to progress caused by the excessive aquatic vegetation soon began to be felt; and on the 8th of February commenced their actual conflict with that "world of weeds," the famous grass barrier of the Upper Nile, the same "horrible vegetable obstruction" which Sir Samuel Baker encountered at the mouth of the Bahr-el-Giraffe, and in which he lost 100 men in cutting a way for thirty-two miles. No wonder Speke thought the Gazelle an unimportant piece of water, "resembling a duck-pond buried in a sea of rushes"; but he was far too honest and keen an explorer to have wilfully ignored this important channel, as Schweinfurth hints. Here Nueir tribes were encountered, who "give the impression," says Henglin, "that amongst men they hold very much the same place that flamingoes, as birds, hold with reference to the rest of the feathered race." The entrance to the Gazelle and the Bahr-el-Arab rivers is a regular labyrinth of complicated ramifications, which are but imperfectly known even to the native pilots; but the channel further on is more open. About ninety miles higher up the Gazelle, and in a species of back-water, or *cul-de-sac*, is the *Meshera*, or landing-place, sometimes called Port Rek, in the Dinka country. The Dinkas have tall, well-formed persons, and innate courage, and supply a large majority of the dark-skinned troops of Egypt. They are devoted to cattle breeding, collecting their herds in "muraba," holding from 200 to 10,000 head. "Everywhere, beyond a question, domestic cleanliness and care in the preparation of food are signs of a higher grade of external culture, and answer to a certain degree of intellectual superiority... now both these qualities are found among the Dinkas to a greater extent than elsewhere in Africa."

THE PRINCESS CHARLOTTE OF WALES.

A Brief Memoir of the Princess Charlotte of Wales. With Selections from her Correspondence, and other Unpublished Papers. By the Lady Rose Weigall. (Murray.)

A TWELVEMONTH ago, Lady Rose Weigall contributed to the *Quarterly Review* (No. 267, January, 1873) an article entitled 'Unpublished Letters of the Princess Charlotte.' The letters were connected by a gracefully written narrative. They, we now learn, were addressed by the Princess Charlotte to Lady Rose Weigall's mother, the late Countess of Westmoreland, who was daughter of Lord Maryborough, afterwards Earl of Mornington,

and sister of the notorious Wellesley Pole, who ultimately succeeded his father as Lord Mornington. The letters re-appear in this volume, which is, indeed, in the main a reproduction of the *Quarterly Review* article. We should have been glad to learn something from Lady Rose as to the origin of her mother's intimacy with the Princess Charlotte, and incidents or facts in their personal relations beyond the existence of these letters, which show a most intimate friendship. All that we are told is, that the lady to whom the Princess's letters are addressed was one of "some girls whom she had known in her childhood at Blackheath, and who had been accustomed to play with her at her grandmother's [the Duchess of Brunswick] on Saturday afternoons." These letters begin in 1813, when the Princess was just seventeen years old. Her friend, Miss Wellesley, had been married to Lord Burghersh in 1811, and was on the point of going abroad with her husband. There are several provoking omissions and mysteries in this little volume, that are quite unnecessary, and are to be attributed, we suspect, to the manner in which the book has been reproduced from the *Quarterly Review* article, for it is not easy in such a case to add all that is needed for the completion of an originally imperfect story. We should be glad to know, and there can be no reason why we should not be told, who was the lady, known to her from childhood, from whom the Princess twice vainly endeavoured to obtain a promise to accompany her abroad when her marriage with the Prince of Orange was contemplated. The offer and the refusal were both honourable to the lady. Was it Lady Elgin? The Princess thus wrote to Lady Burghersh about the refusal:—

"Perhaps I was doubly selfish in having so fixed my eyes. This I cannot but say, that —'s reasons are too good, too sensible, and too urgent not at once to strike conviction. Had I at first allowed myself to think of them, the truth might have flashed across my mind, and prevented the proposal ever reaching her ears. I do not regret it, as it may be one of the few proofs I can give of the worth of the admiration I have ever expressed. . . . Her ever leaving her husband would be wholly out of the question and impossible, and I sincerely applaud her the more for following out the line of conduct she has marked out for herself. I wish not and will not urge more to distress her, or make another refusal painful."

But the Princess did soon apply a second time to the lady in question, and again wrote generously and handsomely about the second refusal:—

"Though it [the refusal] has destroyed all the plans I had been forming, I am left with approbation of her conduct; I implicitly believe every word she says to me. . . . I have never found her otherwise than very sincere with me, and an honourable and frank refusal is almost as handsome as a generous acceptance. I cannot for a moment be offended or displeased, but I much regret; for, in the difficult situation I shall be placed in, particularly at the beginning, who could have been so fit as her, or who would have so conscientiously filled the situation?"

Another bosom friend of the Princess, Miss Mercer, daughter of Viscount Keith, and herself afterwards Baroness Keith and Nairn, and wife of the Count de Flahault, is only once mentioned in this volume (pp. 136-7). A remarkable article in the *Quarterly Review* of January, 1862 (No. 221), being a review of

the Autobiography of Miss Knight, the Princess Charlotte's sub-governess, and written evidently with much inspiration from the Countess de Flahault, showed the Countess to be by no means unwilling that her name and actions should be publicly discussed. The Countess is no longer alive. There are passages in Lady Rose Weigall's 'Memoir' which may refer either to Miss Mercer or to Lady Burghersh. Which was the friend who was present at the Princess's quarrel with the Prince of Orange, and refused to light a candle for her to seal the letter in which she immediately after gave the Prince of Orange his *congé*, and who, meeting the Prince in the evening at Stafford House, told him, in reply to a jaunty reference by him to "the tantrums of the morning," that it was "no laughing matter." If this, as is not improbable, was Lady Burghersh, it would have been well to say so. Miss Mercer was on equally confidential terms with the Princess, and apparently an equally discreet and high-minded adviser. Lady Burghersh may have been the friend who witnessed the quarrel, for Lady Rose mentions (p. 141), not naming her, but describing her as the Princess's "old correspondent," that she had made "an endeavour to patch up the squabble which led to the final rupture with the Prince of Orange." What need of this mysterious way of writing? All that relates to the Princess Charlotte is now history: and there is nothing that can compromise Lady Burghersh or Miss Mercer. Left to conjecture, we suppose that the blank left in the following extract from a letter of the Princess of Wales, for the name of the lady designed by the Regent for Lady of the Bedchamber to the Princess, may be Miss Mercer. Her father, Viscount Keith, was at the time in the household of the Prince Regent. Who the other blank lady desired by the Ministry may be, our knowledge of persons of the time and of the connexion does not enable us to conjecture.—

"Concerning the intended establishment for Princess Charlotte, it is a mere newspaper invention; there is no doubt that all parties are anxious that Miss Knight should leave Princess Charlotte except herself, and under that pretence she will have a Lady of the Bedchamber instead of her. Ministers are anxious Lady — should have that place; the Regent is anxious to place Miss — there."

There is in this volume an interesting correspondence, given in *extenso*, of the Princess Charlotte with her uncle, the Duke of York, and with Lord Liverpool, the Prime Minister. In it she insisted, and she gained the day, on being left perfectly free as to going abroad, when she should become the wife of the Prince of Orange; and her letters are so admirably reasoned and show so much constitutional knowledge, that she would be, necessarily, supposed to have had a learned adviser. Her father took this for granted. The writer of the article, which has been already referred to, in the *Quarterly Review* of January, 1862,—a well-informed, but evidently not completely-informed writer,—has mentioned Mr. Hallam as a probable mentor of the Princess. Lord Brougham, in his autobiography, clearly wishes it to be understood that he himself was the Princess's adviser. But Lord Brougham has been guilty of such a large infusion of romance into his account of events in the Princess

Charlotte's history of which he was a witness and in which he was even an actor, and has so misrepresented what directly concerns himself in his self-glorifying narratives, that his own statement, even when more decided than it is in this instance, is not sufficient. The time is come when such a matter as this should be cleared up, and if Lady Rose Weigall knows who advised the letters it should be told. The *Quarterly Review* article of January, 1862, contains a really marvellous exposure of Lord Brougham's inaccuracies and misstatements, and from that cause alone the article in question will be always a most interesting historical document.

The Queen, having been pleased by Lady Rose's article in the *Quarterly* of January, 1873, has placed additional materials at her disposal for this volume; what these materials are is not precisely or definitely stated. But considering how large an ingredient of the volume the letters to Lady Westmoreland form, and how much else that is valuable comes from other sources, we must suppose that Lady Rose falls into a courtly exaggeration when she says, in her dedication to her Majesty, "Whatever value the work may possess is derived from the authentic materials which your Majesty was pleased to place at my disposal, and by which that sketch [the *Quarterly Review* article] has been amplified and extended." Materials from other sources are a series of letters of the Queen of Württemberg, the eldest daughter of George the Third, —very excellent and interesting,—addressed to Lady Elgin, the first governess of the Princess, from 1798 to 1804, and letters of the Princess of Wales and the Princess Charlotte to Miss Hayman, who was sub-governess of the Princess for a few months in her second year (1797), are supplied by Mr. Ralph Neville Granville, M.P. for Mid-Somerset.

The Princess Charlotte, it need not be told, was born in sorrow, and sorrow remained her constant companion until a marriage of her choice and of affection gave her happiness in her twenty-first year, soon to be ended by death in her first confinement. She was the victim through childhood and girlhood of the discord between her parents. The Prince and the Princess of Wales were formally separated a few months after the birth of the Princess Charlotte:—

"It was, however, settled that the Princess should retain her apartments at Carlton House, with free access to her child, who had a nursery establishment of her own under the superintendence of Lady Elgin. This lady did not live in Carlton House, but was in attendance on the child at meals, ordered everything, and was the medium of communication between her parents respecting her. The Princess Caroline, naturally fond of children, doted on the baby; the Prince cared little about her, though he jealously asserted his authority, and was always on the watch to restrain interference on the part of the mother. In the summer of 1797 a sub-governess was appointed to reside in Carlton House, and act under the orders of Lady Elgin. The office was confided to Miss Hayman, who seems by her correspondence to have been a warm-hearted, devoted person. The Princess took a great fancy to her, and drew her into an intimacy which the Prince probably disapproved, for he dismissed her at the end of three months."

What a dissembler was the Prince of Wales! To his eldest sister, the Queen of Württemberg, who cherished a sisterly affection

for him, he wrote as if he doted on his little daughter. The Queen wrote to Lady Elgin, November 8, 1798:—

"I have received a very affectionate letter from the Prince of Wales. . . . He speaks with great regard of you, and expresses himself truly grateful for the care you take, dear Lady Elgin, of dear little Charlotte; he appears to dote on her, and I hope that, thanks to the pains which are bestowed on her, she will always prove a comfort and blessing to the whole family. . . ."

But Miss Hayman tells us what this doting was:—

"The Prince's time for seeing the child is when dressing, or at breakfast. . . . He has not been up here, having dropped that custom many months, nor has he sent for the child or seen it since the birthday, but he was some days out of town. I do not often know whether he is at home or abroad."

From Miss Hayman we have a testimony to the Prince's renowned fascination of manners, which cloaked the most selfish and tyrannical of hearts. This was her first interview with the Prince:—

"In going across the hall I met His Royal Highness full butt in the doorway, coming, I believe, to my apartment. He requested me to return into the anteroom, which we did. He spoke to the following effect: 'Miss Hayman, I am very happy in this opportunity of becoming acquainted with you. I sincerely hope you will find everything tolerably comfortable here, and I wish it was in my power to make it more so, but I fear you may have some circumstances of difficulty to contend with. My good Lady Elgin knows and fulfils every wish of my heart relative to your little charge, and I doubt not she has informed you of everything necessary; on her goodness you may rely, &c., &c. I am afraid you will find the confinement irksome, but it is unavoidable.' I assured him my only doubts were of my ability to please him. He said he had no doubts; that all he heard of me from many people besides those who recommended me, and on whose judgment he had the greatest dependence, made him think himself fortunate in this appointment. He hoped I should not dislike it, but my remaining was optional. . . . He then turned to Lady Elgin and said, 'It is an additional pleasure to me that Miss Hayman is one of my own countrywomen,' and, taking both by the hand, said, 'You are both my countrywomen: my two first titles are Welsh and Scotch.' The business part of the interview ended, he talked of more indifferent matters, and took his leave with 'all that grace and dignity for which he is so remarkable. Never,' Miss Hayman continues, 'had any one such captivating manners. I could have sat down and cried that he is not all that he ought to be—sometimes it is impossible to think his heart is not naturally good.'"

A specially interesting part of this Memoir is the full and authentic account of the Princess's engagement to the Prince of Orange, and of the way in which the engagement was broken. Here we have the authentic truth from original materials. Various conjectural stories, more or less believed in at the time, as that the Grand Duchess Catherine of Russia, who visited England in 1814, intrigued against the marriage and persuaded the Princess to break it off, or that the Princess had already conceived a passion for Prince Leopold,—these stories are dissipated by the light of facts. "The feelings of the Princess," says Lady Rose, "had already turned against the engagement more than a month before the Grand Duchess arrived." As to Prince Leopold, the reply to rumour is even more crushing:—

"All she knew of the Prince of Cobourg was that on one of the rare occasions when she was

present at a party at Carlton House, he had been pointed out to her as a supposed admirer of a young lady of her acquaintance, and she expressed her wonder, as he was so handsome, that the young lady did not seem more flattered by his attentions. Nothing further passed. When the engagement with the Prince of Orange was over, a common friend informed Prince Leopold of the favourable impression his appearance had made upon the Princess Charlotte; and advised him to return to England in a year or two, when the storm had blown over, and endeavour to win her. The suggestion bore its fruit in due season, but the Princess Charlotte herself had no intercourse with Prince Leopold, and did not know that the hint had been given and entertained."

The engagement was broken off by the Princess on June 16, 1814. Prince Leopold did not come to England till the beginning of 1816. Her correspondence with Lady Burghersh of 1815 (p. 147) proves that she had then no thought of Prince Leopold as a suitor.

We have spoken of letters written by the Princess Charlotte, when her engagement with the Prince of Orange was pending, in which the advice of some legal or constitutional authority was manifest: there are other letters, entirely her own, which place in a strong light her good feeling and ability. Two such are a letter to the Prince of Orange on an unsatisfactory reply from Lord Liverpool to her demand for perfect freedom as to going abroad (p. 120), and another, her letter to the Prince, after a squabble, finally breaking off the match. We may quote the account of the quarrel with which Lady Rose Weigall introduces the last letter:—

"The Princess Charlotte resented as a great mark of neglect that she was not invited to any of the entertainments given to the Allied Sovereigns, and was the more sore because the Prince of Orange went everywhere and would make no effort to vindicate her claims. The Regent had lost none of his anxiety to keep her out of sight, and the Prince did not choose to provoke the displeasure of the father by fighting the battles of the daughter. The same divergence in their views broke out when she spoke of her mother, and said that on her account it would be inexpedient that she should leave England for some time after her marriage, that when she had a house of her own it must be open equally to both her parents, and that as the child of both she must ignore all differences between them. The Prince of Orange feared the Regent and cared nothing for the Princess of Wales, who had always been hostile to the marriage, and the reasons urged by the Princess Charlotte for stopping in England were arguments to him for getting away from disagreeable complications. He combated her resolution, and said that he had been willing to stand by her in getting the article which secured her freedom inserted in the marriage treaty, but did not suppose that she would refuse altogether to go abroad with him, and that if this was her intention their respective duties were irreconcilable, and their marriage impossible. A discussion ensued, and common every-day squabbles occurred to exasperate the dispute. The Princess Charlotte wanted the Prince of Orange to ride with her in the riding-house. He started objections, and she reproached him, till, annoyed at her vehemence and pertinacity, he left her to recover her temper. The climax had come, and in the evening she wrote peremptorily to say that their engagement must cease. Her first note was dashed off in a fit of temper, and a friend who was with her, and whom she asked to light the candle for her to seal it, said, 'I will not hold the candle to any such thing.' The Princess consented to pause before she despatched her note, and the result of her reflection was the following decisive dismissal:

"Princess Charlotte to the Prince of Orange.

"June 16, 1814: Warwick House.

"After reconsidering, according to your wishes, the conversation that passed between us this morning, I am still of opinion the duties and affection that naturally bind us to our respective countries render our marriage incompatible, not only from motives of policy but domestic happiness. From recent circumstances that have occurred, I am fully convinced that my interest is materially connected with that of my mother, and that my residence out of this kingdom would be equally prejudicial to her interest as to my own. As I can never forget the maternal claims she has upon my duty and attachment, I am equally aware of the claims your country has on you. It was this consideration, added to the design I had of complying with your wishes, that induced me some time ago to agree to accompany you to Holland, if I obtained satisfactory securities of having it in my power to return. Since that time the many unforeseen events that have occurred, particularly those regarding the Princess, make me feel it impossible to quit England at present, or to enter into any engagements leading to it at a future time. After what has passed upon this subject this morning between us (which was much too conclusive to require further explanation), I must consider our engagement from this moment to be *totally and for ever at an end*. I leave the explanation of this affair to be made by you to the Prince in whatever manner is most agreeable to you, trusting it entirely to your honour, of which I have never for a moment doubted. I cannot conclude without expressing the sincere concern I feel in being the cause of giving you pain, which feeling is, however, lessened in a degree by the hope I stand acquitted in your eyes of having acted dishonourably by you in the case of this business, or of having ever raised false hopes in your mind with respect to my consenting to a residence abroad. You must recollect in a letter from me in answer to yours of May 3, that I told you it was impossible for me to give any promise on that subject, as it must totally depend upon circumstances. It only remains for me to entreat you to accept my sincerest and best wishes for your happiness, and to express the kindness and interest I shall always feel towards you.

"CHARLOTTE."

The Prince of Wales was furious at the Prince of Orange's dismissal, and he wreaked his vengeance on his daughter by every possible cruelty and indignity. She was at last rescued from a most wretched existence by the advent of Prince Leopold, who proposed to her, and with whom a marriage was quickly concluded. He arrived in England early in 1816; they were married on the 2nd of May. There was now a time for the Princess of un-mixed happiness and joy. But happiness and joy were of short duration. Eighteen months after her marriage, in November 5, 1817, she was a corpse. Ten days before, October 24, she had written cheerfully to her friend Lady Burgherah, expecting her confinement, which brought death with it. "I continue well, 'the old gentleman' is perfectly satisfied with me, and makes himself very agreeable to me in every way." "The old gentleman" was the doctor, Sir Richard Croft. When a dead boy was born on the evening of the 5th of November, "she was too prostrate to realize the bitter disappointment; but even then she thought of her husband's sorrow, and sought to mitigate it by declaring herself the happiest wife in England." She only lived five hours longer.

The story of the Princess Charlotte's life and death has an unextinguishable interest of its own. What Lady Rose Weigall has done

she has done well. She is an amiable and pleasant writer. But considering the deep historical interest of this subject, and the legitimate desire of the public to secure the minutest details, and considering the great extent of materials already accumulated in print, much of which requires sifting (as Lord Brougham's and Lady Charlotte Bury's contributions), we should have preferred receiving now a more systematic and complete performance.

Meeting the Sun: a Journey all round the World, through Egypt, China, Japan, and California, including an Account of the Marriage Ceremonies of the Emperor of China. By W. Simpson. (Longmans & Co.)

NEWSPAPER enterprise is one of the leading characteristics of the age, and it must be confessed that the idea of sending a special artist from the *Illustrated London News* to far Cathay, to sketch for the benefit of the English public the ceremonies attending the marriage of the Emperor of China, finds a fitting parallel only in the *New York Herald* expedition in search of Livingstone. From the nature of things, it was impossible to expect that Mr. Simpson would be able to see anything of the actual marriage ceremonies. The strict seclusion in which the Imperial family at Peking, more especially the lady portion, pass their lives precluded the possibility of "a red-haired barbarian" obtaining a sight of the high contracting parties. That Mr. Simpson succeeded in seeing as much as he did, reflects no little credit on his energy and courage, and certainly no fitter representative of the English press could have been entrusted with the mission he undertook.

Mr. Simpson's journey eastward lay in the beaten track of the overland route; we shall, therefore, pass over the first few chapters which refer to this portion of his voyage round the world, and will meet him as he steps out of his boat at the landing-place at Tungchow, in the north of China, and will travel with him over the twelve miles which separate that town from Peking. Horses, donkeys, carts, and sedan chairs are the means of transport offered to travellers over this stage, and the choice is given them of either using the paved causeway or of struggling along the narrow muddy pathways which border on it. This causeway is described by a member of Lord Macartney's Embassy as being "a foot pavement of uncommon breadth and beauty, and as being kept in perfect repair by labourers regularly disposed, and constantly employed." If this be an accurate description of what it was in 1792, a most disastrous change has come over its condition since that time. It is now "in complete ruin; the rain has washed away the earth from the sides, and the stones have tumbled down; and wheels passing along for centuries have made deep ruts, which are now chasms, dangerous for horses and pedestrians." This specimen of decayed splendour was a fitting prelude to Mr. Simpson's visit to the capital.

It has been said that the chief object of the Chinese Government in keeping us so long out of Peking was to prevent our becoming aware of the extremely dilapidated condition of its streets and buildings. "Imagine," says Mr. Simpson, "about sixteen square miles of

tumble-down bricks, dirty earthen tiles, dusty or muddy thoroughfares, open stagnant sewers, and unlimited filth of every kind lying about, and you have a general and very correct idea of Peking. When you have looked at the great wall of the city from the outside, and passed through the high archway, which is impressive from its size, you expect to find a place of corresponding importance within; but, on the contrary, you see only the beginning of a street, with low, one-storied, miserable houses, in no way different from the villages you have passed on the way. . . . Even where there are houses of anything approaching the better class, they are enclosed within walls and out of sight, so that the very worst impression is produced upon one passing through the streets of Peking." If Mr. Simpson had ever hoped that his craft would have gained for him admittance into the Palace as a spectator of the marriage, he must have been cruelly disappointed to find, on his arrival at the English Legation, that a letter had just been received from the Chinese Foreign Office, requesting that all Englishmen would remain within the walls of the Legation, and not endeavour to see anything of the nuptials. But as the single object of his journey from England was to see as much as he could, he considered himself at liberty to use any stratagem for the accomplishment of his design. Fortunately, an English lady, who was acquainted with a Chinese family living in the line of route, gained permission for herself and her friends, among whom was our author, to watch the midnight procession from the bride's house to the Palace, through little holes made in the paper windows overlooking the street. Of this somewhat limited opportunity Mr. Simpson made the most, and, by the aid of pen and pencil, he has given us in his pages a most graphic and interesting account of the night's proceedings. Everything connected with an Imperial marriage in China is so unlike anything of the kind in Europe, that it would occupy far more space than we can afford to describe a tithe of the strange ceremonies attending it. For an account, therefore, of the manner of selecting the Empress from the candidates which present themselves for the honour, of the lady professors of matrimony who had been engaged for a year previously in preparing His Imperial Majesty for the marriage state, of the official marches and counter-marches between the bride's house and the Palace, of the trousseau, and of the marriage ceremony which united the Son of Heaven to Her Imperial Majesty Ah-lu-te, we must refer our readers to the full and accurate details furnished in the work before us.

In addition to the Empress, four wives have already been chosen to form the nucleus of the Imperial harem, which, when completed, will, according to the Rituals, consist of nine second-class wives, twenty-seven third class, and seventy-one concubines. The Emperor is now about nineteen years of age, and it is impossible not to look with pity and concern on a young man thus thrown among the luxurious and enervating accompaniments of Eastern court-life without a single adviser of sufficiently independent character to urge him to break through the thralldom of traditional customs, and to exchange the saloons and gardens of the harem for the council chamber,

and a life of indolent dissipation for the employments fitting his dignity as the ruler of so vast an Empire.

After visiting the tombs of the Emperors of the Ming dynasty (1368-1616), the Great Wall, and other objects of interest in the North of China, our author returned to Shanghai, and from thence crossed to Japan—the antipodes of China in all but geographical position. In the latter country everything appears to be at a stand-still. The mandarins and people are perfectly contented with the civilization they already possess, and will have nothing to say to those foreign apostles of progress who have for years been attempting to force railways and telegraphs upon them. In Japan, on the contrary, everything is on the move. Time-honoured institutions and ancient customs are being swept away, and it has been attempted to establish in their stead an evanescent civilization, originated by searchers after some new thing, and supported by young men who have gained just knowledge enough to make it dangerous to them, in Western seminaries. The following description of the arrangements at the Yokohama Railway Station illustrates the amount of change which has been introduced into the country within the last few years:—

"The system adopted is thoroughly after the British model. The ticket was delivered to me at a small pigeon-hole, and duly nipped as I passed a barrier by a man with a railway uniform, only a little more fanciful (with red cord about it) than what is worn in England. . . . The stations along the line are also on the English plan, being enclosed by a railing; and the passengers have to pass out, delivering up their tickets at a wicket. So closely is our system imitated, even in the smallest details, that I noticed a railway porter at each of the stations dressed in a suit of dark green corduroy."

Mr. Simpson returned home by way of America, thus completing his journey "all round the world," having accomplished the whole distance in rather less than eleven months. Mr. Simpson is an experienced traveller, and has therefore doubtless learnt to make more of his opportunities than most men; but it is certainly surprising that he should have been able to gain such varied and correct information about the countries through which he passed in the very short time he was able to devote to each. From the materials thus collected he has written an interesting book, and the numerous illustrations which accompany the text add considerably to its value as well as to its attractiveness.

NOVELS OF THE WEEK.

Annals of the Twenty-ninth Century. 3 vols. (Samuel Tinsley.)

Oldcourt. By Edith Wynno. (Dublin, Herbert.)

Philip Leigh. (Bentley & Son.)

Chaste as Ice, Pure as Snow. By Mrs. Despard. 3 vols. (Samuel Tinsley.)

We hail the book first on our list not for what it is, but for what it portends. For the last two years or so, Utopian stories and prospective histories have been a weariness to our souls. They are never really satisfactory, though great literary merit or an ingeniously worked-out allegory may now and then—recent instances are not wanting—make us overlook their weak points. When, however, we get a book like the one before us, a mere dull rigmarole in three

volumes, in which the few "happy thoughts" are borrowed and mangled, while the greater part consists of silly exaggeration, which has not even the merit of being consistent with itself, we begin to hope that this style of writing, having got so very low, will soon drop out of sight, at least for one cycle of literary fashions. The present writer has not even the excuse of wishing to preach a sermon in disguise. The society of the twenty-ninth century, according to him, seems to have much the same beliefs and opinions as that of the nineteenth, only that every possible scientific discovery and political improvement having been made, the energies of the human race (for of course we have "the Parliament of Man, the Federation of the World") have to be devoted to the useful end, long ago desired by the American traveller, of rolling Mont Blanc and other mountains out flat, with the view, we presume, of planting them with potatoes. Luckily the mountains seem to have a polypus-like power of reproducing themselves, for after undergoing this process in the first volume, they are "all there," when required for other purposes, in the second. The author's idea of what we suppose is to be the humour of our remote descendants, is shown by the names which his characters bear, "Murchison Livingstone," the traveller, "Stephenson Watt," the engineer, "Mendelssohn Beethoven," and so on. We regret to find that English, which is apparently to be the universal language, is to be degraded into the worse style of the penny-aliner, and that words are to be used quite "out of their meanings"; though, on the other hand, it is pleasing to hear that the British variety of the Jewish Sabbath is to lose none of its charms, and that a habit of fluent, if not always accurate application of the English version of the Bible, is to be one of the acquirements of an educated man. But we have really spent too many words on the most trashy book we have seen this year.

'Oldcourt' is no unpleasing specimen of the "gushing" work of a young lady. It treats of the best titled society, of "demesnes," and of Mayfair; and its basis is a love story of the most heart-rending description. Edith is a young and charming lady, beloved by a young gentleman whose name, at least, is charming. But Harry Hazelwood is not proof against slanderous tongues. A worldly sister and a designing *roué* conspire to shake his faith in the girl who adores him. His stern father sets his face against a match which will connect his son with poverty and a questionable lineage. At last, consumption puts a graceful end to the lady, and the gentleman dies on his voyage as an invalid returning from India. The story is not badly told, and for the sake of an easy style we can forgive an undue economy in spelling and some social slips; yet, let us say that Bluecoat boys frequent Christ's Hospital, not Christ Church; that the latter college never knew a "scholar"; and that history cannot spare the "u" in "favour" to retrenchment and reform.

'Philip Leigh,' which is ostensibly the work of a man, bears internal evidence of the manipulation of a woman. No man could have written so unreservedly of the passionate affection borne to Philip by his comrade and fellow-clerk, nor treated quite so unsparingly the falsehood of Miss Constance Le Geyt. That beautiful piece of worthlessness is just

the kind of creature to ruin the peace of mind of an excellent old-stager like Philip; but what he could expect as the result of putting himself for years in a parental relationship to a girl so much his junior, is not easy for the mere critic to see. Her treachery is black enough, no doubt, and justified to herself by the meanest possible arguments; but one cannot but observe that her absolute selfishness was pretty evident from the beginning, and that poor Leigh never had the faintest encouragement to suppose that mere faithful service would have the power to move her. Yet the story is ably told, and we are touched by Philip's untimely end, in spite of a certain piling up of agony, which seems a trifle morbid. We could have wished that the author had refrained from defaming the gentlemen of the Georgian era. Lord Lynedoch, we believe, lived in those days, as well as Wolfe and others; and even Mr. Thackeray could imagine a Colonel Newcome; but certainly that age did not produce many sufferers like Philip Leigh.

In spite of a somewhat wild and improbable plot, Mrs. Despard's story indicates considerable power. It turns upon the desertion of a woman by her husband in a fit of unfounded jealousy, and their eventual reconciliation through the agency of a young man whose love for the lady, converted into a self-sacrificing desire for her welfare, prompts him to undertake the task of re-uniting her to her misguided husband. Arthur Forrest is in himself a rather commonplace specimen of a young gentleman of the ordinary London type, and the elevation of his character through the medium of his unselfish affection is a very happy instance of insight into human nature. A still better example of moral progress, which is the key-note of the book, is the conversion of the sentimental Frenchman, whose ill-regulated passion has been the cause of so much misery to the unhappy couple, by means of the pure influence of the young child, Laura, whom he has stolen from her mother in a fit of revenge for his rejection, but for whose sake he is ultimately led to make such amends as are possible to the victims of his selfishness. M. L'Estrange, who, in spite of his Anglo-Norman name, is represented as being a Frenchman, is the most original character in the book. The conception is, in this case as in others, considerably better than the execution; but there is something moving in the gradual elevation of the sensuous disciple of Jean Jacques into a tolerably manly and straightforward gentleman. He is best, perhaps, in his original character. There is a touch of humour (not a prominent feature in the tale) in his complacent cultivation of his emotions while he is kidnapping a child and torturing a defenceless woman. When poor little Laura, torn from her home, weeps upon his shoulder between disgust and weariness, the responsive chord which is touched in his fine nature leads him to exclaim that "he is certainly becoming a better man." The sensation is so pleasant, that he dismisses all ideas of restoring his little captive, until her excellent simplicity has worked in him the change to which we have referred. By the time at which it is effected, M. L'Estrange is also purged from his material accidents, and leaves the field open for the complete re-union of

Margaret and her imbecile, though energetic husband. The minor personages are not remarkable. There is a pious but fraudulent solicitor, in connexion with whom a few legal technicalities are unsuccessfully handled; and an old family servant, who speaks a careful, but hardly idiomatic Scotch, in deference to an unfortunate fashion which is rapidly creating a language hitherto unknown. On the whole, the book fails in observation and knowledge of the world, but shows traces of some psychological subtlety; it occasionally nearly rises to tragedy, but is never pathetic, and is seldom either humorous or absolutely dull.

OUR LIBRARY TABLE.

THERE is but one drawback to the Marquise de Blocqueville's book, *Les Soirées de la Villa des Jasmins*, which is, that no one will read it. The authoress, a daughter of Marshal Davoust, is evidently a lady of remarkable ability, and has given twenty years of her life to the preparation of this work, which is a series of conversations on all subjects of extraordinary merit, but also of a thousand closely printed pages. We can recommend the volumes to those who want a book written in exquisite French, and such as can be read aloud, bit by bit, to a number of young people. It will last them all their lives. It is published by Didier, of Paris.

PROF. GARCIN DE TASSY has just published his *Review of the History of the Hindustani Language and Literature for 1873*. These summaries, which have appeared annually for the last twenty-two years, have gradually embraced a continually wider range, and they now form the best available survey of the general progress of education in India during each successive year. The Professor first notices the various important books which have been published during the past year in Hindustani, or Hindi. He especially mentions Hindustani translations of parts of the two most famous Persian works on moral philosophy,—the 'Akhlāq-i Nāsiri' and the 'Akhlāq-i Jalāli,'—only the latter of which has been translated into English, and with very indifferent success, in the series published by the Oriental Translation Society; and the edition of the poems of Chand, commenced by Mr. Beames in the 'Bibliotheca Indica.' This ancient Hindi poem of the eleventh century is, indeed, a treasure to the philologist, as it represents the language as it existed before the Mohammedan conquest; but we fear that, unless a translation or glossary accompanies the text, few scholars in Europe will be able to read it with any comfort. In pp. 30-32, he gives a very interesting account of the present state of the native drama in Calcutta. He speaks of a "permanent national theatre, with an orchestra of native instruments,"—the female parts are played by young men. Most English readers have heard of the drama called the 'Nil Darpan,' which excited so much wrath during the Indigo disputes of 1861; this has been lately reproduced on the stage with immense applause; but the comedies more especially noticed refer to native customs about marriage. In the third section, we have a very interesting account of the native newspaper press. "In the Provinces of the North-West, the Panjab, Oudh, the Central Provinces, and Rajputana, eighty Hindustani journals are published, most of which appear once or twice in the week. In Oudh alone, there are twenty-five Urdu journals, with 5,709 subscribers, and new ones are continually appearing." The fourth section is devoted to education. "The advance of education in India is constant. Since 1870, more than a million scholars have attended the government schools. In Bengal alone there were, in 1869, two hundred and forty female schools, attended by more than 9,000 girls. In Bombay, at the end of 1870, there were not less than 167,904 boys and girls under instruction in these schools." He also gives an account of the colleges established by natives in different parts of India, especially the Mohammedan College at Amritsar,

and the Universities which are planned at Aligarh and Patna. "European civilization makes such progress, that in spite of all prejudices, the thakur of Rajkot presided at the distribution of prizes at the Rajkot girls' school, and gave them himself. A native banker, Babu Gangaprasad Mier, has established at Bareilly a medical school for women." We have next a sketch of the native Literary Societies, which appear to be continually on the increase. We find especially mentioned those of Peshawar, Jalindhar, Haidargarh, Delhi, Benares, Allahabad, Ajmir, Bombay, Lakhnau, Sitapur, Gonda, and Lahore. Some are Mohammedan, others Hindu, others mixed; thus, that at Jalindhar has a Hindu president and secretary, but its vice-president is a Mohammedan. The review closes with a sketch of the labours of the various missionary bodies in the cause of education.

It will be remembered, that shortly after the discovery of the Utrecht Psalter, Sir T. D. Hardy, Deputy Keeper of the Public Records, published a report on the manuscript, in which he ascribed it to the sixth century. This opinion was based on photographs of the MS. and other evidence. Since then, however, the volume has been sent to England, and the Trustees of the British Museum have collected the opinions of other authorities in palaeography. A selection of these reports,—written by Messrs. Bond and Thompson, of the MS. department of the British Museum; the Rev. H. O. Coxe, of the Bodleian Library; Rev. S. B. Lewis, Librarian of Corpus Christi College; Sir Digby Wyatt; Prof. Swainson and Westwood, and Mr. Dickinson,—has just been published by Messrs. Williams & Norgate, with a preface by Dean Stanley. These writers agree in considering the date assigned by Sir T. D. Hardy as too early, and place it at various stages between the seventh and ninth centuries. The volume contains three autotype fac-similes, which are good examples of the writing and of the drawings. The latter, though not executed by the same hand throughout, are evidently designed by an artist of no mean power, and are extremely interesting, both as illustrations of the Psalms, and as affording materials for the study of costume, furniture, &c. We await with interest the forthcoming publication of Sir T. D. Hardy on the same subject, in which he will furnish additional reasons in support of the views he has already expressed.

ALTHOUGH issued by a commercial firm, having relations with our Colonies, Messrs. S. W. Silver & Co.'s *Handbook for Australia and New Zealand* bears no trace of being an advertising speculation, and intending colonists would lose much were they to act under that impression. The work gives in a convenient form the latest and most accurate information regarding the various colonies of Australia and those of Tasmania and New Zealand. The information is ranged in each case under the heads of Discovery and History, Geography, Climate, Geology and Natural History, Government, Population, Education, Religion, Pastoral Condition, Agriculture, Mining, Trade, Land Laws, Immigration, Rates of Wages, Prices of Provisions, and, lastly, Hints to Intending Emigrants. All the facts are given soberly and drily, without any attempt at enthusiastic description or the graces of style. This we are convinced must be to the advantage of the intending emigrant, who has been too often misled by highly-coloured and attractive descriptions put forth regarding one locality or other by writers well-meaning enough, or otherwise. The book is announced as the first of a series.

MR. TROLLOPE's new serial, *The Way We Live Now*, opens fairly well. The first chapters are not, however, sufficiently interesting to make us feel at all certain to what class among the author's novels the tale will belong. Messrs. Chapman & Hall are the publishers.

WE have on our table *Public Health, Part II., War in its Sanitary Aspects*, by W. A. Guy (Renshaw).—*Famine Aspects of Bengal Districts*, by W. W. Hunter, B.A. LL.D. (Trübner).—*How*

to Economise Like a Lady, by the Author of 'How to Dress on Fifteen Pounds a Year' (Routledge).—*Europe Viewed Through American Spectacles*, by C. C. Fulton (Trübner).—*A Vision of Other Worlds*, by H. A. Squires (Provost).—*The Book of Genesis*, by H. Morris (Longmans).—*The Magician*, a Drama (Pearson).—*Khiva and Turkistan*, translated from the Russian by Capt. Spalding (Chapman & Hall).—*On the Science of Sensibility*, by J. N. Smith (Trübner).—*The State, a Sequel to the 'Universal Church'*, by J. B. Waring (Trübner).—*The Teachings of the Ages*, by A. C. Traveler (San Francisco, Bancroft).—*The Ancient City, a Study on the Religion, Laws, and Institutions of Greece and Rome*, translated by W. Small (Boston, Lee & Shepard).—*The Physiology of the Senses* (S. Tinsley).—*Illustrated Games of Patience*, by Lady Adelaide Cadogan (Low).—*Daily Devotion*, by D. Moore, M.A. (Kerby & Edean).—and *ΠΕΡΙ ΒΥΖΑΝΤΙΝΩΝ, ΜΕΛΕΤΗ ΥΠΟ ΔΗΜΗΤΡΙΟΥ ΒΙΚΕΑ* (Williams & Norgate). Among New Editions we have *The Slang Dictionary* (Chatto & Windus).—*The Schoolmaster's Drill Assistant*, by Commander F. M. Norman, R.N. (Bamrose).—and *A Fight for Life*, by Moy Thomas (King). Also the following Pamphlets: *Educational Suffrage Based on General Experience and Specific Knowledge*, by H. Kilgour (Edinburgh, Miller).—*The History of France*, translated by R. Black, M.A., Vol. III., Part VI. (Low).—*Dictionary of the German Genders*, by A. M. de St. Claire (Edinburgh, MacLachlan & Stewart).—*Dictionary of the French Genders*, by A. M. de St. Claire (Edinburgh, MacLachlan & Stewart).—*The Triumph of Iron*, a Poem, by F. C. Naish (Simpkin).—*Brief Sketches of the Parishes of Booterstown and Donnybrook*, by the Rev. B. H. Blacker, M.A. (Simpkin).—*Our Little Sisters, the Story of a Saturday Half-Holiday* (Varty).—*Speech of Prof. Massmer on the Substitution of Pilgrimages*, translated and edited by the Rev. J. E. B. Mayor, M.A. (Rivingtons).—*Observations in S. Julii Frontini Strategematica*, Scripta H. Alanus (Williams & Norgate).—*The Employment of Married Women in Manufacture*, by W. C. Taylor.—*William's Working-Man and his Representative* (Longmans).—*Music in Play and Music in Earnest*, by A. O. Steed (Reeves & Turner).—and *The Maintenance of the Church of England as an Established Church*, by Rev. T. G. Headley (Trübner).

LIST OF NEW BOOKS.

Theology.

- Collett's (Rev. E.) Book of Meditations, 18mo. 2 s. cl.
Dodd's (J. I.) Saints Days for the Year, cr. 8vo. 6 s. cl.
Galdard's (T.) Sunday Thoughts, new ed. 2 vols. 12mo. 1 s. 6 d. each. complete, 1 vol. 12mo. 2 s. 6 d. cl.
Hood's (Rev. P.) Villages of the Bible, cr. 8vo. 7 s. 6 d. cl.
Lightfoot's (J. B.) St. Paul's Epistle to the Galatians, 4th ed. 8vo. 12 s. cl.
Morris's (H.) Book of Exodus, cr. 8vo. 2 s. 6 d. cl.
Page's (F. E.) Hints and Hindrances to the Christian Life, Vol. 2, cr. 8vo. 6 s. cl.
Plain Preaching to Poor People, edited by Rev. E. Fowle, 7th series, 18mo. 1 s. 6 d. swd.
Sharpe's (E.) Monuments of Six Periods of British Architecture, No. 3, folio, 21 s. swd.
Vaughan's (C. J.) Forget Thine Own People, 12mo. 3 s. 6 d. cl.

Law.

- Select Titles from the Digest of Justinian, edited by Holland and Shadwell, Part 1, 8vo. 2 s. 6 d. swd.

History.

- Barrow's (M.) Worthies of All Souls, 8vo. 14 s. cl.
Dixon's (Jas.) Life, cr. 8vo. 7 s. 6 d. cl.
Ellenborough (Lord), History of the Indian Administration of, edited by Lord Colchester, 8vo. 12 s. cl.
Foulquier's (A.) Life and Labours, by E. B. de Foulquier, 8vo. 16 s. cl.
Gib (Rob.) Life and Times of, by Sir G. D. Gibb, 2 vols. 30 s. cl.

Geography.

- Ker's (D.) On the Road to Khiva, cr. 8vo. 12 s. cl.
Sherckley's (J. A.) Dabowmy as it is, 8vo. 31 s. cl.

Philology.

- Cowper's Task, edited by H. T. Griffith, Vol. 2, 12mo. 3 s. cl.
Horace's Works, with Commentary, by E. C. Wickham, Vol. 1, 8vo. 12 s. cl.
Parnell's (Dr. T.) The Hermit and other Writings, with Notes, by Rev. T. Kirk, 12mo. 1 s. swd.
Theocritus Syriacus, edited by R. Payne Smith, Fas. 3, 4to. 21 s. cl.

Science.

- Allanti's (H.) Our Flower-Garden, 12mo. 1 s. bds.
Carpenter's (W. B.) Principles of Mental Physiology, 12 s. cl.
Dimmick's Potato Disease, and its Prevention, 8vo. 1 s. swd.
Jackson's (T.) Stories About Animals, fcap. 4to. 5 s. cl.
Journal of Horticulture, Vol. 25, royal 8vo. 8 s. cl.
Martin's (W. A.) Screw Cutting Tables, 3rd ed. roy. 8vo. 1 s. cl. swd.
Murray's (J.) Observations on the Pathology, &c. of Cholera, 2 s.

Stokes's (W.) Lectures on Fever, edit. by J. W. Moore, 15. cl.
 Thun's (W. C.) A B C Universal Commercial Electric Telegraphic Code, 8vo. 10.6 cl.

General Literature.

Balsac's Droll Stories, Collected from Abbays of Touraine, 12.6
 Belgavia, Vol. 2, 3rd Series, 8vo. 7.6 cl.
 Carlyle's Works, People's Edition, 'Wilhelm Meister, Vol. 2, 21/
 Carr's (L.) Judith Gwynne, 3 vols. cr. 8vo. 31.6 cl.
 Cecil's Tryst, cr. 8vo. 2 bds. (Select Library of Fiction.)
 Churchman's Shilling Magazine, Vol. 14, 8vo. 7.6 cl.
 Cockton's (H.) Valentine Vox, illust. 8vo. 6 cl.
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 Nickleby, Vol. 1, 8vo. 10. cl.
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 W. C. Hazlitt, cr. 8vo. 10.6 cl.
 Lee's (H.) Vicissitudes of Human Fairies, 3 vols. cr. 8vo. 31/ cl.
 London Catalogue of Periodicals, 1874, royal 8vo. 1 swd.
 Lytton's Harold, Kebleworth Edition, cr. 8vo. 3.6 cl.
 Mrs. Greville, the Story of a Woman's Life, told by Ursula,
 3 vols. cr. 8vo. 31.6 cl.
 Neal (Guido), Episode in the Life of, cr. 8vo. 5. cl.
 Skyring's Builder's Price-Book, 1874, royal 8vo. 4/ cl.
 Studies in Modern Problems, by Various Writers, edited by
 Rev. O. Shipley, cr. 8vo. 5. cl.
 Thomas's (A.) No Alternative, 2 vols. cr. 8vo. 31/ cl.
 Thornton's (W. S.) Pica for Peasant Proprietors, new edit. 7/6

SONNET.

LIFE stayed for me within a breach of days,
 Sundered athwart the gray and rocky years :
 Above, the day was dim to me for fears
 And memories of the many-chained ways
 Through which my feet had striven. At amaze,
 While, I stood and listened with wide ears,
 As for the coming of some Fate that nears,
 At last, athwart the moon-mist and the haze
 The haggard earth lay speechless at my feet :
 But as I waited, suddenly there came
 Within me as the flowering of a flame,
 And like the mystic bud, that bursts to meet
 Its hundredth spring with thunder and acclaim,
 Love flowered upon me, terrible and sweet.

JOHN PAYNE.

GREENE'S "YOUNG JUVENAL."

Valentine, Ilford, February, 1874.

MR. STAUNTON'S very interesting letter in the *Athenæum* of Feb. 7 discusses two questions: 1, the identity of "young Juvenal" in 'Greene's Groats-worth of Wit,' written before Sept. 5, 1592, and entered on the Stationers' Registers on Sept. 30 in that year (but of which the earliest extant edition bears date 1596); 2, the identity of "the other" in the epistle prefixed to 'Kind-Hart's Dreame,' by Henry Chettle, written by December in 1592. Closely connected as these questions are, they are really independent of each other. In the former work Greene addresses himself to three play-makers, warning them against the pollution of associating with players; from among whom he singles out a certain Shake-scene (that is a Tragedian), who has been by general consent identified with Shakespeare. Mr. Staunton argues, that in the latter work Chettle selects two (of these three play-makers) as having taken offence with him (Greene's editor) for the strictures of Greene; and that of these two, the one is stigmatized, and "the other" eulogized. That other, then says Mr. Staunton, cannot be the Shake-scene, and, therefore, is not Shakespeare. Who, then, is he? Mr. Staunton replies, Thomas Nash.

Before I had seen Mr. Staunton's letter, I had, in reference to the opinion of the whole body of Shakespeare commentators, included the relative extract from 'Kind-Hart's Dreame' among those which constitute the 'First Period of Shakespeare's Centurie of Prayse,' a work I have been engaged upon for the last fourteen months, and which, I trust, will shortly be published. Had I been aware of Mr. Staunton's argument before going to press with the First Period, I might have relegated the extract in question to the Appendix.

The second question discussed by Mr. Staunton has been definitively settled long ago. I pledge myself, should the occasion arise, to establish the negative proposition, that "the other" of Henry Chettle is not Thomas Nash. But at present I confine my remarks to the question, who was the

* The also.

play-wright pointed at by Greene? We ought not to "err the way" with so decisive a clue as that given us by Greene himself. He writes, "With thee (i.e. Marlowe) I joyne young Juvenall, that byting satyryst that lastly with mee together writ a comedie." We have, then, only to ask, which was Greene's last comedy, and who helped him to write it? That collaborator is, by Greene's own confession, the writer whom he calls "young Juvenall." Nash is put out of court at once, since he is not known to have written any comedy conjointly with Greene. Now Greene's last comedy was 'A Looking-Glass for London and England,' written in 1591, and acted at the Fortune Theatre on March 8 and April 19 in that year, and on June 7, 1592, three months before Greene's miserable death. This play was the joint composition of Robert Greene and Thomas Lodge, the latter being then far better known for his satires, amatory poems, and romances than for his few plays.

C. M. INGLEBY.

SIR W. TITE'S LIBRARY.

THE late Sir William Tite, notwithstanding his numerous avocations, was a keen book collector, and, being blessed with a long purse, he was able to amass a large number of rare books and manuscripts. In the course of the season his library is to be dispersed by auction by Messrs. Sotheby, Wilkinson & Hodge. The collection is remarkable for illuminated manuscripts and early printed books, many of which Sir William exhibited at the rooms of the Society of Antiquaries in June and December, 1861, when he gave his two addresses to the Society on the subject. Amongst his literary rarities the most notable are his Hebrew Pentateuch, written on a roll of delicate vellum, fastened on carved-ivory handles, with its Copher, Hathorah, Yod, Keahed, Mappa, and Aron; his Evangelia IV. Latina, in a tenth-century manuscript on vellum; his early English Bibles and Testaments, including two manuscripts of Wycliffe's version of the New Testament and Gospels; Tyndale's version of the Pentateuch, of which only two copies have been sold by auction, namely, Mr. Dunn Gardner's for 159l, and Bishop Daly's for 154l; the first edition of the entire English Bible by Miles Coverdale in 1535, of such extraordinary rarity that Mr. Lea Wilson's imperfect copy produced 365l; the July 1640 Cranmer, of which Mr. Fry's and Sir William's are supposed to be the only correct copies in existence; the May 1541 Cranmer, of which no perfect copy is known; the 1550 Zurich Coverdale; the Cranmer printed in 1553; the first Geneva or Breeches Version of 1560; the first Authorized Version; Tyndale's Version of the New Testament, printed at Antwerp in 1534 by Martin Empereur, an imperfect copy of which sold for 116l in Anderson's sale; Tyndale's Version, printed in 1536, for which Sir William gave 100l; the Coverdals of 1538, seized by the Inquisition and destroyed, which sold for 82l in Mr. Dunn Gardner's sale; the first Rhemish Version, with its treasonable and slanderous notes, not reprinted subsequently; the French Testaments of Corbin and the Theologians of Louvain, remarkable for the insertion of the Mass and Purgatory into the sacred text, and, on the discovery of the fraud, rigidly suppressed; the first Liturgy of Edward the Sixth, and Queen Elizabeth's Prayer Book; the first edition of Cranmer's Catechism, printed in 1548 by Gwalter Lynne, and its re-issue in the same year, a fact unknown to bibliographers; the first edition of the Venerable Bede's Historia Ecclesiastica; and numerous early theological works, including the excessively rare Exhortation of Erasmus to the Studie of Scripture, Englished by Friar Roy, which gave so much offence to Henry the Eighth that he issued a proclamation denouncing the work as "containing many detestable errors and damnable opynyons." In specimens of early typographers, especially English, the collection of Sir William is rich. We must content ourselves with pointing out a few of extraordinary rarity, viz., Apocalypsis S. Joannis, the famous block-book supposed to have been

printed in 1420, before the invention of movable types; Higden's Polycronicon, printed by Caxton in 1482; Cristine de Pisan's Book of Fayttes of Armes and of Chyvalrye, by the same printer in 1489; Gantier de Metz's Myrrour of the Worlde, by the same printer in 1491; Lydgate's Lyf of our Lady in Verse, by the same printer, without date; Chronicles of Englonde, printed by William de Machlinia circa 1480, of which only one perfect and three imperfect copies are known; Cronycles of Englonde, printed in 1528 by Wynkyn de Worde; Jacques Le Grant's Boks of Good Maners, printed by the same; Dives and Pauper, printed by the same in 1496; Voragine's Golden Legende, printed by the same in 1527, remarkable as forestalling the Genevan translation in clothing our first parents "with breeches"; Bishop Fymer's Funeral Sermon on the Moder of Henry the Seventh, and Grandame of Henry the Eighth, by the same printer in 1509; Symon the wretched Anker of London Wall hys Fruyte of Redempcyon, printed by the same in 1532; Brant's Shyp of Follys, Chaucer's Canterbury Tales, and Dives and Pauper, all printed by Pynson; Froisart's Chronicles, printed by Middleton and Pynson; Higden's Polycronicon, printed by Treveris, considered his *chef-d'œuvre*; Golden Legende, printed by Julian Notary, &c. Amongst literary curiosities are three novels (Black Dwarf, Peveril of the Peak, and Woodstock), entirely in Sir Walter Scott's handwriting; Madoc in Southey's autograph; the extensive correspondence of Southey with his contemporaries; poems in the autograph of Coleridge, Moore, &c.; books which belonged to Milton, Congreve, Addison, Gray, Chatterton, Pope, Dr. Johnson, Byron, and others, all with their autographs and manuscript notes. Sir William's collection of the early editions of Shakspeare's works is extensive, and embraces many of the first editions of the Poems (including Locrine and Sonnets) and Plays, of which it also includes perfect copies of the first four folio editions. To the angler the set of the first five editions of Walton's Angler will prove attractive.

We may conclude by pointing out the first edition of Cocker's Arithmetic, as all of us have heard the proverb "according to Cocker"; but not one in ten thousand has ever seen the work on which his fame is founded. In these days of liability for contempt of court, we were much amused at finding amongst Sir William's books the excessively rare account of the famous Quarrel of Arthur Hall (Member for Grantham in 1676) with Melchisedech Mallerie, all the copies of which were destroyed by order of Parliament (with the exception of fourteen previously distributed by Hall amongst his friends) as derogatory to the Speaker and other Members, who were personally charged with drunkenness. For writing this work, which is full of the most curious gossip respecting the manners and customs of the Young England of the period, Hall was expelled the House, fined 500 marks, and committed prisoner to the Tower for six months. In old poetry the collection includes first editions of Drunken Barnaby, Chester's Love's Martyr, Dorset and Norton's Ferrex and Porrex, Spenser's Faery Queene and other poems, Milton's Poetical Works, and many others of great rarity.

MR. SHIRLEY BROOKS.

THE successor of Mark Lemon as editor of *Punch*, after a less than four years' occupancy of the editorial chair under the shadow of St. Bride's, has, in his turn also, passed away from among us. Charles Shirley Brooks, who died on Monday morning, at 6, Kent Terrace, Regent's Park, in the fifty-ninth year of his age, having been born in 1815, was about the last survivor of the original band of Punchites. Thackeray, Lemon, Jerrold, Mayhew, Hood, and others—they were all gone! leaving Shirley Brooks, during these last three or four years, to conduct the London Charivari, at the head of a little band of humorists of a younger generation. Under his management there was no appreciable falling-off in the sprightly pages of the

doyen among our comic periodicals. No small praise that, considering how many wits had been lost to Whitefriars! Keeping well together the writers who were left to him, and happily still retaining among his staff the very prince of cartoonists, Mark Lemon's successor, ever since the May of 1870, sustained the high reputation secured to itself by *Punch* during the preceding quarter of a century. Shirley Brooks, it is curious to remember, moreover, had been really numbered among those who had taken to literature originally by the merest after-thought. Intended at the outset for the law, he began life—as the present Prime Minister did, as the late Charles Dickens did—in an attorney's office. Although as a legal student he passed with more than usual success through the preliminary examinations before the Council of the Incorporated Law Society in Chancery Lane, he eventually followed the bent of his own inclinations.

Like Boz again at starting, he early took his place in the ranks of journalism as a Parliamentary reporter, wrote farces for the London theatres, and in the end, after contributing to the newspapers and the magazines, became a serial novelist. Harley played Honeyball, and Charles Mathews Swoffington, in his 'Anything for a Change'; Keeley was a Jew, Mrs. Keeley was a Vivandière, in his drama of 'The Creole'; Farren was Hawkstone, and Compton Beeswing, in the 'Daughter of the Star'—all of them, with other plays and interludes, at the time of their performance, eminently successful. During five Semions Shirley Brooks summarized the debates in the gallery of the House of Commons for the *Morning Chronicle*. As travelling commissioner for the same organ in Russia, Syria, and Egypt, he wrote a series of letters on the rights of labour and the condition of the poor in those countries—letters, some of them afterwards collected together under the title of 'Russians of the South,' and published by Messrs. Longmans as the fifty-third part of the 'Traveller's Library.' Twenty-one years ago he produced the earliest of his novels, 'Aspen Court,' inscribed by him to Charles Dickens. In 1858 he issued from the press, in twelve monthly instalments, beginning in January and ending in December, his serial tale of 'The Gordian Knot,' illustrated by Tenniel. Three years afterwards he penned his kindred fiction of 'The Silver Cord,' and between 1866 and 1868 completed, in seventeen monthly numbers, his latest romance of every-day life, called 'Sooner or Later.' Besides editing *Punch*, Shirley Brooks wrote to the last, as he had done for many years past, the column of weekly gossip in the *Illustrated London News*. Essentially genial in his nature, and, as Dr. Johnson would have pronounced him, a thoroughly clubbable man, he will long be missed by a large circle of friends, to whom his cordial temperament had for years endeared him, and whom his overflowing wit and bonhomie had never failed to enliven.

"THE NEW SHAKSPEARE SOCIETY."

"SUBSCRIBER" is lively, but spiteful. He cannot answer my arguments and facts, so he sneers at them. However, he is penitent. He deeply regrets having written his first letter. He is quite right. It is one that should never have appeared. I will willingly forgive him though, if he will but point out to me the whereabouts of that "Golden Image" of myself which he has discovered I have set up. I am extremely anxious to melt that idol, and turn it into coin. As "Subscriber" writes its name with two capitals, it must be a good size, say life-size, five feet nine, weighing over ten stone four. That, converted into cash, would set me up nicely. My last ten years' volunteer work at English has left me poor, especially as it followed a first like ten at other objects. That "Golden Image" would pay all my debts, buy my wife a good horse, and my boy that pony that he is always asking for. "Why don't you work for money, daddy, and get cheques, and buy me a Shetland pony, with a nice long mane and tail? Bother that old Chaucer and Shakspeare! I

cannot ride either of them!" "Golden Image!" The very sound is refreshing. Where, oh, where is the precious statue to be found?

"Subscriber" pities and patronizes me. My "acknowledged zeal is so often marred by an entire absence of ordinary discretion." Assuredly I did walk into the trap "Subscriber" laid for me. But as surely his instance of my entire want of ordinary discretion is absurdly chosen, for it shows my very sound judgment. Bishop Percy's 'Reliques' is a book for boys and girls, famous all the world over. I had to print the MS. on which he based it, and to enable boys and girls, as well as scholars, to see the originals of their reading-book. The MS. contained some pieces that no father would willingly show to boy or girl,—would not have in any volume that his grown-up daughter might by chance take down from his library-shelves. There was, therefore, but one course for me to take, to turn the loose songs, &c., into a separate little volume, that might be burnt or locked up at the owner's pleasure, leaving the other three large volumes to be, as they are, fit for any drawing-room table,—to be, as they have been, an amusement and relief to gentle women's weary hours on sick beds. I consulted many friends on the point,—men of a keener sense of delicacy and honour than "Subscriber,"—men who would not print a sneer or an insinuation against a man without signing their name to it,—and one and all confirmed my judgment, or exercise of sound "discretion," that the 'Ballads and Romances' should be printed by themselves, and the other pieces separately. I am well content to rest my "judiciousness," as against "Subscriber's," on this case; and also to let his generosity of disposition be judged of by his travelling out of the record—the "New Shakspeare Society"—to get a chance of another sneer against me.

"Subscriber's" charge, that I founded the "New Shakspeare Society," or used "the great name of Shakspeare for the glorification of myself and a few friends," falls very easily off my back. My withers are unwrung. Let those who like, believe the charge. Mean suggestions come naturally to mean minds. The truth is, that having—mainly by friends' help—made out the succession of Chaucer's works, and thereby the growth of his art and nature, I turned to Shakspeare, and was disgusted and humiliated to find that the like work had not been done by Englishmen for him. As a student, I founded a Society to do this work, and I took the exact course I took when founding the Early English Text, Chaucer, and Ballad Societies: I asked competent helpers to join in the work,—men who I knew would not fall into those habits of so many prior English critics, &c., the first of which habits had become a disease, a monomania—I mean the reckless emendation, that is, ruination, of the poet's text, and the second of which, "mere illustration," had led to the neglect of all the higher criticism on Shakspeare. Instantly a flock of silly objectors rose and hissed, "I can't join a Society that spells the poet's name Shakspeare" (without two *m*s and three *s*s), "I won't belong to a Society that praises Germans so," "I won't join because Mr. Alter Manuscripts isn't on the Committee," &c. I heartily despise all these petty stupidities. One of the men whose name stands highest in English literature said to me as soon as I started the New Society, "You don't know what you're doing in venturing among those Shakspeare men. They are not like your Early English and Chaucer friends. If you dare do anything independent of them, they will fly at your throat like a tiger, and tear the inside out of you, if they can. I have known 'em these last thirty years." A good deal of this I have already found true; and the rest will soon come, I dare say. But all the tigers together will not tear the life out of the "New Shakspeare Society," nor will the geese hiss it down. We know what we want to do, and we mean to do it, in spite of "Subscriber." If "Subscriber" does not like to send us his guinea, pray let him keep it in his pocket, and hold his tongue. Who can he be that he makes such a fuss about his guinea and himself? Let him sign his name,

as I do, and then we shall see whether we can take him at his own valuation.

FREDK. J. FURNIVALL.

P.S. As to Mr. Collier's explanation of the "mistakes" in his edition of 'Henslowe's Diary,' he now seemingly states—for the first time, I believe—that Mr. Cunningham and Mr. Amyot (is he living to answer the charge?) are responsible for the text and mistakes. If they are, I will willingly shift the blame from Mr. Collier's shoulders to theirs. But as Mr. Cunningham stated in his Introduction "that Malone . . . had mistaken dates and misread the titles of several pieces" in the MS., as Mr. Collier described the MS., and his Society thanked the master, &c. of Dulwich College for allowing the MS. to remain so long in the hands of the "Society," I was justified in concluding that Mr. Collier was responsible for altering one of Malone's right entries into a wrong one, and writing a note on the change. We must now conclude that before wrongly blaming Malone for a supposed mistake, Mr. Collier did not take the trouble to look at the MS. when it was in his hands, to find out whether Malone did make the mistake or not. But is this "editing"?

If the notorious Alleyne and Lodge letters are covered by Mr. Collier's words of last week, "the documents derived from Dulwich College," Mr. Collier now abandons his former position, and makes a statement which will gladden the heart of my friends, Mr. N. E. S. Hamilton and Dr. Ingleby, which will no doubt appease Mr. A. E. Brae, and which, if written many years ago, would have saved much angry controversy, and the character given to me of Mr. Collier by every manuscript man when I began work. We may doubtless suppose that the above-named "letters" were among the "I added the rest," and then we can accept Mr. Collier's excuse for them, "If we made mistakes, I am sorry for it." They were certainly funny things to call "mistakes." If Mr. Collier will but give us a list of them, we will enlarge our definition of the word, and end the matter.

MR. FURNIVALL, the Director of the New Shakspeare Society, having been pleased to tell your readers, in the *Athenæum* of the 14th inst., that Mr. Thome's "Chaucer criticism (see my 'Trial Forewords,' Chaucer Society, p. 17, note) did not tempt me to ask him for Shakspeare help," perhaps you will allow me to explain the surprise and amusement which this announcement has caused me.

On first reading it I began, with the hero of Claudius's 'Epigram,' to exclaim,—

What can I have done that's so very absurd?

I had never seen the 'Forewords' in which I suppose my crass ignorance is fully exposed; nor have I had the opportunity, any more than the inclination, to do so since Mr. Furnivall has referred to it. So I began to cudgel my brains to think how and when I could have laid myself open to such a castigation. It is true that many years since I paid some attention to the life and writings of Chaucer, but those studies were discontinued after the death of the kind and learned friend who had encouraged me in them (the late Mr. Douce), and, with two slight exceptions, I have never intruded the results upon the public. Taught caution by what has just occurred, I refrain from saying when and where the first of these appeared. I know it cost me a vast amount of labour and correspondence, though it only referred to one passage, which particularly interested me, and contained, among other things, one of the most remarkable words in Chaucer. The other, to which I presume Mr. Furnivall refers, was printed in *Notes and Queries* (4th S. vii. p. 338), and related to the date of Chaucer's birth. It brought down upon me at the time the reproof of Mr. Furnivall, who characterised some observations I made, on the authority of Chaucer's early editors, as to his residence at Oxford or Cambridge, or one of the Inns of Court, as being "all gammon and guess."

But admitting my Chaucer criticism to be as bad as Mr. Furnivall says it is, and I am not going to

dispute his judgment, was there ever anything more absurd and illogical than the inference that he draws from it, viz., that being ignorant of Chaucer, I could know nothing about Shakespeare?

Surely Mr. Furnivall is the last person in the world to contend that, because a man has displayed an extraordinary amount of ignorance in one department of literature, he is necessarily ignorant in every other. Let us consider this for one moment. For instance, when "classic Hallam," much renowned for Greek," presented himself in Albemarle Street, and suggested the publication of one or other of his great works, if our friend, Mr. Murray, had addressed him, "Sir, your Pindar criticism does not tempt me to ask your help with regard to the Middle Ages, our Constitutional History, or the Liberation of Europe. Good morning,"—even my critic himself would admit such an answer to be as deficient in logic as in courtesy.

I could refer Mr. Furnivall to a more recent and more remarkable case, in which a gentleman, of whom he has, I believe, the highest opinion, committed a blunder unparalleled almost in the history of literature; but I agree with what Johnson says in one of his Prefaces, "There are higher laws than those of criticism;" so, as the gentleman is still living, I say nothing more on that subject beyond my satisfaction that this unhappy slip has not prevented the literary world from asking and accepting his help in other literary matters.

But as I write it has occurred to me that there is probably a subtle irony in the passage on which I am commenting, which in my obtuseness I have missed. For, many years ago, I paid a good deal of attention to Shakespeare; and I suspect what time my critic was

With shining morning face, creeping like small,
Unwillingly to school.

I was employing myself in what was then rather a novel inquiry, namely, the light which the writings of German scholars and antiquaries threw upon our early national literature and popular superstitions; and I suspect I had read Tieck's 'Shakespeare's Vorschule,' and his 'Alt-Deutsches Theater,' before my critic could have lisped the name of our great dramatist.

But it was not until 1840, when I was invited, under very flattering circumstances, to write a paper 'On the Connexion between the Early English and German Drama,' that I ventured to trespass upon the attention of the public with any Shakespearean speculations. I afterwards printed in your columns some articles on the Folk-lore of Shakespeare, illustrated in some measure from the writings of Grimm and other continental antiquaries. These, and a paper in which I suggest an affirmative answer to the inquiry, "Was Shakespeare ever a soldier?" constitute, I think, my slight contribution to Shakespearean literature. They form altogether a small volume, published in 1865, under the title of 'Three Notelets on Shakespeare.'

That this volume is open to criticism, I cannot doubt. But Mr. Furnivall goes beyond that; and herein lies the subtle irony of the reasons given by him for excluding me from his New Shakespeare Society, which are intended to imply:—"Mr. Thome's Chaucer criticism is bad, but his Shakespeare criticisms are so much worse as to be absolutely beneath notice."

Perhaps, after all, I am doing my critic injustice, and his comments are capable of a more kindly interpretation, and he only meant to "let me down easy." Be it so.

But enough of controversy. Worthless to others as may have been my labours on Chaucer and Shakespeare, they have been to me a source of great enjoyment. They have led me to the conviction that the more profound our knowledge of their noble and humanizing works, the warmer and deeper will be our sympathies with our fellows; and though the infirmity which compelled me to resign the Secretaryship of the Camden Society, after being honoured by re-election to it for thirty-four years, must necessarily exclude me from taking any active part in any similar Society, no one can desire more earnestly than myself the success of every honest and well-considered scheme for bringing home to

all classes the writings of these great masters, and so spreading abroad in all hearts the ennobling spirit which breathes in their every line.

WILLIAM J. THOMAS.

OUR OXFORD LETTER.

Oxford, Feb. 22, 1874.

THE air is full of rumours of University Reform. Of course, the warning given in Mr. Gladstone's Greenwich manifesto has, for the present, missed fire. But Royal Commissions report independently of the fate of ministries, and Mr. Gladstone's University legacy will scarcely be less tempting to his successors than his anticipated surplus. It is already announced by a weekly contemporary that our Tory Chancellor will contribute to the programme of the new Cabinet a scheme of University Reform. The announcement is probably premature, but, taken in conjunction with the new Premier's declared hostility to Professors, it is enough to make even Tory Reformers tremble. It is hard if the lash of harassing legislation is to be laid on the Universities at a moment when the country is about to enter on a period of tranquillity and repose. We are still smarting under the burden of Mr. Gladstone's Commission, and time is needed to heal the sore. The movements of change and re-organization already set on foot within the University are neither few nor insignificant, and a Conservative Parliament may well be asked to allow them time to develop and mature. The Act of 1854, which gave Oxford a new life, and opened to her Colleges a new sphere, has not yet been twenty years in operation. There is no lack of reforming energy either in the University or in the Colleges; indeed, so completely have some Colleges transformed themselves, that the Ordinances, framed under the Act for their government, are now as obsolete as the Statutes which they withheld so jealously from the original Commission of Inquiry. The rate of progress has in some cases been so rapid, that Lord Salisbury has been credited with applying a salutary restraint through the agency of the Privy Council: it will be matter for some regret if the late re-adjustment of the balance of political power should result in the substitution for this restraint, indiscriminately applied as it may have been, of the disturbing stimulus of a new Reform.

That the University has not of late years been slow to move in the directions indicated by public opinion, may be easily shown by a reference to the recent history of the question of University Extension. In November, 1866, an influential meeting of Graduates took place in Oriel College Hall, "to consider the question of the extension of the University, with a view especially to the education of persons needing assistance and desirous of admission into the Christian ministry." Under the resolutions passed at the meeting, a Committee was nominated, which appointed Sub-Committees to consider and report upon various plans of University extension. Some of these Sub-Committees confined themselves to the special object proposed at the Oriel meeting, while the others addressed themselves to the more general question of University Extension. They reported as follows: 1. On the Foundation of a New College or Hall. 2. On adapting existing Colleges and Halls to the object of University Extension. 3. On allowing Undergraduates to reside in lodgings, whether with or without connexion with Colleges, through their whole time. 4. On allowing Undergraduates to reside in lodgings after keeping eight Terms in College. 5. On extending University Education to persons intended for the profession of Medicine. 6. On the extension of the University by the affiliation of other places of a liberal education. Of these Reports, only one, the second, has failed to bear fruit; it proposed to extend the Colleges by grants of money from the University, and as no such grants were forthcoming, the scheme necessarily fell through. The fifth Sub-Committee proposed to secure the objects proposed to it through the agency suggested by the sixth, and though no affiliation of other places of liberal education has as yet taken place, yet it is under-

stood that at this moment the authorities of King's College, London, are anxious to transfer their allegiance from the University of London to that of Oxford. If the pending negotiation be brought to a satisfactory issue, it is to be hoped that the example of King's College may be followed by similar institutions in other parts of the country. The object of the first Sub-Committee has been completely realized by the establishment and rapid success of Keble College; while that of the fourth has been fulfilled and extended by the entire adoption of the scheme proposed by the third. This scheme was adopted by the University at the instance, it is believed, of the late Lord Derby, who, as Chancellor, urged his friends and supporters voluntarily to accept a plan which would otherwise be thrust upon them by Parliament through the agency of what was known as Mr. Ewart's Bill.

A Statute was passed by the University in 1868, which not only allowed Students attached to Colleges to reside, under certain conditions, in lodgings throughout their whole time, and thus enabled the Colleges to extend themselves indefinitely, but created an entirely new class of students unattached, *scholares non acscripti*, who were placed under the control of Delegacy, and were admitted to the privileges of matriculation, study, and graduation without being attached to any College or Hall. Since the Statute was passed the Delegates have entered 326 names on their books; of these, 247 matriculated as Unattached Students, and 79 (or just over 21 per cent. of the whole) were received by migration. The total number on the books of the Delegacy at the end of the year 1873 was 171; of these, 2 are Masters of Arts, 15 Bachelors of Arts, and 154 Undergraduates. The system has grown gradually but steadily since its first establishment, and it is obviously capable of indefinite extension, though the competition of the Colleges is severe, and the large rewards for exceptional merit which the Colleges can offer, in the shape of Scholarships, Exhibitions, and other prizes, manifestly give them a great advantage in the race. Yet, in spite of all disadvantages, the Unattached Students hold their own. The University has voted to the Delegacy the sum of 200*l.*, "to assist them in the formation of a Library, consisting of the more costly books which are required by Students preparing for examinations in the several Schools." A handsome present of theological works has been made to this Library by Canon Liddon; and it should be added that, within the last few weeks, Mr. Gladstone, entirely unsolicited, has made a present to the Library of upwards of 100 volumes of Divinity, Classics, and History. Lectures on various subjects connected with the University examinations are arranged by the Delegacy, and the Students are admitted to the lecture-systems of several Colleges, in some cases gratuitously, and in others on very advantageous terms. The Students, independently of the fostering care of the Delegacy, are not without an internal organisation of their own. With the sanction of the Delegates and the Proctors, they are about to establish a club to secure the advantage of common and economical meals, and a co-operative store, where they may purchase grocery, wine, and other articles for private consumption in their own lodgings. It needs little foresight to predict that the system of Unattached Students will form a by no means insignificant feature in the University of the future; and at a moment when, in default of more stirring topics, the attention of both parties in the State is being directed to the Universities, it may not be amiss to point to the efforts which Oxford has made to adapt itself to popular demands.

The Rev. J. W. Nutt, Fellow of All Souls, and Sub-Librarian of the Bodleian, has in the press a work, entitled 'Fragments of a Samaritan Targum, containing parts of Leviticus and Numbers, published from a Bodleian MS., with an Introduction containing a Sketch of Samaritan History, Literature, and Dogma.' The MS. was, in all probability, written before the tenth century, while the Samaritan dialect was well known, and had not yet been replaced by Arabic: it is, therefore, older

by several centuries than the only other MSS. of this Targum—the Barberini and the Vatican, both in Rome—extant in Europe. The publication will be a great boon to Semitic scholars, who for many years have in vain endeavoured to procure old and trustworthy MSS. from Nablus, now the sole remaining home of a Samaritan community; and the Introduction will sustain Mr. Nutt's already well-established reputation for Semitic and general learning. Nor does Mr. Nutt stand alone in the earnest prosecution of Semitic studies in Oxford. The labours of his Bodleian colleague, Mr. Neubauer, in the same field were mentioned last term. In addition, it may be noted that Mr. Mathews, of Exeter College, is publishing an unedited commentary of the famous Abraham Ibn Ezra on the Canticles; the Hebrew text, compiled from a collation of the Bodleian and Paris MSS., will be accompanied with an English translation; and Mr. Driver, Fellow of New College, has nearly finished his elaborate work on the Hebrew Tenses. The labours of the present generation of scholars will well sustain the ancient reputation for Semitic learning of the University of Poocke and Lowth.

T.

Literaryossip.

IN confirmation of the report that it is Mr. Gladstone's present intention to retire, for a time at least, from the leadership of the Liberal party, we may mention that the late Premier has written to Prof. Max Müller, and told him that it is his (Mr. Gladstone's) purpose to devote his attention to philology.

THE report which has been going the round of the papers that Mr. Tennyson has written a poem in honour of the Duchess of Edinburgh, is, to say the least, premature; but it is not impossible, we believe, that the Laureate may produce something in celebration of the wedding.

DR. LIVINGSTONE's body probably arrived at Zanzibar on the 13th. There it will remain until the new Government, with whom the decision rests, determine whether it shall be brought home. Dr. Livingstone had with him two Christianized negroes, who had travelled every step of the way with him since he entered Eastern Africa, in April, 1866, one named Sazi, the other Chumah, or, as Lieut. Cameron, whom we followed last week, spells the name, Chumoi. Jacob Wainwright, to whom reference was made at the meeting of the Geographical Society last Monday, is one of the party of six boys who were sent from the college at Nassick, near Bombay, to accompany Dawson early in 1873, and who went up to Livingstone with the supplies furnished by Mr. Stanley in June, 1872. It is much to be wished that two or more of these faithful fellows may be sent with the body to England. The narrative of their adventures could not fail to be highly interesting.

MR. SHIRLEY BROOKS will be buried at Kensal Green, at 12 o'clock to-day. He passed away quite tranquilly, being, indeed, till within an hour of his death, persuaded that he was recovering. Down to the Friday he was able to read the newspapers, and continued to take an interest in all that was going on. Few people, we may remark, are, perhaps, aware of the number of Mr. Brooks's dramas. As he himself remarked, in an after-dinner speech, he "had written as many plays as Shakespeare, only they were not so well known."

WE beg to call the attention of the Royal Society to a defect that might as well be

remedied. More than thirty years have elapsed since the Society published the last catalogue of its library. During that period, the additions have been very numerous and important. The issue of a new general catalogue would be a great boon to the Fellows of the Society.

'TAKEN AT THE FLOOD,' the novel contributed by Miss Braddon to the columns of several provincial newspapers, will shortly appear in the orthodox three-volume shape. The experiment of issuing an original novel in newspapers published simultaneously in different parts of the kingdom is said to have answered expectations. Miss Braddon has undertaken to follow up the completion of 'Taken at the Flood' with another novel.

THE financial panic in America has caused the withdrawal of the proposals made to many English men of letters who were invited to deliver lectures in the United States. The high prices offered were tempting, and it seemed for a time that a new source of emolument was opening up to a not over-paid profession. The Zoo, on the other hand, will profit by the panic; for American competition was forcing up the price of animals at a rate sufficient to alarm even a wealthy Society like that which has its gardens in the Regent's Park, and a rhinoceros or tapir was becoming a fearfully costly purchase.

'QUATREVINGT-TREIZE,' which we have reviewed in another column, is the first of his novels which M. Victor Hugo has published at his own expense. The enterprising Frenchman who is said to have given 16,000*l.* for 'L'Homme qui Rit' was not ruined by the bargain, as might have been expected, but he lost money by it, and his example has not encouraged the others. The heavy price demanded for the German translation frightened away the publishers on the other side of the Rhine, and the German version is brought out by a Strasbourg house.

MR. HENRY BLACKBURN is to be the Art editor of the new illustrated paper, the *Pictorial World*, which will be of the same size as the *Illustrirte Zeitung*. Mr. Blackburn proposes to give etchings as well as woodcuts.

IN speaking of the death of Dr. Binney, the daily papers have mentioned the improvements he introduced into the musical services of his chapel. We believe that the late Mr. Chorley was the first writer in the press to call attention to these reforms, of which he highly approved. This he did in our columns some forty years ago. The influence of Dr. Binney's proceedings on the mode of worship adopted in Nonconformist chapels has been considerable.

INTERNATIONAL literary amenities are pleasant to hear of. It is gratifying to learn that Messrs. Henry Holt & Co., of New York, have sent that admirable Russian novelist, M. Ivan Tourguénief, a letter, enclosing a thousand francs, in token of their appreciation of his writings, of which they are publishing a series of English translations. M. Tourguénief, it seems, not to be outdone in generosity, proposes to present Mr. Holt with an English version of a story which is to appear, in its original Russian, in the Album, contributed by Russian literary men to the fund for the benefit of the famine-stricken peasants of the Province of Samara.

MR. GEORGE CARTER STENT has in the press a collection of songs, ballads, &c., translated from the Chinese. It will be published under the title of 'The Jade Chaplet, in Twenty-Four Beads.'

WE are sorry to hear of the death, in his seventy-second year, of Mr. Robert White, the author of a history of the battle of Otterburn, and of a similar work on that of Bannockburn. The latter work we reviewed in No. 2311. Mr. White also published a volume of poems.

MESSERS. CLARK, of Edinburgh, have in preparation a translation (with the sanction of the editor) of Oehler's 'Biblical Theology of the Old Testament'; and, with the approval of the author, a translation, by Caspar René Gregory, of Dr. Luthardt's 'Commentary on St. John's Gospel,' from early sheets of a new edition about to be published.

"OUIDA" writes to us from Florence:—

"My attention has been drawn to your reviewer's statement that the scenery in 'Two Little Wooden Shoes' has been described from reading, not observation. This remark is one of those unfortunate personalities, based on ignorance, which have begun to disfigure the English press like the American. Every step of the country described I have trodden myself in many a summer day; of the little lane itself I have an oil sketch that I made on the spot. The fame of Ary Scheffer needs no defence of mine; but I should be surprised to find an artist or connoisseur without interest in the works of that master."

—We simply meant that "Ouida" did not use her eyes; that, although she saw the places she describes, she drew a great deal more from books than her own observation. This is hardly a "personality." Ary Scheffer's reputation has been *nil* in France for the last twenty years.

THE archaeological world of Madrid has been lately shocked out of its propriety by the report that the Ayuntamiento of Zamora had decided to demolish the classic walls which surround that city, the Ocellum Duri (the calyx of the Duero) of the ancients. Fernando el Magno (1035) has the credit of completing them: river, town and walls are immortalized in a dozen of the old romances of 'The Cid':—

At the court of great Fernando,
In Zamora, rests the "Cid."

And—

Zamora's walls are strong and wide,
Before no host she falls:
Laved by deep Duero's sluggish tide,
Stanch massive towers dot her walls.

Zamora was proverbially for centuries impregnable, hence the old refrain:—

A Zamora no se ganó en una hora

(Zamora cannot be gained in an hour). It is to be feared that the "Hausman" of Zamora will be victorious, and that the walls will be demolished, for sanitary purposes some say, and others for good building material.

WE may shortly expect the appearance of a second and revised edition of the 'Synoptical History of England,' brought down to the General Election of 1874. The work, which has been already noticed in our columns, and which has been for some time out of print, will be published by Messrs. Lockwood & Co.

PROF. VAMBERY is now in London. The learned Hungarian is going to deliver lectures in Newcastle-upon-Tyne, Bradford, Edinburgh, and other towns.

A MEMBER of the Legislative Council of Ceylon, Mr. Mutu Coomára Swámy, is about to publish (with Mr. Trübner) two interesting translations of Pali works. The one is 'The Dáth' A'vanso; or, the History of the Tooth-Relic of Gotama Buddha'; the other is, 'The Sutta Napita; or, the Dialogues and Discourses of Gotama Buddha.'

'LE Dahomé, Souvenirs de Voyage et de Mission,' is the work of a French missionary, M. Lafitte, and may be interesting on account of the excitement caused by the Ashantee war.

M. FRANCISQUE MICHEL has been lecturing at Golaspie, 'On the Scot in France; and on the Formation of the Scottish Language, illustrating the Rise and Progress of Civilization in Scotland.'

THE study of modern languages is making progress in Bavaria. Herr M. Bernays has been appointed the first ordinary Professor of Modern Languages in the University of Munich. Similar chairs are to be founded at Würzburg and Erlangen. It is said that King Louis has been active in bringing about this reform.

THE Bulgarian literary movement was greatly promoted by the publications, of the English and American missionaries. In the beginning of the new year, O. S., the *Levant Times* daily English newspaper, which has successfully established a French edition, began the publication of a weekly Bulgarian edition. As this is on the English model, and really a collection of the news of the world in a practical shape, it gives the Bulgarians the best vernacular newspaper in Turkey, and is calculated to do much good. Of course it fosters the antagonism with the orthodox Greeks, and stimulates the rivalry of the Bulgarians to the Hellenes social in movements.

SCIENCE

DR. LIVINGSTONE AND THE NILE.

Dulwich Wood, Feb. 25, 1874.

THE early career of Dr. Livingstone is so well known from his delightful book, 'Missionary Travels,' that it is needless to recapitulate his journeys up to the time of its publication in 1857, which would be to describe how he crossed and re-crossed the African continent, and opened up a new world of thought with the complicated river systems, and their varied and numerous peoples then first made known. Nor is it necessary now to follow him with Bishop Mackenzie on the Shiré, nor in the exploration of his Nyassa Lake. These travels alone place his name far in advance of all African explorers; and whether we look at the singleness of heart which led him to undertake these tasks for the amelioration of the African and the advancement of our knowledge, or to the firm and indomitable will which carried him through all the difficulties of travel and the terrors of climate, we must place him amongst the greatest benefactors of the human race.

The remarks I have now to make will be confined to the object of his last and most important journeys.

Dr. Livingstone says, in his 'Missionary Travels,' p. 673, "I view the end of the geographical feat as the beginning of missionary enterprise"; and he undertook a noble task in 1865, when he left his home with the intention of solving the ancient problem of the Nile source as the commencement of his higher aims. It will be a very remarkable conclusion to this great man's career if the highlands of Lobia, where he ended it, should prove to contain the arcanum magnum, the ancient Nile

mystery, which hitherto has eluded all attempts at its solution. There are some links in the chain of evidence wanting, which would entirely establish the fact; but if the question should rest as it does in the present uncertainty, I think that the balance of testimony must incline to the conviction that when Dr. Livingstone determined that the streams entered Lake Liemba, in latitude 8° 42' S., he had really demonstrated that here was the great southern watershed of Africa. At the same period he opened an entirely new field of African geography by tracing the streams which commence with Dr. Lacerda's Chambesi River of 1798 into the wonderful lake and river system, which it is almost certain forms the upper course of the second great African river, the Congo.

Unfortunately, some of the most important observations which have been made in connexion with this subject, those by Mr. Petherick and Sir Samuel Baker, were published since Dr. Livingstone's departure, or with the knowledge of what they had determined it is probable that he would have devoted more time to the final solution of what is, and must remain for the present, a mystery.

At the risk of being prolix, I will just allude to the state of our knowledge at the end of 1865, when Dr. Livingstone formed the determination, which he kept entirely to himself, of going to seek for the sources of the Nile, in a position 300 or 400 miles south of where the most extended views placed them. Capt. R. P. Burton discovered, or rather was the first European to see, the Lake Tanganyika, on February 18th, 1858. Capt. Speke, his companion, took the observations for elevations, &c.; and from a singular but unsuspected source of error, made them throughout his journey to be considerably less than the reality; and they showed that from the high eastern plateau of Africa they had descended continually, until Ujiji was only 1,844 feet above the sea. This was a severe blow to the leaders of the expedition, as it seemed scarcely possible that such a height could give sufficient fall for its waters to reach the known parts of the Nile. Capt. Burton had ascertained from intelligent Arab traders (whose correct knowledge is in direct contradiction to that given by the negro), that Lake Tanganyika extended southward to lat. 8° 40' S. It was subsequently much curtailed on their map, to avoid all chance of exaggeration; but it is exactly the latitude assigned to Lake Liemba by Dr. Livingstone in 1867. Burton and Speke visited the north end of Tanganyika, at Uvira, on April 26th, 1858, and saw the lake closed in by mountains ten or fifteen miles north of the hill on which they stood. The general result of this expedition was, that they inferred that the Marungo River ran into the south end, and the Rusizi River into the north end, the waters of the lake being perfectly fresh, and with no known or probable outlet. Capt. Speke's second expedition, in company with Capt. Grant, May, 1859, to February, 1863, added nothing to our knowledge of the regions in question; but it subsequently furnished us with the means of making an important correction to the elevations obtained in both expeditions. Capt. Speke's book was published at the end of 1863, and in it he gave an account of a lake to the north of Tanganyika, which he called the Little Luta Nzige. This was afterwards visited by Sir S. Baker, and named by him Albert Nyassa. Capt. Speke also heard of another lake between the two lakes, the Rusizi Lake, in lat. 1° to 2° S., and he made the Tanganyika to drain southward into the Nyassa of Dr. Livingstone. This was the state of our knowledge when Dr. Livingstone left in 1865.

As I had much to do with Captains Burton and Speke's observations, and did not coincide with some of their views, I had several conversations with Dr. Livingstone upon what I thought was the weak point of their theories about that lake. When the news was brought of his death by his Johannesburg attendants, and a long period had elapsed without hearing anything further, at the instigation of Sir Roderick Murchison I claimed

for Dr. Livingstone* that he had demonstrated that the Nile rose in the Sierra Muchingua, and that all Speke's elevations were 1,002 feet lower than the truth, making Lake Tanganyika to be 2,846 feet above the sea, instead of 1,844 feet.† When Dr. Livingstone's dispatch, dated February, 1867, told us that he had found that the chief sources of the Nile were between 10° and 12° S., I felt that the problem was virtually solved. This was still further confirmed by his dispatch to Lord Clarendon of July, 1868, in which he tells us that on April 2nd, 1867, he discovered the beautiful Lake Liemba, embosomed in mountains, and 2,800 feet above the sea, but continuous with Tanganyika.

The elevation puzzled him, but I was rejoiced to find my speculations confirmed. Thus there were two grand points gained as to the possibility of this being the head water of the Nile.

Between this period and May, 1869, he was, as is well known, from his brief dispatches and letters, occupied in tracing that immense labyrinth of rivers and lakes to the west of Tanganyika, of which the world had never heard or dreamed. This certainly is the most wonderful of all his journeys. After a few weeks' rest at Ujiji, he again started for Manyema, west of the great lake, and, after many adventures, returned to Ujiji in October, 1871, when Mr. Stanley joined him.

In all this western exploration, he was buoyed up by the belief that he was tracing up the Nile; but Dr. Behm has almost conclusively shown that it must be the Congo. Both these journeys, and one in continuation of them to the northward by his kind friend, Mahammed Bogharib, which extended to the Balega Mountains, clearly point to one inference—that they encountered no river which could be taken as a western outlet to Tanganyika, or he certainly would not have sought a northern affluent with Mr. Stanley. As regards an eastern outlet by the Rufiji, or other stream, there is the great difficulty that all the known country on that side is from 1,500 to 2,000 feet higher than the lake.

But all testimony points to the northward as the outlet; and thus the only conclusion we can come to is that it is the southern reservoir of the Nile. First, we have the important evidence related by Dr. Livingstone himself, when at the extreme south he learned that it was continuous with Sir S. Baker's Albert Nyassa. Next, he wrote to Sir T. Maclear, at the Cape of Good Hope, under date Ujiji, 17th of November, 1871:—"I watched for three months the majestic flow of the Tanganyika to the north by means of miles of conserve and other aquatic plants, by the waters of inflowing rivers being at once bent away in the same direction, by the water of shut-in bays having a river at their ends being distinctly brackish, while out in the stream it is quite sweet." This would be thought quite conclusive; it was written the day before he started with Mr. Stanley to examine the north end of the lake; and yet the account given by Mr. Stanley ('How I Found Livingstone,' pp. 504-5) is in direct opposition to it, and is also utterly incompatible with what Burton and Speke saw on April 26th, 1858. Briefly it stands thus, Stanley says the Rusizi, running into the lake at its north-east angle, is a stream of three branches, six, ten, and eight yards wide respectively. The centre one is very rapid, but only two feet deep; that just within the entrance it spreads out into myriads of channels, plainly showing that the land and the lake are on the same level. Dr. Livingstone makes the head of the lake to be in lat. 3° 19' S. Captains Burton and Speke say that they saw continuous water for ten or fifteen miles from Uvira, and this was within five miles of Stanley's dry land.

How this is to be explained I know not, and I can only suggest that the southerly winds blowing when Capt. Burton was there might have inundated this low land, and made the tiny Rusizi

* See Journal R. G. S., Vol. XXVIII, p. 193, 1867.

† In the *Cape Monthly Magazine*, November, 1873, are given Sir Thomas Maclear's calculations of Dr. Livingstone's observations at Ujiji, which make Lake Tanganyika 2,816 feet above the sea; and Sir S. Baker's Albert Nyassa, 2,730 feet.

to flow in the opposite direction, by raising the level of the lake in the north end, or it may be that this supposed land is only matted vegetation, as was suggested by Sir S. Baker. Both Sir S. Baker and Lieut. Julian Baker are convinced, from information they acquired in the country, that there is boat communication between the lakes Tanganyika and Albert Nyanza (see *Times*, January 27, 1874). There are many other testimonies to this connexion between the two lakes, but it would occupy too much space to repeat them here. Suffice it to say that it would seem almost impossible, but that the Tanganyika should flow to the northward by some outlet to the north of Ujiji, and therefore reach the Nile. Perhaps, nay, probably, Dr. Livingstone has evidence among his papers conclusive on this subject, as is hinted by Mr. Stanley.

Should the evidence I have thus brought forward prove to be correct, that Lake Liemba and its feeders are continuous with the river of the Pharaohs, then the great apostle of Africa ended his noble career in a place worthy of his great name,—on that cold Lobias highland from whence arise the head waters of the mighty Congo, and which is the end of the *Caput Nili querrere*.

No better epitaph could be placed on this good man's tomb, than that his devoted native followers carried his remains for 500 miles through a pathless and unknown country. A. G. FINDLAY.

'ANIMAL LOCOMOTION.'

As your Reviewer, in a note appended to my letter of February 14, seems to labour under some misapprehension as to certain passages and figures bearing upon the figure-of-8 movements made by the wing in flight, which occur in my memoir 'On the Mechanism of Flight,' read to the Linnean Society in 1867, I would, with your permission, say a few words in elucidation.

Your Reviewer fully admits that I described and delineated in 1867 the figure-of-8 movements made by the margins of the wing, but denies that I was acquainted, at the date referred to, with the figure-of-8 movements made by the whole wing. In the note referred to he remarks, "That in that memoir the movement of the wing in space is not once compared to a figure-of-8, any one who reads it carefully can convince himself."

Might I ask your Reviewer to reconsider the following passages?—"The wing in the insect is more flattened than in the bird, and advantage is taken on some occasions of this circumstance, particularly in heavy-bodied, small-winged, quick-flying insects, to reverse the pinion completely during the down and up strokes, the wing during its descent having its anterior or thick margin inclined upwards and backwards, whereas, during its ascent, the anterior or thick margin is inclined downwards and forwards. . . . The posterior margin of the wing is made to rotate during the down stroke in a direction from above downwards, and from behind forwards, the anterior margin travelling in an opposite direction and reciprocating. The wing may thus be said to attack the air by a screwing movement from above. During the up or return stroke, on the other hand, the posterior margin rotates in a direction from below upwards, and from before backwards, so that by a similar but reverse screwing motion the pinion attacks the air from beneath. . . . A figure-of-8 compressed laterally and placed obliquely, with its long axis running from left to right of the spectator, represents the movement in question. The down and up strokes, as will be seen from this account, cross each other, the wing smiting the air during its descent, from above, as in the bird and bat, and during its ascent, from below, as in the flying-fish and boy's kite" (p. 226).

I would here ask my Reviewer how the down and up strokes could possibly cross each other unless the wing as a whole describes a figure-of-8 track in space? I, moreover, distinctly state that "a figure-of-8 compressed laterally and placed obliquely, with its long axis running from right to left of the spectator," represents the movement in question.

A few pages further on, viz., at p. 233, I repeat in the most unequivocal manner that the whole wing describes a figure-of-8 track in space. The passage runs as follows:—"The figure-of-8 action of the wing explains how an insect or bird may fix itself in the air, the backward and forward reciprocating action of the pinion affording support, but no propulsion. In these instances the backward and forward strokes are made to counterbalance each other."

That the action of the whole wing, and not its margins, is alluded to in this passage is self-evident. Your readers will readily understand that an insect or bird could not fix itself in the air, even for an instant, by the mere twisting or figure-of-8 action of the margins of the wing. That, however, the whole wing, and not the margins, is referred to in this passage is a matter of certainty, for in one part of it I speak of the backward and forward reciprocating action of the pinion (the pinion, be it observed; I make no allusion whatever to the margins), while in another part of it I add, "In these instances the backward and forward strokes are made to counterbalance each other." Here, assuredly, the margins cannot be meant, for the backward and forward strokes are made, not by the margins, but by the whole wing.

These passages, whatever interpretation may be put upon my figures, prove incontestably that in 1867 I was fully aware that not only the margins, but also the whole wing, describes a figure-of-8 track in space.

Even, however, in the matter of figures, and the very figure which your Reviewer selects as settling the question against me, much may be said. The description of figure 58 is chosen. It runs thus:—

"Fig. 58. Blur or impression produced on the eye by the rapid oscillation of the wing of the blow-fly, when the insect is fixed. Seen from above. This figure represents the rotating of the wing on its long axis, and the double cone which it forms during its ascent and descent. Of the cones referred to, that marked a presents a convex surface, and is caused by the pinion rotating on its long axis in a direction from above downwards, and from behind forwards, as in the beginning of the down stroke; the other (d) presents a concave surface, occasioned by the rotating of the wing in an opposite direction, as seen towards the termination of the down stroke. The wing, therefore, during its descent, describes a twisting, sinuous, or wave-like track."

If, however, as stated in the description, and the figure shows, we have a convex and a concave surface running into each other, we have neither more, nor less than one half of a figure-of-8 made by the wing during the down stroke. The remainder of the description is as under:—

"The track described by the wing, or, what is the same, the blur or impression produced on the eye by its continuous and rapid action, is, in fact, spiral in its nature; and if the space traversed by the wing were represented by a solid, it would take the form of the blade of a screw-propeller, as shown at ca, da, of fig. 52."—*Trans. Linn. Soc.*, Vol. xvi., pp. 273 and 274.

The blade of the screw-propeller delineated is, however, also characterized by a double or figure-of-8 curve. Your Reviewer is not, therefore, justified in stating, as he does, that "the last two sentences of this quotation settle the matter at rest for ever." Then with reference to the description of the same figure, viz., figure 58 given in 'Animal Locomotion,' I do not see that in employing an old figure, to save trouble, I can be accused of modifying my theory even in matters of detail, inasmuch as in the description referred to I simply re-state what was perfectly well known to me in 1867, viz., that "the wing when it vibrates rotates on its anterior margin and twists to form double or figure-of-8 curves." Marey's theory, propounded in 1869, has not consequently caused me to modify my views, as your Reviewer asserts.

In conclusion, I have only to add that whatever bears upon the figure-of-8 and waved movements of the margins of the wing, necessarily bears upon the figure-of-8 action of the whole wing, and that

in all the pages of my 1867 Memoir, quoted in my letter of February 14, these movements are directly or indirectly referred to.

J. BELL PETTIGREW, M.D. F.R.S.

* * To those who have not read Dr. Pettigrew's memoir, in the *Transactions* of the Linnean Society, with more than ordinary care, there is an apparent plausibility in the arguments of this letter, which may possibly make them think that the writer's claim to the discovery of the figure-of-8 action of the wing in space is a just one. This compels us to answer his remarks *seriatim*.

Dr. Pettigrew attempts to persuade us that "whatever bears upon the figure-of-8 and waved movements of the margins of the wing necessarily bears upon the figure-of-8 action of the whole wing." This we shall not do more than simply deny, being certain that Dr. Pettigrew will not be able to substantiate his proposition.

The long quotation from page 225 of his Memoir may have to be read several times before it is seen that the assumption of a complete *reversion of the plane of the pinion* involves a crossing of the points representing their margins in a section, to which crossing alone the author is undoubtedly referring when he says, "the down and up stroke . . . cross each other," for then the wing smites "the air during its descent, from above . . . and during its ascent, from below," this being most certainly "the movement in question."

The quotation repeated from page 233 begins with the words "The figure-of-8 action of the wings." The figure-of-8 spoken of in the few preceding paragraphs, to which the sentence refers, is *only* of the margins of the wings; the sentence, therefore, refers *only* to the same phenomenon. We quite agree with Dr. Pettigrew that "an insect or bird could not fix itself in the air, even for an instant, by the mere twisting or figure-of-8 action of the margins of the wing," because there are no muscles capable of producing such a movement in a horizontal direction; and we are not a little surprised at his telling us that they can do so.

Lastly, as to the sentence quoted by us in answer to Dr. Pettigrew's former letter, there is no doubt that in it he compares the movements of the wing in space to a waved tract, which is also capable of being termed "one-half of a figure-of-8." But this "one-half of a figure-of-8" of Dr. Pettigrew, represents the whole, and not the half, of the wing's movement; consequently, this fact alone proves the correctness of our position, and that it is not for the sake of brevity, but from a change in his views, that Dr. Pettigrew has been led to modify the description of the same figure in his new work. We can see no genuine figure-of-8 curves in the blade of a screw-propeller, however far we soar into the regions of the ideal.

We cannot continue this controversy; but in closing it, we feel compelled to state our conviction that the discovery of the figure-of-8 action of the wings in space is due to M. Marey, and to him alone.

PROF. QUETELET.

LAMBERT Adolph Jacques Quetelet was born on the 22nd of February, 1796, at Ghent, and became, at the early age of eighteen, Professor of Mathematics at the Royal College in that city. In 1836, he was appointed Professor of Astronomy and Geodesy at the Military School at Brussels, having in 1825 taken charge of the Royal Observatory which was built there under his directions, and at the head of which he continued until the time of his death, on the 16th inst., a few days only before he would have completed his seventy-eighth year. The important contributions to the progress of astronomy which have during that period emanated from the Brussels Observatory, are well known to all astronomers, being contained in a long series of volumes, published usually each year, though occasionally one volume has comprised the work of two years. These consist chiefly of star-observations, for Prof. Quetelet undertook in 1857 to form a large catalogue of stars, principally of those which appeared to have an appreciable proper motion. A great mass of magnetical and meteorological

logical observations was also made, and these are also published regularly in the Brussels *Annales de l'Observatoire Royal*. The supervision of these works, however, by no means included the whole of M. Quetelet's labours. His own special works on astronomical, magnetical, optical, meteorological and mathematical (we might add scientifically educational) subjects are very numerous; the number of papers owing their authorship to him amounting, according to the Catalogue of Scientific Papers lately published by our Royal Society, to two hundred and twenty, and many of these are of considerable value and interest. He took also a large share in the systematic observation and study of shooting-stars and meteors, by the help of which a true theory of those once unintelligible bodies was at last arrived at, and their comical origin established. It is satisfactory to know that he leaves a son, M. Ernest Quetelet, who has been for many years associated with him in his labours, and under whom we trust the Royal Observatory of Brussels will long continue to hold the high place it has acquired in the scientific world.

SOCIETIES.

ROYAL.—Feb. 19.—The President in the chair.—The following papers were read: 'On the Absorption of Carbonic Acid by Saline Solutions,' by Mr. J. Y. Buchanan, 'On an Instrument for the Composition of Two Harmonic Curves,' by Mr. A. E. Donkin, and 'On the Number of Figures in the Period of the Reciprocal of every Prime Number below 20,000,' by Mr. W. Shanks.

GEOGRAPHICAL.—Feb. 23.—The Right Hon. Sir Bartle Frere, President, in the chair.—The following Fellows were elected: Drs. F. Crowe and F. Fawcett, Capt. J. E. Hunter, D. Miller, and E. Rogers, Hon. W. C. Peppys, Major-General H. S. Rowan, Messrs. A. D. Anderson, J. H. Bainbridge, J. G. Fraser, R. Hankey, P. Hope, W. Packs, T. Porces, G. R. Stevens, H. G. Turner, and Rev. A. N. West.—The President announced that Mr. Gladstone, as his last official act, had recommended to the Queen that the children of Dr. Livingstone should receive a pension of 200*l.* per annum, divided among them. He also alluded to the recent successful expedition of Col. E. Warburton across the centre of the western half of Australia. This journey, he observed, in point of distance travelled and the difficulties of the country, was scarcely inferior to the famous journeys across the continent of Burke and Wills, and of Macdonald Stuart. In short, it was one of the great geographical exploits of the day; and great honour was due, not only to the able leader, but to the two private gentlemen of South Australia, the Hon. T. Elder and Mr. W. W. Hughes, by whose munificence the expedition was equipped. As soon as a Report on the journey reached the Council, no time would be lost in giving an evening to the subject of this great Australian feat in exploration.—The first paper read was 'Exploration of the River Volta, West Africa,' by Capt. J. A. Croft. The author had had much experience in carrying out commercial operations on the River Niger, and had recently ascended the Volta, with a view of ascertaining its suitability as an avenue of trade to the interior countries of the Gold Coast. He made an elaborate survey of its course for seventy miles from its mouth, and communicated a chart containing the minutest details of soundings, &c., of the river.—A second paper was read, 'On a Journey to the Uplands of Yemen, South Arabia,' by Dr. C. Millingen, giving an account of this picturesque and well-watered country, some portions of which have not been visited by any other modern European traveller.

NUMISMATIC.—Feb. 19.—W. S. W. Vaux, Esq., President, in the chair.—Mr. W. A. Saville was elected a Member.—Mr. Vaux exhibited a didaster, believed to be unique and unpublished. It belongs to the class of Etruscan silver which are struck, according to Brandis (p. 147), on the Eginetan standard; according to Mommsen (Ed. Blacas,

Vol. I., p. 218), on the Persian. Several staters of this class exist in the British Museum, which weigh about 175 grs. (*Out. Gr. Coins, Italy*, p. 12). Mr. Vaux's double stater weighs 350 grs. The type of the obverse is an amphora, out of the mouth of which issues a cuttle-fish or sepiæ. The reverse, as on many of the contemporary Etruscan silver staters, is smooth, and without any device whatever. This remarkable piece is, unfortunately, in poor preservation.—Mr. Evans exhibited a coin of Eleazar the Priest lately found near Jerusalem. The type is the same as that engraved in Madden and Bayer, but the arrangement of the letters of the inscription is somewhat different.—Capt. Hoare communicated a copy of a document, entitled 'The account of James Hoare for copper farthings, from 20 July, 1672, unto the 20 April, 1673.'—A paper was read, by Mr. Cochran-Patrick, 'On Unpublished Varieties of Scottish Coins,'—and another by the Rev. Prof. C. Babington, 'On some Unpublished or Little-Known Roman Coins relating to Britain.'—The Rev. C. Scames communicated a description of a coin of Cunobeline, similar to Evans, Pl. xii. fig. 8, on which all the letters CVN and CAMV were visible, found lately near the forest of Savernake.

LINNEAN.—Feb. 19.—J. G. Jeffreys, Esq., in the chair.—Messrs. H. J. Elwes, A. W. M. Clark-Kennedy, R. Warner, T. Rogers, A. Peckover, and H. C. Laing, were elected Fellows.—The chairman announced that a Special General Meeting would be held on Thursday, the 5th of March, "to consider alterations in the Bye-laws of the Society."—The following papers were read: 'Systematic List of the Spiders at present known to inhabit Great Britain and Ireland,' by the Rev. O. P. Cambridge, 'Some Observations on the Vegetable Productions and the Rural Economy of the Province of Baghdad,' by W. H. Colvill, and 'Note on the Bracts of Crucifers,' by Dr. M. T. Masters.

ZOOLOGICAL.—Feb. 17.—G. Bask, Esq., V.P., in the chair.—Mr. Bask exhibited some skulls of the Tiger and Leopard from China, procured by Mr. R. Swinhoe, and showed that those from the Northern and Southern provinces did not appear to be specifically distinct.—Letters and communications were read: from Mr. L. Taczanowski, containing the descriptions of twenty-four new Birds, obtained by Mr. C. Jelski in Central Peru: amongst these was a new Cotingine form, proposed to be called *Dolycoris Sclateri*, and four new Humming Birds, named respectively *Metallura Hedvigri*, *Heliantha dichroua*, *Eriocnemis sapphiropygia* and *Lamproaster Branickii*,—from Sir V. Brooke, Bart., on a new species of Gazelle, founded on two specimens living in the Society's Menagerie, which he proposed to call *Gazella Muscatensis*,—from Dr. T. Schomburgk, on the habits of the Australian Cootie (*Fulica Australis*), as observed in the gardens under his charge,—from Dr. J. E. Gray, on the Crocodile of Madagascar, which he proposed to distinguish from *Crocodilus vulgaris* of Continental Africa, and to call *Crocodilus Madagascariensis*,—from Mr. W. N. Lockington, on the Mammals and Birds met with in Humboldt County, California.—Mr. E. Ward exhibited the head of a supposed new species of Wild Sheep, from Ladak, which he proposed to name *Ovis Brookei*, after Sir Victor Brooke.

ENTOMOLOGICAL.—Feb. 16.—Sir S. S. Saunders, President, in the chair.—Messrs. E. A. Fitch, A. Dowsett, and J. Wood-Mason, were elected Members.—Mr. Weir exhibited a sample of wheat from Australia infested with the weevil *Sitophilus granaria*; the cargo was so much damaged that about two tons were utterly useless. The weevil was accompanied by *Rhipipertha pusilla*. Some wheat from Japan was also infested with *Sitophilus oryzae*, accompanied by *Semophorus ferrugineus*.—Mr. Higgins exhibited a collection of Cetoniidae from the Philippine Islands, which had been described by Dr. Mohnike.—Mr. F. Smith read extracts from a letter from Mr. J. T. Moggridge, of Mentone, on a small beetle, *Coluscera Atia*, Kraatz,

found in the granaries of *Aphanogaster (Atia) stractor*; and stating that *Platyarthrus* was also very common in the nests. He was much struck by the frequent occurrence of the nests of trap-door spiders in the very soil of the ants' nests; the spiders tubes often running quite close to, and in the midst of, the galleries of the ants. As ants form a large portion of the food of the trap-door spiders, this helped him to understand how it was that the spiders got a living without leaving their nests.—Some conversation took place on the ravages of the Colorado Potato beetle in North America; a writer in the *Times* recommending the encouragement of small birds as the best security against the pest; but it was much doubted whether the small birds would care to meddle with the insect, as it was stated that, when crushed, it caused blisters on the skin, and that if a wound was touched, severe inflammation and painful ulcers followed.

CHEMICAL.—Feb. 19.—Prof. Odling, President, in the chair.—Mr. J. Bell delivered a lecture 'On the Detection and Estimation of Adulteration in Articles of Food and Drink.' The lecturer, after some preliminary remarks on the fiscal regulations with regard to adulteration, began with a description of the microscopic appearance of the various kinds of starch, as many of them, from their cheapness, are largely employed for the purposes of adulteration. He then considered the characters of pure coffee and of the various substances used to adulterate it, pointing out the most convenient methods for their detection. Tea, pepper, and mustard were afterwards treated of in the same way. Owing to want of time, Mr. Bell was unable to complete his lecture, so that the adulteration of cocoa, tobacco, and beer was not touched upon. The lecture was illustrated by drawings of the structure of the various substances, as exhibited under the microscope. After the lecture, many of the Fellows availed themselves of the opportunity afforded them of looking over the collection of microscopic preparations connected with the subject.

METEOROLOGICAL.—Feb. 18.—Dr. R. J. Mann, President, in the chair.—Messrs. A. R. Anderson, W. B. Bryan, L. G. Denton, and C. Harding were elected Fellows.—The papers read were, 'General Remarks on the West Indian Cyclones, particularly those from the 9th to the 21st September, 1872,' by Mr. F. H. Jahnke, 'New Forms of Alcohol Thermometers,' and 'An Improved Vacuum Solar Radiation Thermometer,' both by Mr. J. J. Hicks, and 'Note on a Waterspout which burst on the Mountain of Ben Besipol, in Angyleshire, in August, 1873,' by Mr. R. H. Scott.—The discussion which followed the reading of Mr. Jahnke's paper led to expressions of opinion on the origin, form, tracks, and general characteristics of West Indian hurricanes, and of the best means of improving and increasing the records of weather phenomena in those parts.—The special feature in Mr. Hicks's second paper was the application of an electric current as a test for the perfection of the vacuum, which principle was illustrated by experiments.

INSTITUTION OF CIVIL ENGINEERS.—Feb. 24.—T. E. Harrison, Esq., President, in the chair.—The paper read was 'On the Water Supply of the City of Dublin,' by Mr. P. Neville.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Royal Institution, 8.—General Monthly.
—London Institution, 4.—Historical Development of Art, II.—Dr. G. D. Zeri.
—Engineers, 7.—Recent Improvements in Tin Daming Machinery, Mr. R. H. Cox.
—Royal Academy, 8.—Sculpture, Mr. H. Wank.
—Society of Arts, 8.—Chemistry of Brewing, Lecture VII.—The Beer of the Future, Dr. C. Graham (Chair Lectured).
—Surveyors, 8.—Timber, Mr. D. Watney.
—Victoria Institute, 8.—Rules of Evidence as applicable to the Credibility of History, Mr. W. Forster.
—Social Science Association, 8.—Hospital Cottage Hospitals, and Ventilation, Dr. C. Thompson.
—United Service Institution, 8.—Cresson's Stellar Anamorphic Compass, and Ordnance Night-Light Vane or Collimator, Capt. W. A. Cresson: Further Experiments with his Bar and Stern Screw Propeller, Mr. R. Griffiths.
Tues. Royal Institution, 8.—Physical Properties of Liquids and Gases, Prof. Tyndall.
—London Anthropological, 8.—Description of Three Bush Bush Kaffr Skulls, Dr. J. R. Harris: Language, Manners, and Customs of the Bush Kaffr Nations, Prof. G. W. Leitner.

- Trans.** Civil Engineers, A.—'Great Eastern Lighthouse, Ceylon,' Mr. W. Douglas; 'Tracing and Construction of Roads in Mountainous Tropical Countries,' Major J. Brown.
- Society of Arts, A.**—'General Features of West African Trade from Senegal to St. Paul de Loanda,' Consul J. Hutcheson.
- Zoological, 84.**—'Procurement of the three species of *Microtus*, found in Buenos Ayres,' Mr. W. H. Hudson; 'Small Collections of Birds from Barbados, West India,' Mr. P. L. Selater; 'Crocodylus Johnsoni,' Dr. J. E. Gray; 'Ornithocephalus from Newfoundland,' Mr. W. S. Kent.
- Biblical Archaeology, 84.**—'Tale of the Doomed Prince, a Fragment of an Early Egyptian Romance, from the Harris Papyri,' and 'Tahuti, a Fragment of an Historical Narrative in the Kairo of Thothmes III., from the Harris Papyri,' Mr. G. W. Goodwin; 'The Assyrian Verbs *Sam, Qatab, do*,' Prof. W. Wright.
- Wm.** London Institution, 7.—'Travels towards a Knowledge of Microscopical,' A.—'Contributions towards a Knowledge of Appendicularia,' Mr. A. Sanders.
- Society of Arts, A.**—'Sella, and Modern Improvements for Climbing and Carillons,' Mr. G. Land.
- Trans.** Royal Institution, 8.—'Cryptogamic Vegetation, Ferns and Mosses,' Prof. W. C. Williamson.
- Royal Academy, A.**—'Architecture,' Mr. E. M. Barry.
- Chemical, A.**—'Conditions of the Spontaneous Inflammability of Charcoal,' Mr. A. R. Hargreaves; 'Action of the Copper-Zinc Couple on Organic Bodies, Part I.,' 'Strains of the Urine,' Dr. Gladstone and Mr. A. Tribe; 'Action of Benzyl Chloride on Camphor, Part II.,' Dr. D. Tennant; 'Action of Chlor Acetyl Chloride upon Urea,' Dr. D. Tennant; and Mr. E. Meldal; 'Sulpho-Cyanide of Ammonium, and Sulpho-Cyanogen,' Dr. Philpott; 'Action of the Copper-Zinc Couple on Organic Bodies, No. 4, Ethyl Bromide,' Dr. Gladstone and Mr. A. Tribe; 'Action of Hydrogen on finely divided Metals,' Mr. A. Tribe; 'Reaction of Gallus Acid for Reducing,' Mr. H. E. Prester.
- Linnean, A.**
- Antiquaries, 84.**—'Election of Fellows.
- Philological, 1.**—'Comparative Diacritical Phonology,' Mr. A. J. Ellis.
- Society of Arts, A.**—'The Papyrus Industry,' Mr. F. Field.
- Royal Institution, A.**—'Suppression of the Slave Trade of the White Nile,' Mr. R. W. Baker.
- Sci.** Royal Institution, 1.—'Mohammed and Mohammedanism,' Mr. R. K. Smith.

Science Gossip.

DR. DEKE is expected home next Wednesday. We regret to learn that the steamer in which he went to Akaba, was, owing to the neglect of the Egyptian naval authorities, in a most unseaworthy condition, and it seems a wonder that the learned traveller reached his destination in safety.

We understand that it is not the intention of Mr. Bentham, who has for many years presided over the Linnean Society, to offer himself for re-election at the ensuing meeting for the choice of officers of that Society. Dr. George James Allman, Emeritus Professor of Natural History in the University of Edinburgh, who has lately taken up his residence in London is, it is said, to be the successor to Mr. Bentham. No one could be better fitted for the office than Prof. Allman. He has throughout his career occupied himself with both the subjects between which the Linnean Society divides its interest, namely, Botany and Zoology; and he is one of our very few really eminent biologists known and respected throughout Europe and America for his magnificent and philosophical treatises on the structure and life history of the polyps of our sea-coast and fresh waters. But in addition to this, he has those personal qualities which are so greatly to be desired in a President, an intense and hearty enthusiasm, and a simple geniality of manner, which is singularly attractive and beneficial in its influence.

THE Japanese Government has published, in two neat volumes, English and Japanese versions of the 'Regulations and Syllabus of Studies for the Imperial College of Engineering' which has been established at Tokyo. It is proposed that the course of training shall extend over six years, and that those students who at the end of that time shall pass a satisfactory examination shall receive the diploma of "Master of Engineering (M.E.)," and shall be appointed engineers in the Board of Public Works. Students are admitted to the College between the ages of fifteen and eighteen years, and by competitive examination. The Professors from the University of London, and from the Scotch and Irish Universities, have been appointed to conduct the classes, which are attended at the present moment by fifty-six students.

THE first planetary discovery of the year again comes by cable from America. No. 135 was discovered by Prof. C. H. F. Peters, at the Observatory of Hamilton College, Clinton, N.Y., on the 18th inst. This is the twentieth planet which owes its detection to that astronomer.

DR. WINNECKE, at Strasbourg, discovered a new comet (the first of this year) in the constellation Vulpecula, on the night of last Saturday, the 21st inst.

AT the Annual Meeting of the Glasgow Geological Society, on Thursday, the 12th inst., the President, Sir William Thomson, read an address, which embraced a full consideration of the 'Influences of Geological Changes on the Earth's Rotation.' The conclusion arrived at may be briefly summed up as follows. In early geological ages, if we suppose the earth to have been plastic, the axis might have changed its position. But certain it is that the earth at present is so rigid that no such change is possible. Changes of climate have not been produced by changes of the axis of the earth. As it respects great geological changes, such as subsidences or elevations, Sir William Thomson showed that vast geological changes could not produce any perceptible change in the axis of rotation within the period of geological history.

We have received the *Bulletin* of the United States Geological and Geographical Survey of the Territories. This gives a list of all the surveyors employed, and of the works and maps published, or about to be published, within the next two years. It also contains a 'Report on the Stratigraphy and Pliocene Vertebrate Palaeontology of Northern Colorado,' by Prof. Edward D. Cope, of Philadelphia.

M. J. JAMIN communicated to the Académie des Sciences, at the Séance of February 2, a note upon Magnetism, in reply to M. Gauguin, which, in relation to the distribution of this force in bars of iron, has considerable interest.

M. LE VERRIER presented to the Académie statements of the positions and descriptions of new Nebulae of the Northern Hemisphere, discovered and observed at Marseilles by M. Stéphan. In concluding his communication, after noting the work done by M. Stéphan, M. Le Verrier says, "L'ensemble de ces travaux a placé, aux yeux des Astronomes français et étrangers, l'éminent Directeur de l'Observatoire de Marseille au premier rang dans la science."

THE *Revue Universelle des Mines, de la Métallurgie* of Prof. Ch. de Cuyper, tome xxiv., contains a very full report of the meeting of the Iron and Steel Institute at Liège, and a 'Note sur la Fabrication du Caoutchouc et ses Emplois Industriels,' by M. Eugène Pavoux, a paper read at a meeting of the Association of Engineers at Brussels, which contains much that is new and important in connexion with the applications of this useful substance.

FINE ARTS

ROYAL ACADEMY OF ARTS, Burlington House.—THE EXHIBITION OF WORKS OF the late SIR EDWIN LANDSEER, R.A., is NOW OPEN.—Admission (from Nine till Dark), One Shilling; Catalogue, Sixpence. Season Tickets, &c.

INSTITUTE OF PAINTERS IN WATER COLOURS, 10, CLOVE GATE, February 22, their WATER EXHIBITION.—Gallery, St. Paul Mall.

DEDDY GALLERY, Egyptian Hall, Piccadilly.—GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS.—THE TENTH ANNUAL EXHIBITION IS OPEN DAILY, from 10 A.M. to 6 P.M.—Admission, 1s.; Catalogue, 1d. GEORGE H. HALL, Hon. Sec.

'THE SHADOW OF DEATH,' Painted by Mr. HOLMAN HUNT.—NOW ON VIEW. From 10 till 6.—A spacious Platform has been erected, so that Visitors now have an unimpeded View of the Picture.—32a, Old Bond Street.—Admission, 1s.

DORR'S GREAT PICTURE OF 'CHRIST LEAVING the TOMB,' with 'Night of the Crucifixion,' 'Christian Martyrs,' 'Promises of Himself,' 'Nocturne,' 'Andromeda,' &c., at the DORR GALLERY, 22, New Bond Street. Ten to Six.—Admission, 1s.

NOW OPEN, in the GALLERIES of Messrs. THOMAS AGNEW & SONS, 5, Waterline Place, Pall Mall, the ANNUAL EXHIBITION of Selected WATER-COLOUR DRAWINGS, by Deceased and Living Artists, from 10 until 5 o'clock. Admission, including Catalogue, 1s.

Illustrations of Old Worcestershire Houses. Drawn and Etched on Copper by W. Niven. (Straugoways.)

MORE than thirty years have gone by since, knapsack on back and sketching-book in hand, we trudged through a large portion of Worcestershire and along both banks of the Severn. Mr. Niven has done something of the same sort, and here publishes his sketches, with

notes on the histories of the buildings he encountered in Worcestershire, which, notwithstanding pits and mines in abundance, is one of the most perfectly rural counties in England. We are rather sorry Mr. Niven did not extend his perambulations into Gloucestershire, because we believe the latter county to be still richer in remains of the sort, that is, not Gothic houses, although a few of these exist joined to fragments of later dates, nor buildings in the nondescript style which succeeded Gothic, and owed all its beauty, fitness, and adaptation to the climate, to memories of Gothic, and all its badness, clumsiness, ugliness, and inconveniences, to attempts to introduce an architecture which the associations of literature made sacred in the eyes of those who knew nothing of art, and who were so ignorant of architecture as to associate it with literature. The style, if such it can be called, which can best be illustrated by the traveller in the West Midland counties, is neither Gothic, nor bungled Italian or Italianesque, still less is it Classical; but it is really a descendant of Gothic adapted to later uses, with not a few true Gothic features,—a "style" moreover, which those who use their eyes and memories, and go out of the beaten tracks, know has never passed wholly out of use in the land, and is still not supplanted by a better. It is essentially Gothic; and we have seen buildings not fifty years old, the designs of which are evidently due to the same inspiration, and still exhibit some forms which are distinctly Perpendicular. All England is studded with houses, humble habitations they may be, which prove that the national style, or rather the national fashion of building, has never died out, although its external features may have been changed again and again, and although not a little false and foreign work may have sprung up by its side.

Mr. Niven has given views of many houses which, whatever were their proper merits, did not call for the exercise of his pencil in consequence of their value as specimens of a rare style. For instance, the Dutch house at South Littleton has numerous good points, although, as usual, the dormers are ungainly; yet, as thousands of buildings of equal value remain, and hundreds of them have greater merit, we do not see the need for Plate X. On the other hand, there is a good half-timbered house, not, however, a remarkable specimen of its order, in Elmley Loret Lodge,—what a delicious name!—dated "1635," but really, we think, older: the date may refer to repairs or, possibly, to a change of owners. The windows have been altered, and the place is now, according to the sketch before us, in a disastrously dilapidated condition. It seems to belong to Mr. Orme Foster, of Apley Park, Bridgnorth. Grafton Hall has a good and well-proportioned garden porch, with coupled columns on its frontispiece, and shows general elegance. This is a small relic of a much larger building, dated "1567." It is a good specimen of English "Renaissance" design, in far finer taste than usual. A much more interesting, though by no means so elegant, building is Harrington Hall, a grim, gaunt, now decaying house, or rather large grange, near Chaddesley Corbet. It has many fine points of composition in the exterior, and lacks only trees to be picturesque; nevertheless, it struck us as if it scowled at the passer-by. If a

house could look as if it had a broken heart, it is surely that which is called Harvington Hall. Yet it is worth studying, and could not be made more cheerful; but if architects want to see it, or pedestrians care to muse in its rickety, rat-haunted chambers, they must go there soon, for it is rapidly falling to decay,—nothing is “done to render it weather proof.” Our author says that it belongs to the “Throgmorton family.” Westwood House is illustrated in three plates, and is worthy of them, for it has many interesting features—a curious wooden canopy over a gateway, and a charming portico with Corinthian columns. One of the most excellent studies here is that which represents the old gallery at Stanford Court, with its rich panelled decorations, comprising ten bays or shallow compartments, divided by Corinthian pilasters, with carved entablatures and dados, and between each pair of pilasters, on the one side, a life-sized portrait of a lady, and, on the other side, a similar picture of a gentleman of the family of the present owner, Sir Francis Winnington.

As a sort of supplement to Mr. Habershon's ‘Ancient Half-Timbered Houses,’ with additional features not within the purpose of that capital publication, we commend Mr. Niven's unpretending volume to the student.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold, on Saturday last, the under-named pictures, the property of Mr. J. Graham: Signor Baldini, Hours of Idleness, 435*l.*—M. J. Breton, A Peasant in a Wood, 189*l.*—M. C. Chaplin, Innocence, 120*l.*—M. Collart, Gathering Wild Flowers, 126*l.*—M. J. Coomans, The Toilet, 74*l.*; The Reverie, 73*l.*—P. Delarcho, Portrait of Napoleon I., 430*l.*—M. De Nitis, A View in the South of France, 69*l.*—A. De Dreux, Napoleon III., 168*l.*—M. J. Dupré, Early Morning at Sea, 189*l.*; “Out on the Sea,” 189*l.*; A Sea-piece, with boats, 126*l.*—W. Etty, Venus, 53*l.*—Mr. T. Faed, The Fisherman's Daughter, 262*l.*—M. R. Frère, The Seamstress, 89*l.*—M. Gierymski, The Meet in the Olden Time, 320*l.*—Granet, The Monastery, 220*l.*—M. Heilbuth, Il Dolce far Niente, 241*l.*—M. A. Lecadre, The Boudoir, 70*l.*—M. E. V. Lecomte, An Egyptian Girl going to Market, 141*l.*—M. R. Levy, The Call, 78*l.*; The Farewell, 74*l.*—M. Madou, Reading the Gazette, 892*l.*—M. R. Madrazo, The Music Lesson, 65*l.*—M. F. Musin, A River Scene, with boats, 216*l.*—M. C. Ponion, Napoleon III., 115*l.*—M. E. Richter, “Is it broken?” 57*l.*—M. L. Rossi, The Toast, 178*l.*—M. R. Sorbi, A Street Scene in Pompeii, 138*l.*—M. A. Stevens, A Souvenir of the Opera, 173*l.*—Mr. Alma Tadema, In the Temple, 798*l.*—M. Toulemouche, A Sweet Temptation, 173*l.*; “Will Papa consent?” 173*l.*—C. Troyon, The Storm, 735*l.*; Returning from Market, 404*l.*—R. M'Innes, The Diversion of the Moccioletti, 110*l.*—Mr. A. Brennan, Via della Vita, 210*l.*—Mr. W. Fyfe, The Page, 105*l.*—Mr. W. F. Yeames, Arming the Young Knight, 103*l.*—T. Creswick, On the Thames at Battersea, 128*l.*—G. S. Newton, The Forsaken, 53*l.*—J. W. Whittaker, At Towyn, North Wales, 64*l.*—Mr. J. Sant, Contemplation, 99*l.*—Mr. P. R. Morris, The Last of the Armada, 141*l.*—D. Roberts, Edinburgh and Holyrood Palace from the Burns Monument, 141*l.*—C. Müller, The Bouquet, 79*l.*

On the 18th instant, the under-named pictures were, with others, sold at the Hôtel Drouot: Fragonard, Jupiter séduit la Nymphe Calisto, and Flore et Zéphire, 9,300 francs—J. Van Goyen, Canal de Hollande, 5,000 *l.*—Platzner, La Nativité, 4,680 *l.*; Descente de Croix, 4,900 *l.*

FINE-ART Gossip.

THE Council of the Royal Academy consists of the following gentlemen: Messrs. Armitage, Cooke, Cousins, Dobson, Faed, Herbert, Horsley, Lewis, Millais, Stocks, Street, and Ward. The hangers of the pictures in the approaching exhibition will be Messrs. Armitage, Herbert, Horsley, and Ward. Mr. C. Marshall will arrange the sculptures, Mr. Smirke will take charge of architectural works, and Mr. Cousins of the engravings.

EVERY one who has profited by the courtesy and good offices of Mr. Fahey, will regret to learn that, after holding office as Secretary to the Institute of Painters in Water Colours for nearly forty years, he has resigned the post which he has held with great benefit to the Society.

THE subject of Mr. E. M. Ward's largest picture intended for the next Academy Exhibition, is ‘Lady Rachel Russell interceding unsuccessfully with Charles the Second for a reprieve to be granted to her Husband, after his Condemnation to Death.’ Another subject is ‘Marie Antoinette reposing before her Execution,’ the last, as some of our readers will regret to learn, of the painter's series of illustrations of the life of that queen. A third work shows ‘William and Mary receiving the Lords and Commons,’ the original design for the wall-painting executed by Mr. Ward in the Houses of Parliament, an elaborately-executed water-colour drawing.

MRS. E. M. WARD has in hand a picture depicting an episode in the siege of Latham House. The Countess of Derby and her two little daughters are seated at dinner, and are undismayed by the explosion of a shell in the apartment.

THE appointment of Mr. F. W. Burton, the distinguished artist, to fill the post vacated at the National Gallery on the resignation of Mr. Boxall is likely to prove a satisfactory one. Mr. Burton's fine taste and many accomplishments will supply all that is wanted in this office; the misfortune is that we shall have fewer pictures than ever from his hands.

A CORRESPONDENT writes:—“In the notice of the pictures belonging to the Earl of Lonsdale, published in the *Athenæum* of the 21st February, in describing the circular painting of a female holding a book, by Gerard Dou, Dr. Waagen's opinion of its being a portrait of the artist's sister is referred to, and apparently assented to, as being correct. I venture to suggest that upon consideration it will be found to have a still closer connexion with the painter, and that it gives the features of his wife. The same face frequently occurs in his compositions. It may be seen in that of the young woman in the fine painting by him in the National Gallery from the Peel Collection; in that of the ‘Quack Doctor,’ engraved by Hess; and, still more similar in appearance, in that engraved by Wille, under the title of ‘La Menagère.’ And what confirms me in the view I take, is the fact that I have in my possession a small work of his, on panel 7½ inches high by 5½ wide, representing a mother seated, nursing her child, who is going to sleep with the nipple in his mouth, where the resemblance in the features with the Lonsdale picture is identical, as a comparison with Captain Baillie's engraving of the latter work enables me to declare.

“J. O'CONNELL.”

HERE is a curious note from *The Daily Journal*, as quoted in *The Grub-street Journal*, October 10, 1734, p. 2, cols. 3-4:—“This week the statue of King de Hemme, in lead, and the figures of 40 kings' heads, whom he had killed, were shipped off to Africa.” These works of art were probably converted, on their arrival, with all convenient dispatch into bullets.

MUSIC

ROYAL ALBERT HALL CHORAL SOCIETY.—Conductor, Mr. Barry; Messrs. J. & F. FAUL, 10, THE ARCADE, Market St., at Eight o'clock. Madame Otto-Alvares, Miss Antoinette Sterling, Mr. Hans Keven, and Mr. Lewis Thomas. Organist, Dr. Stainer. Tickets, 7s. 6d., 5s., 3s. (Admission, 1s.), at Novello's, 1, Berners Street, and St. Paul's; the usual Agents, and at the Royal Albert Hall.

CONCERTS.

THE mode of presenting new works by young and aspiring English composers at the Crystal Palace Concerts is not to be commended. We do not complain of the execution, for of the conscientious feeling which actuates Herr Manns there can be no doubt; but, really, to place an overture which avowedly treats an elevated subject, like the ‘Cid’ of Corneille, at the far end of a programme containing one of the lightest of Beethoven's overtures, that to ‘King Stephen,’ so essentially Auberish, and the music to Mendelssohn's ‘Midsummer Night's Dream,’ so brilliant, sparkling, melodious, and fanciful, was giving Mr. Alfred Holmes the poorest chance in the world. No surprise can be felt that a miscellaneous audience, the majority of which had no notion of the mingled sentiments of high honour, of intense love, of chivalry, and of romanticism to be found in the French play, which the musician sought to set in his score, was not in a mood to judge fairly and to appreciate rightly the intentions of Mr. A. Holmes, especially as he endeavoured to realize more of Corneille's ideas than could be really compassed within the limits of an orchestral prelude. And yet the general tone pervading the composition was dignified; it was outside the precincts of commonplace; there was poetry in the conception, if tediousness in the development, and points of such a nature as to make us agree with the opinion of Herr Manns, who wrote the analysis, that it will not be the last work of Mr. Holmes's which will be submitted to the notice of his countrymen, and that the high opinion Berlioz had of his artistic attainments was not ill founded. We may repeat that choral pieces do not go smoothly at these instrumental concerts, and praise the happy orchestration of Herr Manns in Schubert's setting of the Twenty-third Psalm, but beyond this, the scheme of the 21st calls for no special remark. The solo singers were Mesdames Otto-Alvares and Patey.

The second performance of the incidental music to ‘Jeanne d'Arc,’ at M. Gounod's concert on the 21st inst., in St. James's Hall, fully confirmed the highly favourable impression formed of it. But the composer was quite right to restore the ‘Funeral March of the Marionettes,’ which he introduced so happily in the ballet music at the Gaité in Paris. This piece was rapturously re-demanded; it is a gem of the scherzo repertoire, which alone would make M. Gounod's fame as an orchestral writer of fancy and imagination. The additions he has made to the “88. angeli custodes” found equal favour with the connoisseurs; the Communion March at the close was encored, and the lovely Sanctus would also have been repeated if the conductor had consented to give the time.

It is to be hoped that Mr. Leslie will adhere rigidly to the speciality which has rendered his concerts famous, namely, the retention of pieces for his well-trained choir, as the leading feature of his schemes, the first of which was quite to the purpose. He gave four of Mendelssohn's part-songs as novelties. Can he do better than this? In the second part he afforded British composers their chance of hearing in compositions by Pearsall, J. F. Barnett, J. C. Ward, and by himself, besides one by Blumenthal. To Miss Edith Wynne and Mr. Lloyd the vocal displays were assigned, and to Miss J. Lawrence some pianoforte pieces.

Mr. W. Coenen is a pianist from Holland, who seeks in his Chamber Concerts to strike out a new line in his schemes. Thus, at his opening one on the 20th inst., he had Herr Rheinberger's piano and string Quartet in *c* flat, Op. 38; Herr Brahms's string Quartet in *c* minor, Op. 51; Rubinstein's Fantasia in *F* minor, Op. 73; a Suite in *D*, Op. 10, for piano, violin and violoncello, by Miss Agnes Zimmermann; a Suite in *D* minor, Op. 16, for piano and violoncello, and a string Octetto, by Herr J. Svendsen. Mr. Coenen is an able artist, and he had clever conditors in Herr Schlosser, piano, and Messrs. Weiner, Amor, Fayres and Jung, violins; Zerbin and Stehling, violas, and Pettit and Daubert, violoncellos. The

solo singers were the Misses Ferrari, Sterling and Dones, who sang pieces by Bach, Liszt, Rubinstein, Schumann, Sullivan, and Coenen.

As Madame Schumann will not visit London this season, the Director had to find a substitute at the Monday Popular Concerts on the 23rd inst., when the lady was to have appeared. In Mr. Franklin Taylor a safe and conscientious player was found, and as Herr Joachim had Tartini's 'Trillo del Diavolo' to execute, there was no lack of interest in the 24th concert. Mr. H. Guy was the vocalist. Mr. Edward Dannreuther will be the pianist next Monday, and Mr. Bentham, the tenor, will make his first appearance since his return from his tour in Italy.

Musical Gossip.

HAYDN'S 'Creation' seems still to be an attractive oratorio, for it has been given twice this week—first, at the Royal Albert Hall, with Mr. W. Carter's choir; and next, at Exeter Hall, by the Sacred Harmonic Society, conducted by Sir Michael Costa.

MR. MAPLESON'S Prospectus for the season at Drury Lane Theatre of Her Majesty's Opera, which will be commenced, as the *Athenæum* has already announced, on Tuesday, the 17th of next month, will be issued this day (the 28th). The Covent Garden Royal Italian Opera will begin on the 31st of March.

THE sixty-second season of the Philharmonic Society will be commenced on the 25th of March, with Mr. Cousins as conductor.

MENDELSSOHN'S 'St. Paul' is announced to be the next oratorio to be performed by the Royal Albert Hall Choral Society on the 5th of March, under Mr. Barnby's direction.

THE London Ballad Concerts were resumed last Wednesday, under Mr. J. Boosey's direction, with Messrs. Hatton and Meyer Lütz as conductors.

THE next concert of M. Gounod's Society will be on the 7th of March.

A NEW pianist, Miss E. Barnett, sister of Mr. J. F. Barnett, the composer, and niece of Mr. John Barnett, the composer of the 'Mountain Sylph,' will make her *début* at the Crystal Palace Concerts this afternoon. A new MS. Symphony by Mr. E. Prout is also in the programme.

THOSE standard but hackneyed works, Spohr's symphony, 'The Consecration of Sound,' and the two overtures, 'Der Freischütz' and 'Fidelio,' were in the scheme of the third concert of the British Orchestral Society, on the 28th inst. Mr. Franklin Taylor selected Beethoven's Pianoforte Concerto in c for his solo display. There was one novelty, an overture, 'Ines de Castro,' by Mr. Alfred Holmes, of which our notice must be deferred. Miss Rose Hersee was the vocalist announced.

MR. MANVERS, the tenor, died on the 22nd inst. He was a leading artist at Covent Garden and Drury Lane Theatres when Bunn was manager, whose leading artists have nearly all passed away: Miss Romer, Miss Inverarity, Malibran, Schroeder Devrient, Harrison, Wilson, Travers, Löffler, Weiss, Giubilei, Templeton, &c. Mr. Manvers, whose real name was Charles Ward Marshall, was born and educated at Oxford, and sang first in Christ Church, where his brother was organist. He studied in Italy, and travelled as leading tenor for some time in America. He was engaged for some years at the Ancient Concerts, the Philharmonic Society, Sacred Harmonic Society, and other principal concerts, besides singing on the lyric stage, and at our leading provincial festivals. He left the profession owing to an attack of chronic asthma. Had he been a better actor than he was, he might have taken a more prominent position, for he was a good musician, and had a sympathetic if not powerful organ.

MR. KUHN'S Brighton Musical Festival ended last Monday, with a performance of the 'Messiah,' with the Misses E. Wynne and Enriques, Messrs. Lloyd and Lewis Thomas, as chief singers.

THE *Athenæum* has before stated that the profits of the late Birmingham Festival were the largest ever known; the precise sum handed over to the General Hospital, it is now announced, was 6,577l. 11s. 9d. Continental patrons of art will be astounded to learn that this large amount was obtained from eight concerts, in one week.

Two English adaptations of 'La Fille de Madame Angot' are now being played in Liverpool, one at the Theatre Royal, the other at the Prince of Wales's Theatre.

THE pianoforte recitals of Madame Arabella Goddard, according to the *Calcutta Englishman* of the 24th of January, are meeting with great success in India.

THE production of Cimarosa's 'Astuzie Femminili,' in Paris, has led to the discovery that the incidents of the entire first act were appropriated without acknowledgment by Signor F. Ricci, in his opera, 'Una Folia à Roma,' brought out at the *Athénée*. This act was, perhaps, in retaliation for that of Balfe, who took the libretto of the 'Siege of Rochelle' from Louis Ricci's 'Chiara de Rosemberg.' The Italian poet derived the story from the romance by Madame de Genlis, 'Le Siège de la Rochelle.' Frederic and Louis Ricci, the brothers, were highly successful composers in Italy some thirty or forty years since. Louis is dead.

MUCH to the credit of M. Offenbach, who shows that he has not forgotten his early classical musical education in Germany, Shakspeare's 'Midsummer Night's Dream,' translated in verse by M. Paul Meurice, will be produced at the *Gaité* Theatre in Paris, with the whole of Mendelssohn's incidental music. The fairy spectacle will be on the grandest scale, and the play will be brought out after the run of 'Orphée aux Enfers.' It is pleasant to learn that M. Meurice, in his version of 'Le Songe d'une Nuit d'Été,' will not follow the example of MM. Bostet et De Leaven, the two librettists who supplied M. Ambroise Thomas, in 1850, with his text. These writers made Falstaff 'Garde Général du Parc Royal de Richmond,' and Shakspeare the lover of Queen Elizabeth, who reciprocated his affection, but reminds him that it is 'd'une amie mais qui est en même temps une reine.' The poet courts his sovereign when he is 'à moitié gris,' and the queen, too, seemingly, when she tells him, in a tavern, that he was born in 'Strafford, dans le comté de Warwick.'

THE Budget Committee of the Legislative Assembly have reported in favour of voting the money required for the completion of the new Grand Opera-house in Paris, so that it may be opened early in 1876.

THE revival of Signor Verdi's 'Macbeth' has proved a great success at the Scala, in Milan, with Madame Prioci-Baraldi as Lady Macbeth, and Signor Pandolfini as Macbeth. The composer has re-touched the score, and made some additions to it—another air for Lady Macbeth in the second act, the recitatives of Macbeth in the scene of the ghosts of the kings, the ballet music, a chorus of fugitives in the fourth act, and in the *finale*. There was at one time a question of doing the Italian setting of 'Macbeth' at Covent Garden, with Grisi and Ronconi; but the late Mr. Frederick Beale, the Director in 1847 and 1848, was apprehensive that the 'Brindisi' or Drinking-Song of Lady Macbeth in the banquet scene with Banquo, 'Si colmi il calice di vino,' would shock admirers of Shakspeare. Macduff is allotted to a tenor, who has an air 'Ah! la paterna mano,' descriptive of his horror at leaving his children to be murdered.

DRAMA

THE WEEK.

PRINCIPALS.—'Mary Queen of Scots,' an Original Historical Play, in Five Acts. By W. G. Wills.

GAITEY.—'Too Clever by Half,' an Extravagant Comedy. By John Oxenford and Joseph Hatton.

Few lives are so fruitful in romantic incident as the life of Mary of Scots, and few

have proved equally attractive to the poet and the dramatist. From the moment when, according to Brantôme, "Estant aux mamelles tétant, les Anglois vinrent assaillir l'Ecosse, et fallut que sa mère l'allast cachant, pour craindre de cette furie, de terre en terre d'Ecosse," to that when the head so long worshipped rolled upon the scaffold, the career of Mary is one long scene of sadness and terror. Scarcely an episode in her life on which fiction has not seized, or with which art in some form has not concerned itself. Montchrestien, one of the earliest of French tragic writers, made Mary the heroine of a tragedy, entitled 'L'Ecosmoise,' which compares favourably with the writings of Jodelle and Garnier, and other contemporary authors, and which contains two lines, at least—put into the mouth of Mary—worthy of preservation:—

Comme si dès ce temps la fortune inhumaine
Eût voulu m'allaiter de tristesse et de peine.

Schiller, Alfieri, and Lebrun have tragedies on the subject of her life; and a dozen English authors, from the Duke of Wharton to Mr. Swinburne, have given dramatic exposition of her sorrows or her loves. Like Mr. Swinburne, Mr. Wills has chosen for dramatic treatment the love of Chastelard. No episode in the life of Mary is more striking or more poetical than this. What amount of encouragement led to the mad freak for the repetition of which Chastelard died will never be known. It is likely, however, that Mary, contrasting the grace and beauty of the young Frenchman with the gloom and austerity of her Scotch nobles, found his homage acceptable. It is at least certain she pardoned his first escapade, and took him again into her favour after he had shown of what madness he was capable. Of the family of Bayard, Pierre de Boscobel de Chastelard was, as he boasted, as brave as his ancestor. When imprisoned in the Tolbooth, he said, "Si je ne suis pas sans reproche, comme mon aieul, comme lui du moins je suis sans peur." He was a poet, also the pupil and friend of Ronsard; and could "woo in festival terms." Add to this, that he was brave, handsome, and high in estimation at the French court, and but three-and-twenty years of age when he died, and there is no reason to doubt that the Queen was proud of his worship, even though his extravagance at times might compromise or dismay her.

Chastelard is the true hero of Mr. Wills's play of 'Marie Stuart.' An effort is made to exalt John Knox to a rivalry of interest. So far as this succeeds it is detrimental to the plot. It is fortunate, accordingly, that the attempt breaks down. The work Mr. Wills has written may compare in point of poetry with anything that has come from his pen, and with most that has been written on the subject. Commencing with the life of Mary in France, it shows the poet addressing fervent verses to his royal mistress, and venturing, emboldened by her smiles, to make plain his meaning and incur her just rebuke. For this offence he is banished Mary's court and presence. When, however, the Queen receives the command of Catherine de Medici to depart forthwith for Scotland, she recalls the sentence passed upon the poet, and bids him prepare to accompany her on her journey to a country in which she will need the support and companionship of all who love her. The act ends with the farewell of Mary to France.

In this are many poetical lines, among which the following are, perhaps, the best:—

Bright towns, kind people, farewell ! oh, farewell !
Beloved France ! before I leave thy strand
I'll kiss thy shingle, and add my salt tears
To the white surf that lippeth thee all day
With endless kisses.
I'll sit upon the deck all noon—all night—
And strain mine eyes to see thy fading cliffs,—
With such a look as the poor orphan casts
On her dead mother's face
Before the coffin lid be closed on it ;
And the last murmur on my lips shall be,
Beautiful France, farewell !

In the second act Knox appears. He bars Mary's entrance into the city, bidding her remove from her breast the cross she wears. Though urged by Murray and others to consent to this demand, Mary refuses. In the end her dignity triumphs over all obstacles, and she passes in front of the reformer, who has not before met with such an antagonist. The third act shows the young Queen powerless among the grim nobles, whose tumults and demands appal her. Knox enters boldly her presence, rebuking her attendants, reprimanding herself, and insisting upon the demolition of the chapel she has used for the celebration of Catholic worship. His demands are refused, and in the next act he returns with an armed mob to commence the work of destruction, and to force the Queen to dismiss Chastelard, whose name is now currently coupled with hers in the mouths of men. Unable to resist the storm, Mary bows to it. At the instigation of Rizzio she coaxes Knox, who in her hands, and under this altered treatment, becomes pliable as wax. The dismissal of Chastelard is, however, the one point upon which Mary can obtain no concession. In flying at Mary's bidding from those who clamour for his blood, Chastelard finds his way into her bed-room, in which he hides himself, bringing thus about the famous scene which was the cause of his condemnation. The finest poetry in the play is found in the address of Chastelard to the sanctities around him:—

Baited, despised, broken-hearted, hopeless,
I fly to thy sweet nest to see thee once,
And kiss thine hand, even at the price of life.
The floor is wove with light where fell her steps,
Hither and thither. Her eye daily lit
Upon the figures in this tapestry ;
Methinks there is a harking happiness
In the rude faces. This sweet perfumed air
Clung amber-close about her loveliness,
But could not keep the matchless mould of it.
Her bed ! She told me once she dreamed of me,
That armed cap-a-pie in inlaid steel,
I was her champion knight in some sad cause
Which touch'd her life and honour. There,—where
lay
That sleeping face no Raphael could create—
That dream of me took shape ; here in the darkness
She saw the gleam of my bold paucity
The lightning of my succour.
Her crucifix ! she said she prayed for me.
Here wafted up the sweet Queen's prayer for me,
And her lips formed my name. Oh, priceless prayer,
Thou hast not come to me again in blessings,
For I am banished.

The purity of this scene is not less to be commended than its poetry. In the short dialogue between Mary and Chastelard which follows, the language remains equally elevated. Mary's cry when Chastelard approaches her has been heard, and Murray, with Knox and others, comes to the chamber. Quite vain is the attempt of Mary to secure a milder doom than death for her too venturesome lover. Murray denies and braves her, and proves deaf to the intercessions even of Knox, whom

the sight of the Queen's grief overcomes. Before Chastelard retires, under escort, to immediate execution, Mary, outraged and broken, turns to this one servant she has found faithful and loving, and, avowing her inability to save him, tells him she loves him. Chastelard replies in a single line,

I thought that Paradise came after death.

With the doomed man issue the retainers and waiting-women, leaving Mary alone with Knox, who contemplates her agony as she listens for the sound of her lover's execution. But half-relenting, in spite of his sympathy, Knox tells her there is no comfort for her while the cross remains in her room. "No comfort !" asks the despairing Queen. Knox answers, "What hast thou?"—"This," she replies, clutching the cross, at the foot of which she falls.

It may be seen from this that Mr. Wills has departed widely from history. His right to do this it would be futile to contest. He has produced a play with little absolute action, but with a chain of singularly delightful poetry running through it. The weakest portion is that which deals with Knox, whose character remains ineffective, and whose part in the action is unnecessary. It is difficult to resist a conviction that the author has raised into importance a character at first intended to be subordinate. The pageantry of the second act interferes with the action without bringing any adequate compensation. There are other crudities in the treatment, moreover, which go far to mar the beauty of the general workmanship. What, however, detracted most from the effect was the acting, which, except in one part, was painfully inadequate. Mr. Wills, as may be seen from the extracts we have given, is an innovator in versification. Though irregular in metre, to an extent altogether indefensible, his verses are rhythmical. An ear accustomed to blank verse is sorely offended when a line like

Spare him, my lord, or lead me forth to death,
is delivered by a principal actor,
Spare him, my lord, or let them lead me forth to death.

In justice to the author, we have quoted a few of the verses which, thanks to the interpretation, failed to produce any effect. Of the lines spoken by Mrs. Rousby scarcely a tithe reached the audience. Those which were heard were spoken without emphasis, and almost without expression. A few graceful movements, and a beautiful appearance, were all that Mrs. Rousby brought to a part that any actress might court. Not for one moment was she queenly or passionate. Mr. Rousby made Knox a very comic gentleman indeed, a hopelessly incorrect pronunciation of Scotch adding to the drollery. It would be better, indeed, to cut out the Scotch dialect altogether ; it is certainly not needed. Mr. Harcourt is quite unsuited to the part of Chastelard, which demands an actor of the Fechter stamp, as Knox demands one of the stamp of Mr. Phelps. Mr. Darley gave an acceptable portraiture of Rizzio, which stood out from the canvas with much boldness and effect. A complete reconsideration of the play on the part of the actors, with some change in the cast, is necessary, if a work of high quality is not, in spite of merits rare now on the stage, to be doomed. In the play-bill, the drama is called 'Mary Queen o' Scots ; or, the Catholic

Queen and the Protestant Reformer.' In the printed version the simpler and preferable title of 'Marie Stuart' is assigned it.

'Too Clever by Half' is the title bestowed by Messrs. Oxenford and Hatton upon an adaptation of 'Une Corneille qui abat des Noix,' which has been produced at the Gaiety. The English version follows closely the original, the only important change being the transference of the scene to a villa in Richmond. One act, comprising two scenes, serves for the entire action. Mr. Toole gives a comic presentation of the too discerning and too meddlesome friend, whose short visit throws a peaceful household into complete confusion. Mr. Maclean, Mr. Soutar, Mr. Lionel Brough, Miss Loseby, and Miss Farren, support the remaining characters. The piece thus presented may claim to be an amusing specimen of broad farce. French language, however, and French acting give a piece of this stamp a *cachet* it never obtains in England, and the performance has a coarseness quite unlike anything in the original.

Dramatic Gossip.

MISS MARRIOTT has re-appeared at Sadler's Wells, as Juliet, in 'Romeo and Juliet,' and Julia, in the 'Hunchback.'

'LE VOYAGE DE M. PERRICHON' has been produced at the Holborn Theatre, with M. Didier in the rôle of M. Perrichon. This amusing comedy of MM. Labiche and Martin was given at the St. James's in 1872, during the engagement of M. Ravel. M. Didier's performance of the *bourgeois* hero, a part first played by M. Geoffroy, was very spirited. The general cast was competent.

MISS BRADDON has a new drama, entitled 'The Missing Witness,' in rehearsal at the Alexandra Theatre, Liverpool. The principal characters will be sustained by the lessee, Mr. Saker, and by Miss O'Beirne, late of the Court Theatre. The new piece will be produced on Easter Monday.

'LE SACRILEGE' of MM. Barrière and Beauvallet has been revived at the Ambigu-Comique, the scene of its first production. It owes its title to the action of a young lover, who, for the purpose of seeing his mistress once more, breaks open the coffin in which she lies, and discovers she is still living, having been enclosed with indecent haste by relatives too anxious to enter into possession of her property.

M. OTTENBACH has dissolved the treaty by which he undertook, in conjunction with M. Hostein, to re-open the Théâtre de la Renaissance. He will withdraw his *répertoire*, and the theatre, under the sole management of M. Hostein, will open shortly with 'Les Babelots du Diable.'

M. ARMAND BARTHET has died in Paris, in his fifty-sixth year. He was known as the author of a few dramas, one of which, 'Le Moineau de Lesbie,' given by Rachel at the Théâtre Français, obtained a high reputation. He published also a collection of short tales, and a volume of poems, entitled 'La Fleur du Panier.'

The Théâtre Cluny has given a new four-act drama, by M. Georges Petit, entitled 'L'Aveu.' The story of this is original rather than pleasing. Madame Ramel has for lover the clerk of her husband, a young, ambitious, and tolerably unscrupulous man, who does not hesitate, in spite of his relations with the mother, to ask for the hand of the daughter. Anxiety for the welfare of her child prevails over every consideration, and Madame Ramel, finding no other means available, confesses to her husband the shameful truth that forbids such nuptials. Mlle. Périga obtained a distinct success as Madame Ramel.

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Notwithstanding these facts, there are few associations having for their object the investment of money in the purchase of houses and shops, and those existing are on a very limited scale. Building Societies, which are popularly supposed to buy and sell houses, do not act in a corporate capacity; they restrict their operations to advancing money to their members for this purpose, and each member acts for himself. That the general results are favourable, the position of all well managed Building Societies sufficiently proves, for they exhibit unmistakable signs of prosperity, and their Shares bear a high premium. As an instance, the last Annual Report (the Twenty-second) of the BIRKBECK BUILDING SOCIETY states, that Shares issued by it in 1853, on which (omitting fractions) 30s. have been paid, are now worth 72s.; those issued in 1855, amount paid 34s., are worth 62s.; while those in 1870, on which 11s. only have been paid, are worth 15s. at the present time.

These facts furnish sufficient evidence that House and Shop Property, when dealt with on a large scale, affords a safe and lucrative investment, but to insure the most favourable terms the transactions must be on a wide basis—dealing with houses of all classes—as the means by which a fair profit can be secured. On this principle the BIRKBECK PROPERTY INVESTMENT TRUST will proceed—a principle somewhat analogous to that of an Insurance Office, where profit is made by multiplying its risks, and extending the area of its transactions.

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SATURDAY, MARCH 7, 1874.

LITERATURE

Mary and Charles Lamb: Poems, Letters, and Remains. Now first collected, with Reminiscences and Notes. By W. Carew Hazlitt. (Chatto & Windus.)

"THE life of Lamb is a subject which many have attempted, and in which no one, as it seems to me, has been very happy. All that has been done hitherto in this direction has helped, more or less, to swell the stock of materials with which somebody hereafter will have to do his best." So says Mr. Hazlitt; and if his strictures upon the works of Talfourd, Barry Cornwall, and other biographers or compilers are justifiable, they apply at least quite as truly to his own slipshod production. This production, it is true, does not profess to be a "life," but only a gathering of fragments affording more or less novel illustrations of the life and character of Lamb and his sister. For these we are grateful; yet even a little more care in the preparation of the book would have greatly increased our gratitude. Mr. Hazlitt has never shown himself to be either a profound critic or a literary artist. Therefore we have no right to complain of his present failure in those capacities; but any one who undertakes to write about Lamb ought to possess at least some fitness for the work. Much of Mr. Hazlitt's writing is in singularly bad taste. He bitterly complains of the "moral falsification" and "the distortion of biographical facts" displayed by Talfourd and Barry Cornwall in not giving sufficient prominence to Lamb's fondness for beer, spirits, and tobacco; and alleges that the concealment was due to "a solicitude to exhibit the man in as elegant an aspect as might be, for fear the world should be scandalized at the notion of gentlemen of position associating on intimate terms with a person who quaffed porter out of a pewter pot, and interlarded his discourse with profane expressions"; but Mr. Hazlitt really adds next to nothing to what was already known on these points, and his affectation of superior honesty is little more than an impertinence. It is something like an impertinence, too, when Mr. Hazlitt, after declaring very properly that "it is a pity to see twaddling commonplaces put forward as specimens of the powers of a man who was really and truly a wit, notwithstanding all that his biographers have accomplished towards a suggestion of the contrary," proceeds to give a number of very "twaddling commonplaces" in evidence of Lamb's wit. Here are two favourable specimens:—

"Hazlitt took his son to Lamb's one day, and expected to be asked to dinner. Lamb said he was sorry, but he had nothing in the house but cold kid to offer them. 'Cold kid!' Hazlitt cried; and Lamb stuck to it that that was all. Hazlitt went away at last in a rage, leaving his son behind, and adjourned to the Reynells, where he dined off cold lamb. His son joined him while the meal was about, and observed that he thought Lamb's roast beef better than this. 'Roast beef!' he told me he had only cold kid.—'Oh, that was his fun!' But Hazlitt thought it was past a joke.

"I do not remember to have seen Lamb's pun about Hazlitt's *New English Grammar* quoted as such. It occurs in a letter to Manning. 'Hazlitt

has written a grammar for Godwin; Godwin sells it bound up with a treatise of his own on language; but the grey mare is the better horse.' The italics are the writer's."

Such inaccuracies concerning dates as Mr. Hazlitt indulges in, moreover, are wholly inexcusable. He grumbles at his predecessors' carelessness, but is himself more careless than anyone. He tells us, for example, that "in the spring of 1806, Miss Stoddart stayed with the Lambs for a short time; she returned to Salisbury on 22nd of April; and on the same day Miss Lamb wrote her a long news-letter." This news-letter is given, and its contents show that though part of it was written immediately after Miss Stoddart's leave-taking, other parts were of later date. To one of these parts he assigns the date of "April 20," two days earlier, instead of a day or two later, than the commencement; and another portion, which was evidently written some time after the others, is dated by him "April 21." In this instance the blundering may not be of much consequence, and it is so egregious that no one can be misled by it. It should convince the reader, however, that if Mr. Hazlitt is so inaccurate where any printer's devil could have helped to set him right—(he does, in the Introduction, "acknowledge the assistance afforded to him by his printers, who favoured him with many serviceable suggestions during the revision of the work")—he is not at all to be trusted on points concerning which we have not the means of checking him. He is bitter against Talfourd for tampering with Lamb's letters and suppressing passages that were not over refined, and boasts much of his own scrupulous care in preserving even the orthography and punctuation of the letters first printed by him. We hope he is as good as his word.

The volume is made up of several letters written by Mary Lamb, chiefly to Sarah Stoddart, who became Hazlitt's wife; of a number of Charles Lamb's letters to Southey, Joseph Cottle, Hone, Hazlitt, and others, most of which are here printed for the first time; of some of the brother's and sister's contributions to a collection of 'Poetry for Children,' which was, we believe, reprinted a year or two ago; of a few other fragments; and of 'New Illustrations of the Life and Character of Charles Lamb,' with which Mr. Hazlitt fills a hundred pages. As Mr. Hazlitt confesses to the lack of "symmetry and unity" in his work, and only claims that it shall be regarded as "emphatically a book of waifs and strays," we shall not complain much of its clumsy arrangement; and when all its defects are taken account of, it must still be admitted that it includes a great deal of fresh and interesting matter.

The most welcome portion of all is that containing Mary Lamb's correspondence. Mary Lamb would, probably, never have been heard of outside a very narrow circle of friends—perhaps, rather, we should say, would never have lived to ripe age, or would have passed her life in a mad-house—but for her brother's more than husband-like devotion to her, and the fact that his literary pursuits brought a new world within her reach. It is not, therefore, to be wondered at that the fame of his rare qualities should to some extent have thrown into the shade her kindred qualities of mind and heart. But it is very refreshing to

get some further information about her; and every new scrap of information heightens the respect and admiration with which we must regard this old-fashioned little woman, who took snuff and drank brandy when she could afford anything better than beer; who was eccentric always, and went out of her mind once or twice every year; whom every one coming in contact with loved for her grace, and took counsel of because of her wisdom. The letters here printed by Mr. Hazlitt are some of them very sad, but all of them are very welcome, by reason of their indications of her quaint and generous temper. There is something very characteristic in the way in which she gently scolds Miss Stoddart for her dealings with her lovers, and her other peccadilloes, yet regards her with perfect tolerance. "The terms you are upon with your lover," she says in the first letter before us, dated 1803, "does, as you say it will, appear wondrous strange to me; but, as I cannot enter into your feelings and views of things, *your ways not being my ways*, why should I tell you what I would do in your situation? So, child, take thy own ways, and God prosper thee in them!"

"I almost wish you to remain single till your mother dies," she writes in 1806, "and then come and live with us; and we would either get you a husband, or teach you how to live comfortably without. I think I should like to have you always to the end of our lives living with us; and I do not know any reason why that should not be, except for the great fancy you seem to have for marrying, which, after all, is but a hazardous kind of an affair: but, however, do as you like; every man knows best what pleases himself best. I have known many single men I should have liked in my life (*if it had suited them*) for a husband: but very few husbands have I ever wished was mine, which is rather against the state in general; but one never is disposed to envy wives their good husbands. So much for marrying—but, however, get married if you can."

Three or four lovers having been disposed of, Miss Stoddart seems in 1807 really likely to be married; and, of course, Miss Lamb is consulted about it.—

"We will talk over these things when you come to town," she writes, "and as to settlements, which are matters of which I, never having had a penny in my own disposal, never in my life thought of; and, if I had been blessed with a good fortune, and that marvellous blessing to boot, a husband, I verily believe I should have crammed it all uncountried into his pocket. But thou hast a cooler head of thy own, and I dare say will do exactly what is expedient and proper."

The husband then thought of is dismissed, like the others; and at last Miss Stoddart makes choice of William Hazlitt. "I shall have no present to give you on your marriage," writes Miss Lamb, in March, 1808, six weeks before the wedding; "nor do I expect I shall be rich enough to give anything to baby at the first christening; but at the second or third child's, I hope to have a coral or so to spare out of my own earnings. Do not ask me to be godmother, for I have an objection to that—but there is, I believe, no serious duties attached to a bride's maid; therefore I come with a willing mind." The wedding comes off, and in 1809 Mary Lamb and her brother spend a "dear, quiet, lazy, delicious month" with the Hazlitts, at Winterslow, contributing five pounds towards the expenses. "You are not to say this to Hazlitt," Miss Lamb says to her friend, when making the proposition,

"lest his delicacy should be alarmed." The visit over, Miss Lamb writes to say how much they have enjoyed it:—

"We have got some salt butter," she says, "to make our toast seem like yours, and we have tried to eat meat suppers, but that would not do, for we left our appetites behind us; and the dry loaf, which offended you, now comes in at night unaccompanied; but, sorry am I to add, it is soon followed by the pipe and the gin bottle. We smoked the very first night of our arrival."

Those extracts are fair samples of the way in which Mary Lamb wrote to her friend; but we must cull a few extracts that are of more than ordinary interest, those revealing most clearly, or often most pathetically, the home life of the brother and sister, and the temper in which it was enjoyed or endured. "Charles has lost the newspaper," says Mary, early in 1804, with reference to his contributions to the *Morning Post*; "but what we dreaded as an evil has proved a great blessing, for we have both strangely recovered our health and spirits since this has happened; and I hope, when I write next, I shall be able to tell you Charles has begun something which will produce a little money; for it is not well to be *very poor*, which we certainly are at this present writing." In 1806, a misunderstanding grows out of Miss Stoddart's mother being in the habit of sending her letters to her children, then at Malta, to be posted by Lamb. Lamb very reasonably says that he cannot afford to pay the postage; and at this the Stoddarts take offence. Mary Lamb, having to explain matters, does it in her own frank, playful, and over-coming way:—

"The fact was," she writes, "just at that time we were very poor, having lost the *Morning Post*, and we were beginning to practise a strict economy. My brother, who never makes up his mind whether he will be a miser or a spendthrift, is at all times a strange mixture of both. The miserly part of Charles, at that time smarting under his recent loss, then happened to reign triumphant; and he would not write, or let me write, so often as he wished, because the postage cost two and fourpence. Then came two or three of your poor mother's letters nearly together; and the two and fourpences he wished, but grudged, to pay for his own, he was forced to pay for hers."

That explanation was surely enough to satisfy any one. But Mary Lamb thinks it right to say why she did not prevent her brother from doing what she feared at the time might cause unpleasantness:—

"By entreaties and prayers, I might have prevailed on my brother to say nothing about it. But I make a point of conscience never to interfere or cross my brother in the humour he happens to be in. It always appears to me to be a vexatious kind of tyranny that women have no business to exercise over men, which, merely because they having a better judgment, they have the power to do. Let men alone, and at last we find they come round to the right way, which we, by a kind of intuition, perceive at once. But better, far better, that we should let them often do wrong, than that they should have the torment of a monitor always at their elbows."

Lamb had need of a good sister, and he could not have had a better sister than Mary; but even they could not always make one another happy: sometimes it was just the opposite. "It has been sad and heavy times with us lately," we read in a letter of Mary's, dated September, 1805:—

"When I am pretty well, his low spirits throw me back again, and when he begins to get a little

cheerful then I do the same kind office for him heartily wish for the arrival of Coleridge; a few evenings as we have sometimes passed with him would wind us up and set us agoing again. Do not say anything, when you write, of our low spirits—it will vex Charles. You would laugh, or you would cry, perhaps both, to see us sit together, looking at each other with long and rueful faces, and saying 'How do you do?' and 'How do you do?' and then we fall a crying, and say we will be better on the morrow. He says we are like toothache and his friend gumboil—which, though a kind of ease, is but an uneasy kind of ease, a comfort of rather an uncomfortable sort."

Charles, like other men richer in mind than in purse, finds relief in hard work, whether done to make money or from mere love of the work. In April, 1806, he is busy with his farce, 'Mr. H.,' and the poor thing raises hopes never to be fulfilled. "Charles has taken a week's holidays from his lodging, to rest himself after his labour," writes his sister, "and we have talked of nothing but the farce night and day."

"Charles is very busy at the office," we read a few weeks later; "he will be kept there to-day till seven or eight o'clock: and he came home very smoky and drinky last night; so that I am afraid a hard day's work will not agree very well with him. I wish you was with me; I have been eating a mutton chop all alone, and I have been just looking in the pint porter pot, which I find quite empty, and yet I am still very dry. If you was with me, we would have a glass of brandy and water; but it is quite impossible to drink brandy and water by one's self; therefore, I must wait with patience till the kettle boils. I hate to drink tea alone, it is worse than dining alone."

How plainly the poor old maid's loneliness is shown in such simple sentences as those! But she fights bravely against the melancholy that oppresses her always, and makes her mad every now and then.

"You shall hear a good account of me," she says in her next letter, "and the progress I make in altering my fretful temper to a calm and quiet one. It is but being once thoroughly convinced one is wrong to make one resolve to do so no more; and I know my dismal faces have been almost as great a drawback upon Charles's comfort as his feverish, teasing ways have been upon mine. Our love for each other has been the torment of our lives hitherto."

The poor creature gets some comfort occasionally. In 1806 she is busy with the 'Tales from Shakespeare.' "I go on very well," she writes, "and have no doubt but I shall always be able to hit upon some such kind of job to keep going on. I think I shall get fifty pounds a year at the lowest calculation." Even the Tales are hard work, however, and Mary has to hand over the most difficult of them to her brother.

"You would like to see us," we read in the same letter, "as we often sit writing on one table (but not on one cushion sitting), like Hermia and Helena in the 'Midsummer Night's Dream,' or rather like an old literary Darby and Joan; I taking snuff, and he groaning all the while, and saying he can make nothing of it, which he always says, till he has finished, and then he finds he has made something of it."

—So the gossip is continued from letter to letter, and Mary Lamb gives us a wonderfully vivid impression of her and her brother's "what we do" existence, as she calls it.

The most painful phase of her life is hardly touched upon in her own letters, but Lamb's allusions to it are unspeakably pathetic. "My sister is taken ill," he says in one letter, "and

I am afraid will not be able to see any of her friends for a long time." "It cuts sad great slices out of the time," he says in another letter—written in 1815, when his sister's illnesses lasted eight or nine weeks, with "scarce a six months' interval."—"the little time we shall have to live together." The trial grows as years advance. "Mary is ill again," he writes to Wordsworth, in 1833. "Her illnesses increase yearly. The last was three months, followed by two of depression most dreadful. I look back upon her earlier attacks with longing." "It is no new thing for me to be left to my sister," he writes in the last year of his life.

"When she is not violent, her rambling chat is better to me than the sense and sanity of this world. Her heart is obscured, not buried. It breaks out occasionally; and one can discern a strong mind struggling with the billows that have gone over it."

Brave, tender Lamb! How many other men, called on to bear as much misery as fell to his lot, could say as patiently as he did what he was able to say with a touch of humour peculiar to himself, "The wind is tempered to the shorn Lambs!"

We have given more space than we intended to those portions of Mr. Hazlitt's volume which concern Mary Lamb. The volume contains much that is valuable about her brother, although, as we already know so much more about him, its relative importance is perhaps not so great. It could hardly be expected to throw much fresh light on the principal events of his life; but it does a little in that way, and it furnishes many indications of his temperament, that temperament which Coleridge exactly described when he said, "Nothing ever left a stain on that gentle creature's mind, which looked upon the degraded men and things around him like moonshine on a dunghill, which shines and takes no pollution." We do not attach as much importance as Mr. Hazlitt does to his further revelations concerning Lamb's haunting of taverns; but we must thank him for bringing to light some very acceptable letters. In some of these Lamb directly exhibits his own state of mind, as when in 1833, writing to Mrs. Hazlitt about his sister's illness, he says, "I have got out of hell, despair of heaven, and must sit down contented in a half-way purgatory." Sometimes he unintentionally sets forth the unlimited kindness of his nature, as when he writes consolatory letters with substantial enclosures to Hone in his time of trouble, and writes to others asking them to imitate his own friendly action. And now and then we have new illustrations of his opinion on contemporary affairs. In this connexion the following extract from a letter written in 1830, when the English people were beginning to show very emphatically their desire for Parliamentary reform, and the social reforms attendant upon it, is particularly worth quoting. Of course, no reader will misunderstand the scorn that is expressed in it:—

"It was never good times in England since the poor began to speculate upon their condition. Formerly they joggled on with as little reflection as horses: the whistling ploughman went cheek by jowl with his brother that neighed. Now, the biped carries a box of phosphorus in his leather-breeches; and, in the dead of night, the half-illuminated beast steals his magic potion into a cleft in a barn, and half a county is grinning with

new fire. Farmer Graystock said something to the touchy rustic that he did not relish, and he writes his distaste in flames. What a power to intoxicate his crude brains, just muddlingly awake, to perceive that something is wrong in the social system! What a hellish faculty above gunpowder!

"Now the rich and poor are fairly pitted, we shall see who can hang or burn fastest. It is not always revenge that stimulates these kindlings. There is a love of exerting mischief. Think of a disrespected clod that was trod into earth, that was nothing, on a sudden, by damned arts refined into an exterminating angel, devouring the fruits of the earth and their growers in a mass of fire! What a new existence! What a temptation above Lucifer's! Would clod be anything but a clod if he could resist it? Why, here [at Enfield] was a spectacle last night for a whole country!—a bonfire visible to London, alarming her guilty towers, and shaking the Monument with an ague fit—all done by a little vial of phosphor in a clown's fob! How he must grin, and shake his empty noddle in clouds, the Vulcanian epicure! Can we ring the bells backward? Can we unlearn the arts that pretend to civilize, and then burn the world! There is a march of science; but who shall beat the drums for its retreat? Who shall persuade the boor that phosphor will not ignite?"

Mr. Hazlitt's volume has for frontispiece a copy of Robert Hancock's chalk portrait of Lamb, and it contains a fac-simile of the first page of Elia's essay on 'Roast Pig.' The other illustrations are of no value. One, a reproduction of Gilray's caricature, representing Coleridge and Southey with asses' heads, Lamb as a frog, and Charles Lloyd as a toad, which would have been worth reviving, is stated in the book to "accompany these observations," but we do not find it.

Two Years in Peru, with Exploration of its Antiquities. By Thomas J. Hutchinson. With Map by Daniel Barrera, and numerous Illustrations. 2 vols. (Low & Co.)

MR. HUTCHINSON has done good service in many parts of the world. He was senior surgeon in the Pleiad in the Niger Expedition of 1854, and, after being Consul and acting Governor at Fernando Po, he was transferred to Rosario in 1861. Next year he explored the Salado Valley for wild cotton, and in 1865 he received a gold medal for his services at Rosario during the visitation of cholera in that year. He was transferred to Callao in October 1870, and in March 1871 he was making his twentieth voyage from England to West Africa or South America. On the 8th of April he had rounded Cape Horn and had reached Valparaiso, a word which we take to be compounded of *Val* for *Valle*, "a vale," and *Paraíso*, "Paradise," and not, as our author would make it, from *Va*, "go," *al*, "to," *Paraíso*, "Paradise." On the 19th of April Mr. Hutchinson reached Arica, the first port of Peru at which he touched, and here he found frightful tokens of the desolation wrought by the earthquake of 1868. The contrast of what it was before and what it became after that calamity is well exhibited in two plates in this book. Though an old and twice-told story, the history of this earthquake can never grow stale or uninteresting. Consul Nugent's account of his escape from his falling house, when the walls seemed to be blown up after him,—"*spat*" after him is the term he uses,—and of his wandering with staggering steps through the mid-day gloom, while the sea ran backwards and then returned

in a wave fifty feet high, sweeping all before it, is too terrible ever to lose power over the imagination of the reader. The wonder only is that people consent to live where such things have happened, and may at any moment happen again. But the South Americans, like flies, are not to be driven away by any terrors; and at p. 211 of the second volume we find the author commenting on this strange callousness, where he speaks of the town of Lambayeque, in Northern Peru, being swept away by torrents in 1791, in 1828, and in 1870, and those who escaped on the last occasion being saved only by ascending a sand hill 300 feet high, and yet life goes on there now as carelessly as at the first.

From Arica, along the whole length of coast of 1,100 miles to Paita, in the far North, Mr. Hutchinson made repeated landings, and in some cases proceeded into the interior to see all that was curious. Thus, from Mollendo he went to Arequipa, a city overshadowed by three gigantic mountains, one of which, the Misti, is 20,300 feet above the level of the sea. From Arequipa the railway has, since Mr. Hutchinson's visit, been extended to Puno, a total distance of 547 miles. South of Arica lies Iquique, from which prodigious supplies of nitrate of soda and borate of lime are obtained. Mr. Markham calculated that at the present rate of consumption (he was speaking of 1862) the supply will last for 1,393 years; but "it will be seen," says Mr. Hutchinson, "how erroneous must have been deductions based on the present rate of consumption as it existed twelve years ago, when we contrast the 1,370,348 quintals of the whole year 1860 with 3,983,798 quintals for eleven months of 1872." After a short visit to Islay, Mr. Hutchinson, proceeding north, landed at Pisco, opposite the Chincha Islands. He gives plates of idols and water-pots found at the depth of from thirty-three to sixty-two feet, and infers that thousands of years must have passed since these things were covered up. But, as he himself says, these articles were hidden when their proprietors were about to be expelled from their fire-sides by an invader; and no argument, therefore, can be based on the depth at which they were discovered. Guano was first landed at Liverpool on the 23rd of July, 1836, to the amount of thirty bags, which were given away for experiments. In 1866, the enormous quantity of 351,674 tons was brought from the Chinchas, and in 1871 the supply from those islands was exhausted.

Leaving Pisco, our author next visited the province of Cañete, where Mr. Henry Swayne, of Lima, has valuable sugar estates, cultivated by Chinese. Here, at all events, they are well treated, as will appear from the following lines:—

"At the Quebrada I first saw Chinese labourers on the coast of Peru. Their treatment is exceptionally good, and on Mr. Swayne's different properties they number beyond fifteen hundred. They have their joss-houses, and their opium-smoking saloons, without both of which it would be as difficult to make them work as the proverbial impossibilities 'to wash the blackamoor white, or make the leopard change his spots.' There is a hospital for them, which is daily attended by the Doctor from Cañete town, and they seem to be as happy as the day is long."

Were this kind of treatment universal in Peru, and were the immigrations of these

people well managed, one might be well satisfied to see the *Serviciu vestes* extending over Peru. But Mr. Hutchinson has himself given, in his Consular reports, and in this book also, a sad picture of the mortality among these immigrants; and particulars are mentioned which stamp a most unfavourable character on their importation. It has lately been forbidden by the Chinese Government. As no security was given for the return of the labourer to his native country at the end of his service, his liberation rarely proved more than a delusion.

Of Callao and Lima, Mr. Hutchinson gives interesting descriptions, more particularly with regard to the vast *huacas*, or burial-grounds, and gigantic fortresses found in the vicinity of those places. One of those, the central *huaca* of Pando, contains a mass of 14,641,820 cubic feet of material. But the whole valley of Huatica, the space between the sea and a line drawn from Callao to Lima, and from Lima to Chorrillos, is full of such mounds. On a road which branches off by Ascona, a farm near Lima, there are four masses of ruins, the cubic contents of one being 14,536,989 feet of materials; but the big walls enclose a quadrilateral of 237,440 square yards, or 49 acres of ruins. Northward equally astonishing memorials of the past are found. It would take too much space even to refer to the localities in which they occur, and we must content ourselves with mentioning the general conclusion which Mr. Hutchinson draws from an examination of them. He says, at p. 265 of Volume II:—

"I believe the mounds, huacas, cemeteries, and fortresses already mentioned by me are of an age, hundreds if not thousands of years anterior to the period of the Incas, of whose connexion with the valley of the Rimac we have no reliable historical proof whatever. I am, moreover, disposed to the faith that, when proper investigations are made, it will be ascertained that the builders of those things, of which we have now only the relics, will be proved, by the treasures of art found entombed with their people, to have been very far removed from the barbarism which is attributed to them by all the Inca worshippers."

Of the old Spanish chroniclers, he observes, at p. 257, "it is useless to search for truth amongst them"; and "it would be better we had no account of the Incas at all than that such nonsense should be foisted on us as historical. Narrative loses all its value when bedaubed with anachronisms of this kind." In short, he thoroughly endorses the opinion as to these writers which has lately been expressed in our columns, and condemns the whole brood of yellow goslings, which writers of the "Inca groove" would have us take for real gold.

Miscellanies: Stories and Essays. By John Hollinghead. 3 vols. (Tinsley Brothers.)

WHEN Ben Jonson issued an edition of his "Works," his contemporaries smiled or sneered at the presumption of the man who thought that 'Volpone,' and 'Every Man in his Humour,' 'Sylvia Sylvarum,' and all the rest of his writings, in verse and prose, were worth bringing together in convenient shape for readers of his own day and later times. Custom has now so far changed that no one thinks it strange of Mr. Robert Buchanan to follow the example of Mr. Browning in republishing all his "Poetical Works," or blames Mr. Sala for doing

on his own behalf what the publishers have done for De Quincey. So much ephemeral literature is being furnished up for posterity that posterity is likely to reject it altogether; and minor authors who desire their reputations to live would, we imagine, do more wisely in judiciously selecting from their compositions those which are most likely to stand the test of criticism, than in gathering together every scrap and trifle that they have scribbled off. The fashion being what it is, however, we have no reason to complain of Mr. Hollingshead for falling in with it, and re-issuing, in three large volumes, a hundred and twenty-five short "stories and essays" and two long ones, on the plea that they "have met with the approval of editors like the late Charles Dickens, W. M. Thackeray, Dr. Norman Macleod, &c.," that "some of them have been dedicated, by permission, to the Right Hon. John Bright, M.P.," and that "the public have accepted them in a variety of magazine and book forms, and Messrs. Tinsley Brothers are willing to risk publishing another and uniform edition." The second reason is amusing, but the third is weighty, and Mr. Hollingshead's 'Miscellanies' are, to say the least, quite as well worth preserving as most of the kindred literature that is now-a-days so plentiful. They are a great deal better than most. Mr. Hollingshead went to school in *Household Words* and *All the Year Round*, and he was one of Dickens's best pupils. If he is less flashy than Mr. Sala, who takes precedence of all other Dickensese essayists, he is more accurate and more instructive. A "Special Correspondent" who passes a night at the top of the monument, and who makes a tour of the London sewers, is likely to endure as much discomfort, and to collect as much useful and curious material for a gossiping article, as one who explores a Paris ball-room or dogs the steps of an English Prince and a Russian Princess before and after their wedding-day. It is one of Mr. Hollingshead's merits that he has a happy knack of finding out-of-the-way yet homely topics for his pen; another that he can write about them in a lively style, and at the same time without exaggeration or invention. We confess that, when we took up these three great volumes, we were appalled at the prospect of having to wade through so much old magazine literature, and that, having achieved the task, we are astonished to find how easy, entertaining, and instructive it has been.

With Mr. Hollingshead, as with other writers of the same school, "stories" and "essays" are almost synonymous terms; or, at any rate, they merge into one another. Nearly all the "stories" are meant to convey some moral, and may properly be inartistic as scraps of fiction, if they serve their purpose in illustrating some folly or vice of society. Nearly all the "essays" are made up chiefly of anecdotes, real or invented, and teach their more or less serious lessons as playfully as possible. Such compositions take the place in drawing-rooms or railway-carriages of farces on the stage, and, inasmuch as they can be read more easily than farces can be seen, they are more tolerable or more commendable. Some two or three of Mr. Hollingshead's lighter sketches have indeed, we believe, been adapted to the stage, and others might be so treated.

A good specimen of Mr. Hollingshead's

"stories," and one especially appropriate just now, is 'The Humiliation of Fogmoor,' which sets forth the exploits of an eccentric patriot, Mr. Snarlington, in getting himself returned as a Parliamentary representative of the free and independent electors of a Hampshire borough at a cost of 9,000*l.*, and then, at a cost of 20,000*l.*, of securing a ticket-of-leave man for a colleague. The second feat he achieved in fulfilment of a pledge to bring the question of Parliamentary Reform before the House and before the country in a practical shape. The description of the way in which this was done is a capital skit on the election procedure that, we would fain hope, was more common when the tale was written than in the present year. Some others of Mr. Hollingshead's papers touch on politics, but most of them are on more strictly social and domestic topics. A fair specimen of his "essays" appears in the article on "Peacockism." This term is used for the extravagance of fine ladies as regards dress, which Mr. Hollingshead sets himself to ridicule. "Cleanliness," he says, "may be so stretched as to become a vice; dress may exhibit as much personal recklessness on the part of the wearer as rage; and there may be as much intemperance in indulging in certain bonnets and shawls as in beer-bibbing and gin-drinking." And this vice he reasonably lays to the account of the ladies. "There is no such creature in England as the human male peacock." The modern peacock is a female. "She lives, apparently, only for her plumage. Take that away from her, and life seems no longer to have any attraction. This plumage may be gaudy or not, according to her taste, but it must always be costly and luxurious, and made with little regard to her position in the world. In proportion as her means to pay for these feathers diminish, her desire to obtain them seems to increase. The same may also be said of her power to obtain them, for credit is seldom given more freely than when it is recklessly demanded." The ways of fashionable milliners and of the silly women on whose vanity they trade are boldly exposed by Mr. Hollingshead, and good ought to come from the reading of his article. Another article that may be read in connexion with it is on "Needlewomen," which reveals some facts concerning the slaves who work to enrich the fashionable milliners and to adorn the fine ladies. More facts might have been brought out, however, and some of Mr. Hollingshead's statements are thrown out of date by the alterations in the factory and workshop legislation that has occurred since the paper was written. That is an almost unavoidable fault of such ephemeral literature as this.

With the by-ways, and especially the unclean by-ways of commerce and finance, Mr. Hollingshead is familiar, and they furnish material for many of the sketches contained in these volumes. All sorts of other material, from Whitstable oysters to convicts, and from monster cheeses to menagerie wild beasts, are worked up by him in turn, and nearly all the articles furnish pleasant reading, if nothing more. What else need be said in their praise? A good deal might be said about the longest item in the collection, 124 pages, on "Underground London," treating of sewers, railway tunnels, and other excavations, but that these chapters were sufficiently reviewed and suffi-

ciently commended when they first appeared in a separate volume a few years ago.

The Treasury of Languages: a Rudimentary Dictionary of Universal Philology. (Hall & Co.)

THIS is a useful compilation, principally (as the Preface states) from Bagster's 'Bible in Every Land' and Dr. R. G. Latham's 'Elements of Comparative Philology.' Without, therefore, having much claim to scientific exactness, it presents a large number of facts on the whole with fair accuracy. Among the contributors who sign their names to a considerable proportion of the notices (whose value is thereby guaranteed) are Prof. F. Newman and G. Rawlinson, the Dean of Canterbury, and Mr. Skeat: much the larger proportion are unsigned, and are, therefore, to be attributed to the anonymous compiler. The book aims at describing all dialects, important or not, which are spoken in the world, arranged in alphabetical order; but other terms are admitted, rather it would seem on the chance that they may be useful to somebody, than on any very obvious principle. Thus we have "meatizo," "creole," &c.; "gasconade," "cant" (oddly derived from *canto*), "alang," &c.; the "Poenulus" of Plautus, and (as might be expected) "Grimm's Law": which is explained as regulating the changes of any cognate language, not merely the Teutonic subdivisions. We do not at all understand why we should find "Hanover" and "Göttingen" each described as a dialect of Platt-Deutsch. It is true that Göttingen is called "Low-Dutch," but we may assume that it is not intended by this to mark any difference in the speech of the two towns. Some articles are very good, e.g., "Greek," where an account is given of the different phases of the language, with the authorities for each. If this plan be consistently carried out in a second edition, and the account of the most important terms expanded so as to give a succinct history of them, a very valuable book of reference will be produced. Such a volume ought, before all things, to mention the out-of-the-way articles of special value contained in periodicals: this could be easily done by the help of such works as the 'Bibliotheca Philologica,' a catalogue of the utmost use to students of language. The articles on the Indian languages ought to be rewritten. We ought not to find "Divanagari" for *Devanagari* (repeated), which, again we are told mysteriously, is "quite distinct from old Sanskrit, a name for Bactrian or Zend," which is puzzling. The following is not a lucid derivation of Sanskrit: "sam, 'together,' krita, 'made perfect,' =samskrita, 'made euphonic.'" Then we are told that Bengali is derived from Sanskrit,—a statement as inaccurate as would be that which the writer just avoids, that the Romance languages are derived from classical Latin. The definitions of the philological terms bear the impress of Dr. Latham's school: roots are called, first of all, "ultimate forms of words," which we quite agree with; but when we are also told that they are "frequently transferreded from one family of speech to another," we have an uncomfortable feeling that the writer really means the lists of "root words" for man, woman, eye, ear, &c., which are no more roots than

any other words. If we may grumble once more, we wish that Mr. Skeat had told us more, e.g. of "Cumbrian" than that it is a "dialect of England." Surely there is no reason why the main affinities of all the English dialects should not have been concisely given! But there is quite enough good work in this book to make it what we hope it will become—the basis of a much better second edition.

ALBANY FONBLANQUE.

The Life and Labours of Albany Fonblanque.

Edited by his Nephew, Edward Barrington de Fonblanque. (Bentley & Son.)

ALBANY FONBLANQUE fully deserves the tribute to his ability, accomplishments, and worth which this portly and handsome volume forms. The greater part of it consists of extracts from his brilliant writings in the *Examiner* from 1837 to 1860. He went on writing for a few years after 1860, until Mr. McCullagh Torrens, M.P., became proprietor and editor of the *Examiner*. Fonblanque had himself published the cream of his writings from 1830, when he began his editorship, to 1837, in three well-known volumes, entitled 'England under Seven Administrations.' Fonblanque's nephew, Mr. E. B. de Fonblanque, who is the editor of this volume, has prefixed a memoir, of which the chief fault is that it is a good deal shorter than need be, and which is well and genially written, and without exaggeration of tone. It contains, however, some errors which we must point out. The chief of them refer to John Stuart Mill, and these may be, in the most material points, corrected by the light of his recently-published 'Autobiography.'

Fonblanque was appointed editor of the *Examiner* in September, 1830, by the Rev. Dr. Fellows, the proprietor. "About the same time that Fonblanque assumed the direction of the *Examiner*," says the editor of this volume, "John Stuart Mill became editor of the *London Review*, a journal professing to be the organ of the philosophical Radicals, and in 1831 he writes to Fonblanque." It was in 1835 that the *London Review*, not a journal, but a quarterly, was started with John Stuart Mill as editor. Sir William Molesworth was the proprietor of the *Review*, and found the funds. Mr. E. B. de Fonblanque, with strange confusion, refers to letters of Mill as showing that "he and his followers had already, as early as 1829, begun to secede from the more Radical section represented by Grote and Molesworth." This is indeed a congeries of mistakes. In 1829 Molesworth was a minor, unknown in politics. He was born in 1810; he was elected member for his county, West Cornwall, to the first reformed Parliament in 1832. There was no secession from Molesworth, who, however, tired of pecuniary loss, gave up the *London Review* in the beginning of 1837, and made it over to Mill. "He had done his part," says Mill in his 'Autobiography,' "honourably, and at no small pecuniary cost." Mill's feeling towards Molesworth is shown by a letter of his to Fonblanque of 1838, quoted in Mr. E. B. de Fonblanque's Memoir. It is surprising to find that there was at that time a separation from Grote's household, which, however, it may be suspected, was owing rather to personal than to political reasons.

Fonblanque had written to Mill, dissatisfied with the lethargic conduct at that time of Grote and his Radical friends in Parliament, and reproaching him for sympathy with the Grote conclave. Mill replies, speaking of Grote and his parliamentary friends as—

"Persons whom I have nothing to do with, and to whose opinions you are far more nearly allied than I am. . . . There may be such a conclave, but I know nothing of it, for I have never been within the door of Grote's house in Eccleston Street, and have been for the last few years completely estranged from that household. . . . Immediately after Lord J. Russell's declaration I tried to rouse them, and went to a meeting of most of the leading parliamentary Radicals at Molesworth's, from which I came away, they thinking me, I fancy, almost mad, and I thinking them craven. I do not except Grote, or Warburton, or Hume, all of whom were there. I except none but Molesworth and Leader, two raw boys; and I assure you, when I told them what I thought should be done by men of spirit and real practicalness of character, I had perfect ground for feeling well assured that they would not do it."

Again, Mill wrote to Fonblanque in the same year, 1838:—

"What is the meaning of your insisting upon identifying me with Grote and Roebuck and the rest? Do you in your conscience think that my opinions are at all like theirs? Have you forgotten what I am! how you once knew that my opinion of their philosophy is, and has for years been, more unfavourable by far than your own, and that my Radicalism is of a school the most remote from theirs at all points which exists? They knew this as long ago as 1829, since which time the variance has been growing wider and wider. . . . In the face of this it is rather hard to be accused of ascribing all wisdom and infallibility to a set from whose opinions I differ more than from the Tories."

It is difficult quite to understand, or to be sure of quite understanding, these extracts of letters of Mill, without having before us the correlative letters of Fonblanque, which are not given. But there was at this time clearly a feeling of alienation from Grote, probably to be attributed to a domestic question which may have separated him from "Grote's household."

In 1838, the parliamentary party of philosophical Radicals, with whom Mill was joined when he undertook the editorship of the *London Review*, had become disheartened and inactive; the numbers present in the House of Commons for action had dwindled to a very small total; and it is related in Mrs. Grote's Life of her husband, that one evening, at their house, Charles Buller and Sir William Molesworth remained late for a chat, in the course of which the amusing Buller said, "I see what we are coming to, Grote; and in no very long time from this you and I shall be left to 'tell'—Molesworth!" Grote got tired of politics and the House of Commons, and pined for his books. Shortly after Lord J. Russell's famous "finality" declaration at the meeting of a new Parliament, in March, 1837, Grote wrote a letter to John Austin, then at Malta, which is published in Mrs. Grote's book, and in which he expressed his dissatisfaction with the Whig Government, and "the degeneracy of the Liberal party, and their passive acquiescence in everything, good or bad, which emanates from the present Ministry." These were exactly Mill's sentiments. In the same letter, Grote grumbles at "sustaining Whig Conservatism against Tory Conservatives." Here Mr. E. B. de Fon-

blanque remarks that "men like Fonblanque and Mill must have been surprised at finding themselves accused of Conservative, or even Whig, proclivities." But there is nothing to show that Fonblanque and Mill were here referred to. They were entirely agreed with Grote in denouncing Lord John Russell's "finality." They agreed with him in lamenting the Tory colour of the Whig Government. We are treating history. An article, written by Mill in the beginning of 1839, in the *London and Westminster Review*, 'On the Reorganization of the Reform Party,' shows the strength at this period of his political Liberalism, and his desire to strengthen the party and widen its basis, and place it under the leadership of Lord Durham, a friend of Grote.

Mill's divergence from the "philosophy" of Grote and Roebuck and the rest spoken of in his above-quoted letter of 1838, and said to have begun as early as 1829, refers to that revolution in his general ways of thought fully detailed in the 'Autobiography,' when he threw off many of his old beliefs, and took up new gods, and fell into admiration of Wordsworth, and found himself separating from Roebuck, and taking Maurice and Sterling into his heart. ('Autobiography,' pp. 149-156.)

It is to be remarked that, when Mill describes in his 'Autobiography' the beginning of the *London Review*, he takes care to avoid giving to his parliamentary coadjutors, as from himself, the name of philosophical Radicals. "Those who thought themselves, and were called by their friends, the philosophic Radicals," is his description of them. "Instructed Radicals" is his own well-chosen phrase. He disclaims concurrence in their "philosophy."

"In the years between 1834 and 1840, the conduct of this *Review* occupied the greater part of my spare time. In the beginning, it did not, as a whole, by any means represent my opinions. I was under the necessity of conceding much to my inevitable associates. The *Review* was established to be the representative of the 'philosophic Radicals' [the marks of quotation are Mill's, to show that it was not his own phrase], with most of whom I was now at issue on many essential points, and among whom I could not even claim to be the most important individual" ('Autobiography,' p. 190.)

In practical politics, the difference between Mill and Grote was simply that Mill complained of Grote's want of zeal in action, and was more disposed, with Fonblanque, to make the best of the Whigs, give cordial support to their good measures, and endeavour to strengthen their Liberalism. This shows no difference in substance. In his 'Autobiography,' calmly reviewing the period, Mill confesses that he had expected too much from his parliamentary friends, Grote and others:—

"And now, on a calm retrospect, I can perceive that the men were less in fault than we supposed, and that we had expected too much from them. They were in unfavourable circumstances. Their lot was cast in the ten years of inevitable reaction, when the Reform excitement being over, and the few legislative improvements which the public really called for having been rapidly effected, power gravitated back in its natural direction to those who were for keeping things as they were; when the public mind desired rest, and was less disposed than at any other period since the peace to let itself be moved by attempts to work up the Reform feeling into fresh activity in favour of new things." ('Autobiography,' p. 195.)

It is probably more than a misprint when, in a letter of Mill to Fonblanque, asking him to contribute an article to the first number of the *London Review*, we find "Burley of Sheffield" in a list of contributors who have already promised. This is meant, of course, for Bailey of Sheffield, the distinguished metaphysical and political thinker, author of the 'Essays on the Formation of Opinions,' and of the 'Rationale of Representation.'

There was a plan in 1834, among Fonblanque's friends and admirers, which was successful, of aiding him in his management of the *Examiner*, by subscribing for ten years in advance. Edward Lytton Bulwer was one of the foremost to support the scheme, and wrote this charming letter:—

"My dear Friend,—Ten years of the *Examiner* ensured and safe is a delight few people can resist—even the bats and owls themselves, I should think! The highest compliment to your honesty is that it is uphill work to sell. If you would only pander to the mob, whether gentle or simple, you would be read by all the world. As it is, you must be contented for a short time longer with the fame more universally acknowledged than that of any political writer in England except Swift, and him you beat in wisdom, consistency, and principle. Affectionately yours, E. L. B."

Fonblanque must have been astonished by the receipt of a letter from Mr. B. Disraeli, expressing a desire to join. The future Prime Minister was not unaware of incongruity:—"I believe," he awkwardly wrote, "that I am the last person who ought to bear witness to the candour or the justice of your strictures; but I am very willing also to believe that my case is the exception that proves the rule of your impartiality." A delicate way of telling Fonblanque that he was neither candid nor just! Disraeli further conveyed a wish to subscribe for "my friend Mr. Clay, at present on a visit to us here."

This was Mr. James Clay, long Member for Hull, not, as Mr. E. B. de Fonblanque seems to think, Mr. William, afterwards Sir William, Clay, Member for the Tower Hamlets, and an instructed Liberal, who was for a short time Secretary of the Board of Control, in Lord Melbourne's Administration. But Mr. de Fonblanque makes an extraordinary mistake in speaking of Mr. Clay, whether James or William, as one who subsequently became a prominent member of Mr. Disraeli's Cabinet (p. 37).

We shall not attempt to make extracts from "the wit and wisdom" of Fonblanque, embodied in the *Examiner* selections, which take up about 470 pages of this valuable volume. The *Examiner* lives in the memory of its readers and Fonblanque's admirers; and want of space renders it impossible to give extracts sufficient for inculcating others with appreciation of his merits. This book is dedicated to the "Members of the English Liberal Press." It might have been more properly dedicated to the English press without limitation of politics. Fonblanque was an honour and an ornament to the English press generally. He had carefully educated himself for the press as a profession, and he pursued it proudly, not ostentatiously putting himself forward, but not concealing his connexion with it, and holding himself responsible for his writings. And he introduced into his political calling, which he pursued with conscientiousness, the wit and learning of an accomplished scholar and

the tone and principles of a gentleman. He was firm in the advocacy of opinions not lightly taken up, and he was no adulator of personages. As an accomplished and independent member of the press, he took his place in distinguished society, and honour done to him was done to the press.

We again express our regret at the shortness of the Memoir, though allowance and even credit are to be given to the nephew, who has decided on brevity. The specimens we have of Fonblanque's letters would make us desire more; and his correspondence was with very distinguished men. We may presume from what transpires that there would be more letters of Lord Melbourne, with whom he was on terms of personal friendship. There must surely be many more from Lord Lytton; we have extracted a charming one. Lord Dalling also, Henry Lytton Bulwer, was on terms of affectionate intimacy with him, and a delightful letter of his, which must be one of many, is published in the Memoir:—

"186, Piccadilly, Jan. 1866."

"My dear Fonblanque,—I received your letter, and feel deeply sensible of the kindness and friendship with which you express yourself. It will be a source of infinite pleasure to me to have acquired any claim, however small, to your friendship. Do not be worried by anything. I should recommend, as you want to be comfortable where you are, taking a small and nice house without loss of time. Can I be of any service to you in any way? Only let me know, and believe me ever your affectionate Friend, H. L. BULWER."

This is a letter eminently characteristic of the writer who, through life, had his troubles and anxieties, whose prudence was not equal to his brilliant ability, and who, acting doubtless on the advice he gave Fonblanque of "not being worried by anything," was always to appearance calm and light-hearted, as he was always sympathetic for friends, and matchless in conversation.

The Heart of Africa. Three Years' Travels and Adventures in the Unexplored Regions of Central Africa, from 1868 to 1871. By Dr. Georg Schweinfurth. Translated by Ellen Frewer. 2 vols. (Low & Co.)

(Second Notice.)

AFTER a compulsory stay at the Meshera of a month, Schweinfurth and his party marched ninety miles through the pastoral Dinka country, passing by the way an isolated community called the Al-Waj, who inhabit a forest district, and reached the chief seriba of Ghattas, which was henceforth the head-quarters of the expedition. From this point a series of excursions were made to the different seribas of Ghattas in the neighbourhood; and the Dyoor tribe, who were here met with, furnished fresh material for the observation and pencil of the accomplished German. These Dyoor inhabit a ferruginous region, and, consequently, are quite at home in all iron-work. Petherick has described their primitive method of smelting with the use of bellows, but Schweinfurth gives a slightly different account. He was informed that bellows were never used. The territory of the Bongo, between lat. 6° and 8° N., was next visited; and many interesting details of their life and habits are related. These people also are skilled in iron-work; and a drawing is given of a "tibbah," or elongated oval knife with handles

at either end, which our author says is peculiar to the Congo women; but similar knives of identical pattern were exhibited in London in 1862, by Mr. Petherick, as belonging to the Dyoor tribes. The Bongo, according to Schweinfurth, most nearly resemble the inhabitants of the countries about Lake Tsad. Leaving Sabby in November, Dr. Schweinfurth explored during the two following months the Mittoo country to the south-east, and here Petherick's route-track was nearly approached on the Bahr-el-Rohl. These Mittoo tribes are decidedly inferior to the Bongo in the scale of humanity, and, although living in a fertile country, are ill thriven. Their women have a revolting habit of distorting their features by inserting circular plates nearly as large as a crown piece in their upper lips, and quartz cones, such as belemnites, in the lower lips; a fashion also sometimes adopted by the men. Similar decorations have been observed among the inhabitants of Maganya, on the River Shire, far to the south of the Equator, by Livingstone; but in the latter case the ornament used is a ring. In January, 1870, the traveller returned to Sabby, and, after traversing eighty-seven miles in twelve days, arrived at a seriba belonging to Mohammed Abou Sammat, in the Niam-Niam country. In March Schweinfurth made further progress to the south, and here, in lat. 4° 20' N., in the wood at Dyagbo, the full glory of what he terms a gallery was unfolded to the delighted gaze of the ardent botanist.

"In a way that answers precisely to the description which Dr. Livingstone, in his last accounts, has given of the country to the west of Lake Tanganyika, and which is not adequately accounted for either by the geological aspect of the region, or by any presumed excess of rain, there is sometimes found a numerical aggregate of springs which is beyond precedent. These springs result in a perpetual waterflow, which, in the North, would all be swallowed up by the thirsty soil of low and open plains, but which here, in the Niam-Niam country, is all restrained within deep-out channels, that form, as it were, walls to confine the rippling streams. Trees with immense stems, and of a height surpassing all that we had elsewhere seen (not even excepting the palms of Egypt), here stood in masses which seemed unbounded, except where at intervals some less towering forms rose gradually higher and higher beneath their shade. In the innermost recesses of these woods one would come upon an avenue, like the colonnade of an Egyptian temple, veiled in the leafy shade of a triple roof above. Seen from without, they had all the appearance of impenetrable forests; but traversed within, they opened into aisles and corridors, which were musical with many a murmuring fount. Hardly anywhere was the height of these woods less than seventy feet, and, on an average, it was much nearer one hundred; yet viewed from without, they very often failed to present anything of that imposing sight which was always so captivating when taken from the brinks of the brooks within. In some places the sinking of the ground along which the gallery-tunnels ran would be so great that not half the wood revealed itself at all to the contiguous steppes, while in that wood (out of sight as it was) many a gallery might still exist."

A woodcut in the second volume, representing one of these gallery-forests, is disappointing. The water-shed of this portion of the Nile basin was now traversed for the first time by a European explorer; the frontier of the Monbutto was passed, and on the 19th of March the banks of the Welle River were attained.

"For me it was a thrilling moment that can

never fade from my memory. My sensations must have been like Mungo Park's on the 20th of July, 1796, when for the first time he planted his foot upon the shore of the mysterious Niger, and answered once for all the great geographical question of his day—as to whether its waters rolled to the east or to the west."

This noble river rolled its deep dark flood majestically to the west, and its independence of the Nile system was established to the discoverer's satisfaction; had it rolled eastward, it would have solved the problem of the fullness of the water in Lake Mwootan (the Albert Nyansa of Baker). The Welle has here a breadth of 800 feet; and it is a matter of interest that Barth had already indicated the existence of this river under the name of the Kubanda. It is still an open question, however, whether this Welle River may not, after all, flow into the Gazelle affluent of the Nile. Dr. Schweinfurth is inclined to believe that it either flows into the Shary, which empties its waters into Lake Tsad, or that it may be a tributary to the ample waters of the Benue River, which Barth found at Yola in 1851. From this point to Lake Tsad would be about 1,000 miles. The caravan was transported across the Welle in large solid, well-shaped canoes, and after a march of twelve miles, enlivened by beautiful scenery such as might be worthy of Paradise, an encampment was formed close by the imposing edifice which was King Munza's dwelling. The fantastic figure of this strange, weird-looking sovereign, wielding his quaint scimitar, his head surmounted with a chignon a foot and a half long, with a queer copper device in front, forms the frontispiece to the second volume. A graphic account is given of this tawny Caesar's barbarous court. The palatial hall in which he received his European visitor was at least a hundred feet in length, forty feet high, and fifty broad, the bold arch of its vaulted roof being supported on triple rows of pillars formed from perfectly straight tree-stems, the other parts of the building being entirely composed of palm-leaf stalks. His display of wealth in copper was truly regal, and astonished Schweinfurth. The account of how he entertained his visitor, danced before his wives, of the richness of his wardrobe and armoury, of his cannibal propensities, &c., will be read with interest. The Monbuttoo, whose cannibalism is most pronounced, appear to have attained to no contemptible degree of external culture. It was noticed that their complexion is of a lighter tint than that of almost all the known nations of Central Africa, and that they differ from the ordinary run of negroes in the greater length and curve of the nose. It was at the Court of Munza that Schweinfurth first came in contact with the so-called Pigmies, a small colony of which was located about half a league from the royal residence. According to the statements made by individuals of this colony, their nation is called Akka, and inhabits large districts to the south of Monbuttoo, between lat. 2° and 1° N. Two or three of this pigmy race were drawn and measured, their average height being about four feet ten inches. The German explorer also had a *rencontre* with several hundred Akka warriors, whom he mistook for a crowd of impudent boys. They were encamped one night in the neighbourhood, but they disappeared before he could inspect them closely.

One little dwarf, however, was carried off by the enterprising Doctor, and remained with him for several months. This pigmy died at Berber, on the return journey. It is curious, to say the least of it, that such a zealous anthropologist as Dr. Schweinfurth should not have visited the several families of the Akkas pigmies, who were compelled to dwell in the vicinity of the Monbuttoo king. These Akkas are remarkably similar to the Bushmen of South Africa in many respects. Dr. Schweinfurth gives a list of the dwarf races known in Africa, and regards them as the scattered remains of an aboriginal population now becoming extinct, an hypothesis borne out by their isolated and sporadic settlements. Our travellers appear to have made no attempt to penetrate further south in the direction of the enigmatical *Lualaba* of Livingstone, although only five degrees of latitude intervened. After a stay of three weeks among the Monbuttoo, the Doctor retraced his steps with great unwillingness towards the north. On the return journey, the Niam-Niam tribes gave some trouble. These Niam-Niams have evidently a strong affinity with the Fans of the West Coast, a thousand miles away; they use a peculiar iron missile with several limbs, pointed prongs, and sharp edges, called by the Arabs *trumbash*.

"With his lance in one hand, his woven shield and trumbash in the other—with his scimitar in his girdle and his loins encircled by a skin, to which are attached the tails of several animals—adorned on his breast and on his forehead by strings of teeth, the trophies of war or of the chase—his long hair floating freely over his neck and shoulders—his large eyes gleaming from beneath his heavy brow—his white and pointed teeth shining from between his parted lips—he advances with a firm and defiant bearing, so that the stranger as he gazes upon him may well behold in this true son of the African wilderness every attribute of the wildest savagery that may be conjured up by the boldest flight of fancy."

In December a great disaster befell Schweinfurth. The seriba of Ghattas, where he was, was consumed by a great conflagration, in which perished the accumulation of his labours, his journals, observations, natural history collections, his clothes, guns, instruments, tea, and quinine, &c., all his vocabularies and measurements, everything almost, in a single hour were gone, "the plunder of the flames." Could anything be more disheartening? The disgusted voyager retreated to Kurshook Ali's seriba, beyond the Djour, and employed the last six months which remained before the trading-boats would start on their return journey in exploring the country about the River Pongo, visited by Heuglin in 1863. On hearing of the disaster at Ghattas' seriba, Dyafer Pasha despatched a munificent supply of provisions to Dr. Schweinfurth, which, had they arrived in time, would have enabled him to defer his return to Europe; but he was already on his way back, and on the 21st of July was enabled to telegraph his arrival at Khartoom to his Consul at Alexandria.

In the latter portion of the work are many interesting details of the slave-trade, with practical suggestions for its suppression, which we recommend to the notice of Sir Samuel Baker and his successor, Col. Gordon, of Chinese renown, in whose operations our English interest in Central Africa chiefly

centres. We can only conclude by echoing Sir Bartle Frere's remark in his address at the opening of the present session of the Royal Geographical Society, to which these volumes of Dr. Schweinfurth give additional weight; viz., that Central Africa can no longer be regarded as a sealed country; and that every year will diminish the wide space which still continues a blank on our maps, and add to our knowledge, now so fragmentary, of the real limits and resources of the vast Nile basin.

NOVELS OF THE WEEK.

No Alternative. By Annie Thomas (Mrs. Pender Cudlip). 2 vols. (Chapman & Hall.)

Sweet, not Lasting. By Annie B. Lefurt. (Low & Co.)

Mrs. Greville. By Ursula. 3 vols. (Chapman & Hall.)

L'Argent des Autres. Par Émile Gaboriau. (Paris, Dentu; London, Dulau & Co.)

Le Mariage de Juliette. Par Hector Malot. (Paris, Michel Lévy, Frères.)

Une Belle-Mère. Same author and publisher.

'No ALTERNATIVE' strikes us as a bad name for a novel. It suggests that the reader is shut up in a dull country-house on a wet winter's day with Mrs. Cudlip's book and no other, and cannot help himself, but must read it whether he will or no. We thought that Mrs. Cudlip had reached the climax of vulgarity in her last book, when she made a mother address her children as "cubs," and bid them "surge up stairs"; but, in her present work, she calls all her characters with whom she is not satisfied "bad eggs." 'No Alternative' is a "bad egg." At the same time we must not be understood to imply that Mrs. Cudlip has no talent. It is because she is clever in her way, and able to do better work, that we feel bound to state that she is both vulgar and inartistic in her books.

'Sweet, not Lasting,' is the not inappropriate title of the slightest of novelettes. We are amused, harrowed, and dismissed in one volume with largely printed pages. The story deals for the most part with cheerful people in a picturesque part of Ireland, and though the plot is tragic, it is sufficiently commonplace not seriously to interfere with our enjoyment of the scenery and the people. Nellie is a simple maiden, heart-broken by the conduct of a dashing young doctor, who is also an unprincipled flirt. She dies of hard work as a Sister of Mercy, and the doctor, of course, turns up in time for final forgiveness. A certain Irish *abandon* is to be traced in the style. We have a quotation from Mr. Kingsley, misrendered and fathered on Wordsworth; the swallow's haunt is on the eaves, not under them, as in England; and finally, by a charming clerical error, "beautiful married men" are warned against falling in love with "women who are not their husbands."

'Mrs. Greville,' we are told, is the work of a "somewhat" Sister of Mercy, and in that point of view is curious. It is a most elaborate and detailed account of the moral ruin of a woman, and her rehabilitation by means of what, in the phraseology of a certain school, is called the "religious" life. Her inability to govern her passions, and her subsequent lapse into superstition, are obviously to be traced to the same cause. Given a weak, sensuous

temperament, an absence of anything like moral or religious training in youth, luxurious surroundings and frivolous society in womanhood, and the product is likely to be, according to opportunity and circumstance, a harlot or a nun. Poor Mrs. Greville is both. She is first introduced to us as the daughter of a great family, unacknowledged and separate from her paternal relations, living with her mother and a friend in a retired cottage in Wales. Her father was the younger son of the Earl of Pierrepont (the book abounds in titles, not specially well chosen,) and married beneath him; an outrage which leads to much ranting, "hissing," and oburgation between father and son in the first chapter. By the time, however, at which we are introduced to Eveline, poor Capt. Gaveston has been killed in action, leaving his wife and child penniless, and dependent on the charity of Col. Greville, his friend and companion in arms. When Greville, on his return to England, makes the acquaintance of his ward, she is a remarkably pretty girl of seventeen, with plenty of wit, just the object in short to attract irresistibly an unworn heart at forty-three. There is, unhappily, a certain angler in grey, much more charming to the eyes of seventeen, who has been successfully fishing in more ways than one during his sojourn on the idyllic Usk. However, he and the Colonel do not clash, and Eveline Gaveston, at her dying mother's request, becomes the wife of her veteran benefactor. We are agreeably surprised to find the short married life of Col. and Mrs. Greville a complete success. He is ardent, and she devoted; and when he dies, and endows her with his large fortune, we congratulate ourselves on the charming child having developed into a noble woman, chastened, but strengthened by the discipline of self-sacrifice she has learned in tending her gallant invalid. But the exigencies of the plot require that our hopes should be suddenly dashed. Eveline belies her character, turns into a very silly fine lady, and among all her admirers singles out for passionate adoration the sinister fisherman in grey, who has in the meantime sufficiently forgotten her to become a married man and the father of a family. This selfish *roué*, who has no quality but a questionable kind of beauty to recommend him, obliterates in Eveline's mind all recollection of the mother whom she passionately loved, the husband for whom she learnt to feel a proud affection, and the dictates of a high spirit and hitherto sensitive modesty. Here we think the author has sinned against all probability. If it were necessary to drag the poor girl through the dirt in order to exhibit the efficacy of "Catholic" charms, the Greville episode should have been omitted. A happy and faithful married life would have set her above the danger of the one and the need of the other. As it is, there is a "new departure" from the date of Eveline's widowhood, and we resign ourselves to a story not altogether unskillfully handled of sin and degradation, terminating in a deathbed with all the fashionable accessories. With the exception of Col. Greville, there is nothing which can distinctly be called a man in the book; the women are better, but rather colourless. The author is devoid of humour; and, though not without literary ability, has not justified her appearance as a novelist.

M. Gaboriau and M. Hector Malot are, neither of them, gentlemen who waste their days, and short as is the time that has passed since we reviewed 'La Corde au Cou' by the first, and 'Clothide Martory' by the second of these writers, we have already once more to notice a novel by the one, and two new volumes by the other.

M. Gaboriau's new book disappoints us much. The interest of 'L'Affaire Lerouge' no longer clings to M. Gaboriau's work, and 'L'Argent des Autres' is a very dull production. The case is far otherwise with M. Hector Malot. He is going forwards instead of back, and the new book, in two volumes under separate titles, which is now before us, is an advance upon even his excellent 'Clothide Martory.' The story is a sad one, and if the scene were laid in England it would not be true to life, as it turns on the blind devotion to the mother which often leads a Frenchman to prefer his mother to his wife, and which is almost unknown among ourselves, though it forms both a good and a bad feature of the French family. M. Malot will make himself a name.

Literary Remains of the late Emanuel Deutsch.
(Murray.)

THIS volume contains a reprint of many of the best papers of one of the most accomplished scholars of the present generation,—a man of many sides and at home in many languages, a foreigner by birth and education, but one who had acquired a mastery over the English language, both as a speaker and writer, such as we venture to think, could hardly be paralleled. The book is accompanied by a sketch of his life, in a few graceful pages of tantalizing brevity, which leave, we regret to add, on the mind of the reader a painful impression of overtasked energies, and of a want of appreciation where Mr. Deutsch had the best right to have expected it. From this memoir we gather that Mr. Deutsch was born, in 1829, of Jewish parentage, and that, in his childhood he was brought up by a learned uncle, and underwent, if the statements in this biography can be fully depended on, a discipline sufficient to have stamped out altogether the intellect of an ordinary boy. Thus we are told that, "winter and summer he had to rise at five o'clock, and to study without fire or food for one hour or two, until the time of daily prayer had arrived, in which another hour was passed. The rest of the day, until 8 p.m., was passed in close application to his books, one quarter of an hour being the only time allowed for recreation, and about the same for exercise and fresh air." In his thirteenth year we find him distinguishing himself above all the other boys in the "Gymnasium" of his native town, Neisse, and three years later, already entered at the University of Berlin.

How he was occupied during the next ten years we readily infer from the knowledge of the Indo-Germanic languages and the sound acquaintance with the leading Semitic dialects he displayed in after-life, but we have scarcely any hints on this subject from the pen of his biographer. In 1855, at the age of twenty-six, he came to England for the first time, and obtained what might have proved congenial employment, in the Library of the British

Museum; but we fancy that some of his former colleagues in that institution will learn with surprise that his appointment there was the result of a commission to Mr. Albert Cohen, of the firm of Asher & Co., in Berlin, from the British Museum, "to recommend an assistant for the Library Department." Assuredly that department ought to be grateful for the "assistant" they thus obtained, but every true friend of Mr. Deutsch must regret, that talents so remarkable as his were henceforth entombed in what he himself calls "that Pantheon called the British Museum."

From this period his biographer tells us, what, indeed, we know to be but the simple truth, that "for fifteen years with mighty ardour and magnificent industry he studied and wrote, wrote and studied," the outward result of these labours being the body of Essays republished in this interesting volume, 190 articles written for 'Chambers's Encyclopædia,' and almost unlimited aid given to innumerable students on all classes of linguistic research, given by him freely in a noble spirit of generosity, but, we fear, not unfrequently to persons who made no kindly use of the intellectual stores lavished upon them.

Devoted as Mr. Deutsch's life was, from the day he unhappily was engrossed by the Museum, to literature of all kinds, and, especially, to those Semitic studies to which, as a Jew, he was naturally the most inclined, there is little apparently known (far too little!) of his personal and private history; yet some glimpses we can discern even in this briefest of biographies. Thus we are told he was able to make one journey of no common interest to Jerusalem, the coasts of Phœnicia and Cyprus,—(his able report on this journey is, we believe, still lying among the archives of the Great Russell Street "Megatheon," and likely to remain there unheeded),—and we know that in Cyprus he described and copied the Phœnician Inscriptions in Mr. Lang's collection (now in the British Museum), and some others in that of M. de Cesnola, by a strange blunder (as we deem it), now the property of the Americans. We know, too, that had more time and money been at his disposal, he had much at heart to visit Palmyra and Baalbek. Mr. Deutsch was also selected by the Trustees of the British Museum to accompany the expedition to Abyssinia, but, after having accepted this post, he was induced by some friends in England to withdraw from it. His biographer thinks that had he gone, he "would sadly have wasted his valuable time," as "nothing of the slightest importance was found in the country." But that nothing was found where there was no one competent to seek for it, is no proof whatever that much of real interest might not have been procured, had any Æthiopic scholar of moderate pretensions been placed on the staff of Lord Napier of Magdala. M. Antoine D'Abbadie and other travellers have brought valuable MSS. and coins from Abyssinia, and so might Mr. Deutsch; in any case, he would not have brought home, as did this expedition, hundred-weights of modern MSS., of little value beyond the parchment on which they are written. It is further probable that Mr. Deutsch lost favour with his employers by accepting a post he ultimately resigned; and that to this circumstance may be partly traced the tedious delay

in his promotion, which saddened his latter years in the Museum, and gave just offence to the few who knew and valued his abilities as they deserved to be valued.

For the last three years of his life, Mr. Deutsch was a terrible sufferer from one of the most painful of internal diseases, yet he failed not to drag himself to his daily work at the Museum, enduring with heroic fortitude the agonizing tortures his necessarily active life there entailed upon him; but, after more than one relapse from partial recovery, even his bodily strength gave way at last. In the early winter of 1872, he was induced to try what the warmer climate of Egypt might do for him, but, unfortunately, arrived in the land of the Khedive at a time the least fitted for one who required entire repose; hence, though he was able to reach Luxor, and writing thence, to say in one of his last letters, "The very door of my house is formed out of a mummy-case, inscribed with part of the Ritual of the Dead in fading hieroglyphics," he was soon after carried back to Alexandria in a dying state, and breathed his last, to the great grief of his friends, on May 12, 1873.

It is beyond our province to discuss or criticize the many valuable memoirs reprinted in the volume before us, but we may note that among these are Mr. Deutsch's two famous articles on the 'Talmud' and 'Islam'; his essays on the 'Targums,' and on the 'Samaritan Pentateuch,' from Dr. Smith's 'Dictionary of the Bible'; an admirable paper 'On Semitic Languages,' from Kitto's 'Encyclopædia'; with five letters to the *Times* on the 'Œcumenical Council,' and other papers, originally published in *Macmillan*, the *Pall Mall Gazette*, and this journal.

The ability noticeable in these papers, the wide range of subjects they embrace, and the vast store of varied learning they display in their every page, form together the best monument to Mr. Deutsch's memory; but they demonstrate also, only too vividly, what he could have accomplished had he been permitted to concentrate his energies on the object of his ambition, a complete edition of the Talmud, and been spared the ceaseless unprofitable worry of a scholar-of-all-work in the Library of Printed Books at the British Museum.

OUR LIBRARY TABLE.

THE lady who sometimes calls herself "Theresa, Lady Avonmore," and sometimes "Lady Theresa Avonmore," and now appears under a still stranger title, but who will by us be called Mrs. Yelverton, publishes two volumes which profess to give an account of "fifty thousand miles of travel." The title is *Teresina Peregrina*, by Thérèse Yelverton, (Viscountess Avonmore). (Bentley.) We never read a more worthless book. As for its style, the following passage will convey a fair impression of it:—"I have gazed upon the million tons of limpid green water that casts itself over the Niagara Falls, and with intenser delight upon her ethereal sisters of the Yosemite valley, which seem scarcely of earth as they poured down, like clouds evolved into pearls, three thousand feet into the smiling valley below." Mrs. Yelverton's grammar is as uncertain as her name, and as for her French we need only say that she spells *est* "ait," and *importe* "importe." In her second volume, at pages 252 and 260, Mrs. Yelverton tells stories that are disgusting, and at page 276 she speaks of the exhibition of the tooth of Buddha by the British governor of Ceylon in terms which are untrue, inasmuch as they assert that the cere-

mony has been continued in the reign of Queen Victoria.

The Latin Year: a Collection of Hymns for the Seasons of the Church, selected from Medieval and Modern Authors, which Mr. B. M. Pickering publishes, contains rather more than 100 hymns, which (with two exceptions) are rhymed. The editor acknowledges that, after the researches of Daniel, Moore, Neale and Trench, little remains to be gleaned in this field, and most of the hymns are to be found in the works of the above-mentioned writers. In addition, several hymns by modern writers have been inserted, some from 'Hymns, Ancient and Modern,' annotated by Mr. Courtier Biggs, a work containing both ancient and modern specimens of this kind of verse; some from Canon Pearson's translation of English hymns; and about twelve hymns, not published before, being translations of well-known English hymns by Wesley, Watts, &c. The editors have gathered about ten hymns from various sources, which might easily escape observation, and, by introducing them to a larger series of readers, have rescued them from an obscurity which they had not merited. A translation of the well-known hymn, 'Rock of Ages,' by the Right Hon. W. E. Gladstone, which has been in print before, occurs on p. 43. The last verse is a rather free rendering. As an example of the efforts of modern writers in this style of composition we subjoin the following version of the first two verses of the hymn. "Sweet the moments rich in blessing" ('Hymns, Ancient and Modern,' No. 95):—

I.
Suave tempus et serenum;
Benedictione plenum,
Quum sub croce Jacoe,
Qua Amicus peccatorum
Moribundus, vi dolorum,
Suis est Salvator.

II.
Illic nobis sit sedere,
Illic semper ait videre,
Quale flumen exeat;
Pretiosus sanguis iste
Cor irrorans nostrum triste
Dei pacem vindicat.

For those not acquainted with the larger collections of Latin hymns, the whole of this book will be of interest; we have indicated the portions derived from other sources, that any one may estimate how much special information may be gained from the book. It is printed in severe mediæval style, with wood illustrations after the manner of ancient Prymers and books of devotion. We may suggest that the four small volumes, in a binding of appropriate character, would form a suitable present, both as regards substance and form, for those who admire modern imitations of a former age.

THERE are some striking passages in Canon Kingsley's *Westminster Sermons*, and, upon the whole, they will prove acceptable to the author's many admirers. Messrs. Macmillan & Co. are the publishers.

MESSRS. H. S. KINO & Co. send us a third series of *Essays on Religion and Literature*, edited by the Archbishop of Westminster. The most interesting of the series is that on the 'Religious Condition of Germany.' The feeble querulousness of such essays as, 'Darwinism brought to Book' can only bring discredit on the writers.

The Statesman's Year-Book, of Mr. Frederick Martin, is now so well known by the public that we need only say that the edition of the present year is almost as good as it can be. The publishers are Macmillan & Co. The only bad point is the printing, which in our copy is not so good as it ought to be for such a work.

LIST OF NEW BOOKS.

Theology.

- Garratt's (W. A.) *Churches, the Many and the One*, cr. 8vo. 7s. 6d.
Gro's (Père) *Spiritual Maxims*, 18mo. 2s. 6d.
Lincoln's (W.) *Important Truths*, 1s. 1d.
Morval's (C.) *St. Euldesreda Festival*, large paper edition, 4to. 7s. 6d.
Swete (H. B.) *On the Early History of the Doctrine of the Holy Spirit*, 8vo. 3s. 6d.
Winslow's (Mrs.) *Memoir, Life in Jesus*, new edit. cr. 8vo. 5s. 6d.

Law.

- Report of the Action for Libel, brought by Rev. R. O'Keefe against Cardinal Cullen, 8vo. 12s. 6d.
Titchborne Trial, 8vo. 2s. 6d.
Times (The) Summary of the Lord Chief Justice's Summing-Up of Titchborne Trial, 12mo. 1s. 6d.

Fine Art.

- Morgan's (M.) *American War Cartoons*, 4to. 7s. 6d.

Poetry.

- Buchanan's (R.) *Poetical Works*, Vol. 2, cr. 8vo. 6s. 6d.
Hobart's (Hon. Mrs. C.) *Changed Cross*, 1s. 6d.
Payne's (J.) *Select Poetry for Children*, 18th edit. 18mo. 2s. 6d.
Trench's (R. C.) *Sacred Latin Poetry*, 3rd edit. 12mo. 7s. 6d.
Williams's (L.) *Baptistery, Cathedral*, Christian Scholar, Thoughts in Past Years, new edit. 32mo. 2s. 6d. each.
Williams's (L.) *Baptistery, new edit. 12mo. 7s. 6d.; Cathedral, new edit. 12mo. 4s.; Christian Scholar, new edit. 12mo. 4s.; Seven Days of Creation, new edit. 12mo. 3s. 6d.*

Music.

- Mendelssohn's *Songs*, Royal Edition, royal 8vo. 2s. 6d. swd.

History.

- Barbault (Mrs.), *Memoir of*, by A. L. Le Breton, 12mo. 5s. 6d.
Ewald's (H.) *History of Israel*, Vol. 5, 8vo. 15s.
Norman People, and their Existing Descendants in the British Dominions, &c. 8vo. 31s. 6d.
Patteson's (J. C.) *Life of*, by C. M. Yonge, new edit. 2 vols. 8vo. 30s. 6d.

Geography.

- Butler's (Capt. W. F.) *Wild North Land*, 3rd edit. 8vo. 18s. 6d.
Taylor's (A. D.) *India Directory*, Part 1, royal 8vo. 24s. 6d.

Philology.

- Breymann's (H.) *French Grammar*, 12mo. 4s. 6d.
Liancourt (Count de Goddes) and Pinotti's (F.) *Primitive and Universal Laws of the Formation, &c. of Language*, 12s. 6d.

Science.

- Aldous's (Rev. J. C. P.) *Shrewsbury Trigonometry*, 2s. 6d. 1p.
Allen's (F.) *Lectures on Aural Catarrh*, 2nd edit. cr. 8vo. 2s. 6d.
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THE DEATH OF ANDREW MARVELL.

54, Harley Street, February, 1874.

THE course of my medical studies led me to consult Morton's 'Pyretologia,' a few days ago. In that book I found a full account of the sickness and death of Andrew Marvell. The facts put on record by Morton are not known to any of Marvell's biographers. In Mr. Dove's 'Life of Andrew Marvell' (London, 1832) we have as follows:—"He died on the 16th of August, 1678, aged fifty-eight years, not without strong suspicions (as his constitution was entire and vigorous) of having suffered under the effect of poison. And this is the story of all the biographers. Mr. Grosart, in the first volume of his edition of Marvell (1872), has not been able to add anything to the meagre details of his predecessors, excepting that he corrects the date of Marvell's death, which happened on August 18, and not on August 16.

The title of Morton's treatise is 'Πυρετολογία seu Exercitationes de Morbis Universalibus Acutis. Authore Richardo Morton, Med. D. Regii Collegii Medicor. Lond. Socio et Censore. Londini, 1692.' At page 96, he speaks of the evil effects of

opiates given in certain stages of intermittent fever. And he proceeds to illustrate his doctrine thus:—"Hoc pacto celeberrimus ille vir Andreas Merrell cum magno Reipub. (presertim literaria) detrimento (ex ignorantia Medici senis atque superciliosi, cui in more erat contra Corticem Peruvianum, quasi communem pestem, immaniter Ubique debacchari) e vivis ante diem sublatus fuit. Siquidem, postquam absque evidenti aliqua Indicatione, in intervallo, post tertium paroxysmum Febris Tertianæ legitimæ, præparationis gratiâ (uti omnia methodicè fieri viderentur) sanguis ab Agro ætate provento, post enenatis rejectionem, liberè extractus fuisset, et in subsequenti intervallo, Alvus decocto amaro subducta, & paulo ante tertium paroxysmum Emeticum propinatum; Hoc modo stratâ viâ, sub initium paroxysmi subsecuturi exhibebatur magnum Febrifugum, haustus scilicet ex Aquâ Theriacali, &c. Ager stragulis opertus, vel potius sepultus jussu medici, ad somnum & sudores sese componebat; ut saltem Algorem et Horrorem primum insultum paroxysmi comitari solitos evitaret, & brevi, somno profundissimo & sudoribus colligativis correptus, spatio horarum xxiv., tempore paroxysmi, Apoplecticè periit, Qui tamen ex unciâ unâ Corticis Peruviani ritè ministratâ (uti ego medico hanc historiam fronte satis perfrictâ narranti exardescens regerebam) spatio xxiv. horarum Orei & morbi fauces facile evasisset. Ob talem praxin Mulierculæ reprehendendæ sunt, & acriter corripendæ, multo magis Medici & Philosophi, quos oportet nihil Empiricè, nihil absque urgente ratione, multo minus contra rationem & manifestam Indicationem præscribere."

Perhaps you may be willing that a physician should translate Morton's medical Latin into modern English. If so, take it as follows: "In this manner was that most famous man Andrew Marvell carried off from among the living before his time, to the great loss of the republic, and especially the republic of letters: through the ignorance of an old conceited doctor, who was in the habit on all occasions of raving excessively against Peruvian bark, as if it were a common plague. Howbeit, without any clear indication, in the interval after a third fit of regular tertian ague, and by way of preparation (so that all things might seem to be done most methodically), blood was copiously drawn from the patient, who was advanced in years." [Here follow more details of treatment, which I pass over.] "The way having been made ready after this fashion, at the beginning of the next fit, a great febrile ague was given, a draught, that is to say, of Venice treacle, &c. By the doctor's orders, the patient was covered up close with blankets, my rather, was buried under them; and composed himself to sleep and sweat, so that he might escape the cold shivers which are wont to accompany the onset of the ague-fit. He was seized with the deepest sleep and colligative sweats, and in the short space of twenty-four hours from the time of the ague-fit, he died comatose. He died, who, had a single ounce of Peruvian bark been properly given, might easily have escaped, in twenty-four hours, from the jaws of the grave and the disease; and so burning with anger, I informed the doctor, when he told me this story without any sense of shame. If old women are to be sharply rebuked for such practice, how much more physicians and philosophers, whom it behoves to prescribe nothing empirically, nothing without urgent reason, much less against reason and clear indication."

This seems to me to be a deeply interesting addition to our store of facts respecting a true Englishman. Marvell was not poisoned, but was only killed by a man who obstinately adhered to the worst traditions of the Middle Ages. Fortunately for the old conceited doctor we do not know his name: we can fancy the scorn with which he would treat a fellow-doctor living in Pall Mall at the time, Sydenham by name. The prophetic insight of Morton no doubt has not escaped you. Marvell's reputation is great in the republic, but greatest in the republic of letters. The patriotic member for Hull is not yet forgotten; but he who wrote the Song of the Bermuda emigrants, and an

Horatian ode on the return of Cromwell from Ireland, can never die.

SAMUEL GEE, M.D.,
Fellow of the Royal College of Physicians,
London.

"THE NEW SHAKSPEARE SOCIETY."

WELL, we are getting some fun out of "The New Shakspeare Society," at any rate. Here is Mr. Thoms accusing me of being illogical. To show me what logic is, he draws his own conclusion from my premises, which he misstates, calls that conclusion most "absurd and illogical," and then says it's mine. Again, as an analogue of the relation between one English poet and another, he cites that between Greek and English history. Is this logic?

But I re-echo Mr. Thoms's "Enough of controversy," and sympathize most warmly in all he says about the study of Chaucer and Shakspeare. Mr. Thoms knows, I do not doubt, fifty times as much about Shakspeare as I do; though I haven't read his 'Notelets.' I have worked as a volunteer under Mr. Thoms for many years, am now working under his successor in *Notes and Queries*, Dr. Doran, and have a private's regard for my old Captain. I should be sorry, indeed, if my comments on Mr. Thoms were not "capable of a more kindly interpretation" than that which he suggested last week. Most certainly the "subtle irony" he attributes to my words was never meant by me. And as to "excluding" Mr. Thoms, or anyone else, from the "New Shakspeare Society,"—my one anxiety is that he and ten thousand other men should join it. There is absolutely no restriction on membership, except the payment of an annual guinea; and if men would but amuse themselves by paying that, instead of sticking pins into me, I might be reading Shakspeare instead of writing answers to the *Athenæum*.

FREDK. J. FURNIVALL.

THE SHAPIRA COLLECTION.

I SEND you an extract from a letter from Mr. Tyrwhitt Drake:—

"Jerusalem, Feb. 11, 1874.

"I HAD noticed, as I thought, a difference in style between the later inscribed and the earlier uninscribed pottery, but my suspicions had never taken a definite form till early in November. I then received accounts from some Bedawin, who said that the 'written jars' were made at Jerusalem, and thence transported to Moab, buried there, and shown to Mr. Shapira as found among ruins or in caves. This information I privately transmitted to the Palestine Exploration Fund, on the 11th of the same month. On the 24th of December my inquiries resulted in a statement voluntarily made by a potter, one Haj 'Abd el Baki,* with whom I had been in communication since the end of November, of which the following is a translation:—

"Since more than a year, Selim and his father the chandler used to come over to me and ask me to make for them large and small pots, and to take from me clay, and make it into images, and write upon them, and bring them to me to bake for them, and they called them 'Antika,' and they used to make of it hundreds of different objects; such as birds, and hands, and images, and hands, and spoons, and such like: and I baked them and returned them to them, and they gave me a bakabish, and asked me not to mention it to anybody: they never left with me any piece, however small, but delivered them to me counting them, and received them back in the same manner.

(Signed) 'EL HAJ ABD EL BAKI.'

'At the request of Mr. C. F. Tyrwhitt Drake, I hereby certify that the foregoing statement was read over to Haj 'Abd el Baki el Sawakhiri in my presence, who declared that it was his own, and that he fully confirmed it.

'British Consulate, Dec. 24, 1874.

(Signed) 'NOEL TEMPLE MOORE, Consul.'

* M. Ganneau spells this name Baki, and that of Selim el Karl, Gari.

"No one who has, as I have, seen almost every object in the collection, will, I think, fail to admit the differences observable between the earliest and the latest. Among the former, few were inscribed; and among the latter it is just the contrary; the later pottery differs, too, in texture from the earliest. The theory which seems to me most probable is, that having sold a genuine lot of antique earthenware to M. Shapira, the forger then proceeded to dupe this energetic collector, of whose honesty and good faith in the matter I have no doubt.

"I cannot see why so much stress is laid on the fact, that some of the tesserae have the impression of linen (or as it rather seemed to me of rough grained wood) at the bottom, for everyone must be well aware that marks as fine, or even finer, such as the lines in finger prints, are found in pottery, whose antiquity is undisputed, if it has been preserved under favourable circumstances. I think also, that if M. Ganneau had seen the former collection, he would not have stated that, if in some specimens which I have not seen, 'the saltpetre has penetrated the rough, the whole mass, it is because the clay was still less baked, and the bath was longer prolonged.' I distinctly remember one of the early jars, made of good red pottery, being destroyed by the efflorescence of salt, and consequent flaking off of the outer coats, in a manner similar to that which may be seen in the case of some undoubtedly genuine terra-cottas found in Palestine, and now in my possession. . . . At present, I fear the genuine and the forged are inextricably mixed up in the Berlin Museum, unless some competent archaeologists are able to separate them. I may add that immediately on receipt of the news communicated in the columns of the *Athenæum*, Dr. Kersten, Acting Consul General for Prussia, proceeded with Pastor Weser, the Lutheran Minister here, who accompanied Shapira to Moab, and searched Selim el Kari's house throughout, but did not succeed in finding any evidence to confirm the charge laid to his door.

C. F. TYRWHITT DRAKE, F.R.G.S."

It is almost needless in communicating the above, to explain that Mr. Drake is the gentleman referred to in my note on M. Ganneau's letter, published in the *Athenæum* of January 24th. It may be added that the following is the passage in Mr. Drake's letter of November 11th, 1873: "The reports I hear are that Selim el Kari (a well-known soundrel and forger) has been manufacturing the idols and pottery, selling them through the Adwan Arabs. There seems, so far as I can at present judge, to have been an original *trouvéville*, of many specimens of which I sent home sketches, while later forgeries have been made in imitation of these. These latter lots I have not either drawn or described, and the texture of the pottery has always seemed to me much different from the original lot, being harder, redder, and free, or almost so, from saltpetre."

By the same post, I received a letter from M. Ganneau, dated November 12th, in which he says, "Je suis sur la piste de la fausse fabrication des inscriptions de Shapira."

W. BESANT.

Jerusalem, Feb. 12, 1874.

SINCE my letter of the 12th inst., an unofficial inquiry, to which I was invited, has been held at the German Consulate, by Pastor Weser and Mr. Dinsberg, to try and find out the truth of the statements made by the potters to M. Ganneau, and mentioned in his letter of December 29, 1873, in the *Athenæum* of January 24, 1874.

The result of this inquiry, which extended over four days, is most unsatisfactory. The old man, 'Abd el Baki, declared for three days that he knew nothing of the matter, and that he never made the declaration (published in my former letter) in the English Consulate, though when the document was shown him he acknowledged the signature. The boy, Hasan ibn el Bitar, at first declared the story he told to M. Ganneau to be in all respects true; he then, after two such declarations, changed his tactics, and asserted that M. Ganneau had taught it him. The other potters denied all knowledge of

the matter. On the last day M. Ganneau was present, and an arrangement seems to have been made among the potters. 'Abd el Baki and Hassan both swore roundly that they had been taught their story by M. Ganneau, and Selim el Kari completed the attack by saying that he had been offered 100*l.* by that gentleman if he would confess that he and Mr. Shapira forged the pottery. After such contradictory statements and varying evidence it was both useless and impossible to proceed further with the case.

The conviction rests unchanged in my own mind, that the declaration made to me on December 24 by 'Abd el Baki is the truth. It is now, however, utterly impossible to estimate the extent of the forgeries. The seeming combination and pre-arrangement of testimony among the potters show that the forgers (for there are probably more than one) have spared no pains to hide the truth, in which they have succeeded but too well. The manner of their attack on M. Ganneau seems to me to point to their guilt, now impossible to prove, though it seems not unlikely that a few months' patient inquiry would have served to settle and define the extent of it.

CHAS. F. TYRWHITT DRAKE, F.R.G.S.

Jerusalem, Feb. 19, 1874.

ALLOW me to inform those of your readers who have perused M. Ganneau's letter concerning the above subject, that the evidence adduced therein is just now being sifted on the spot by four gentlemen of the highest character, one of whom is an Englishman; and, although the Minutes of the Proceedings are not yet in my hands, I am warranted in telling you that all the witnesses on whom M. Ganneau relies have been found utterly worthless.

I, for myself, have not given any credence either to their former testimony or to their present statements levelled against M. Ganneau; but the investigators have, by a severe cross-examination of several days' duration, not only of the witnesses themselves but also of many other persons to whom attention was drawn in the course of the inquiry as being connected with the pottery-trade, not been able to produce the slightest evidence against the genuineness of my collection, nor has the sudden search of Selim, the suspected forger's house, brought anything to light to warrant the accusation.

Moreover, it has proved impossible, in spite of many attempts, to obtain from any of the potters here any work resembling the Moabite pottery; whilst, on the other hand, during a visit to Moab, which I paid some two months ago, together with the Rev. H. Weiser, seven more vases with inscriptions were found by us which, from the place and the circumstances under which they were dug out, must unquestionably be genuine.

I hope, with your permission, to give you, by-and-by, a detailed and complete refutation of the charges brought against the genuineness of my collection.

M. W. SHAPIRA.

Jerusalem, Feb. 17, 1874.

THAT part of my report on this subject which appeared in the *Athenæum* of Jan. 24 has not been received here, as might have been expected, without producing considerable disturbances. I did not conceal from myself the probable consequences of doing what I considered, and still consider, my duty.

M. Weiser, a German clergyman, who takes a very peculiar interest in the affair, instituted, immediately on the news of my letter reaching Jerusalem, a personal inquiry into the facts that I had revealed. I was not made acquainted with this inquiry at its commencement, and it was only two days ago that he wrote inviting me to hear the new declarations of certain persons named in my report—declarations presenting "essential differences" to those obtained by myself. I had no reason for refusing this gentleman, whom I had not the pleasure of knowing, the means of carrying to its end an examination which he had undertaken of his own accord, and which he told me, on the

occasion of his visit, was to preserve a strictly private character. Perhaps it would have been more correct if he had addressed himself to me from the commencement. However, this little irregularity could easily be overlooked, after receiving his verbal explanations, and I proposed a meeting at the temporary residence of my friends and neighbours, Lieut. Conder and Mr. Tyrwhitt Drake. I went there with M. Lecomte. Pastor Weiser was accompanied by two of his fellow-countrymen, one of whom served as Arabic interpreter.

The apprentice Hassan ibn el Bitar, whose declaration you have had already, was brought forward, and declared, in my presence and on his oath, that having been brought to my house, I had locked him up, beaten him, and threatened him with death, to force him to repeat the lesson which I had taught him.

After him, we heard another potter, Abd el Bagi, called Abu Mansour, of whom Mr. Drake had previously obtained a deposition, written before the English Consul, certified by him, and containing similar revelations to those of Hassan on the ceramic proceedings of Selim. The new witness swore by Allah and the triple divorce that I had sought him out and told him that he must repeat, word for word, all that he said and signed later on before the Consul.

Baker el Masry next affirmed, also on oath, that Hassan, on coming away from me, had told him exactly what precedes.

Another potter, Ahmed el 'Alamiy, deposed in the most energetic manner, and on the most sacred oaths, that all the declarations related above were the exact truth, that he absolutely did not know Selim, and had never worked for any one of that name.

To crown the whole, they brought the hero himself, Selim el Gari, who, as I am informed, had been arrested and imprisoned up to that moment at the German Consulate.

Selim, after having protested his entire innocence, turned to me with an oratorical gesture, which was not without dignity, and began to apostrophize me with vehemence. Thereupon, one of the German gentlemen, who served as interpreter to Pastor Weiser, interrupted him sharply, and told him to be quiet.

Surprised at the eagerness with which his silence was commanded, and not suspecting the intention, probably charitable, which animated the interruption, I insisted on Selim being allowed to finish his discourse, and ordered him myself to speak at full liberty.

"M. Ganneau," he went on, "meeting me two months ago in the street of the Christians, under the Arch, near the Greek convent, told me that he would give me a hundred pounds if I would affirm that the Shapira pottery was false, and was fabricated by Shapira and myself."

In all these depositions there is a remarkable and striking unanimity. Summed up, they amount to this:—M. Ganneau, by laying traps, by blows, threats of death, promises, bribery, and other measures not to be confessed, has obtained, or tried to obtain, lying evidence to prove the falseness of the Shapira antiquities.

The matter, put thus clearly, admits of only one way of looking at it:—(1) Either I have devised this black plot. (2) Or these men are either hardened scoundrels, or else poor devils telling their story from fear or interest, and under pressure of the kind that they pretend me to have exercised on them.

I do not know which alternative Pastor Weiser and his countrymen have decided on adopting, not having wished to insult them by asking, and supposing that this absurd accusation would refute itself by its very enormity.

Let us put aside personal feelings. In admitting the first hypothesis the matter would be settled; and not only at the bar of public opinion, but in the courts of justice, would my conduct be arraigned. But even then one would have to consider: (1) the reasons which would have urged the adoption of a line of conduct so dangerous, and, so to say, so

clumsy; (2) the reasons why these worthy Arabs did not accuse me at once,—why they commence, as Pastor Weiser loyally informed me, the one (Hassan) by repeating twice purely and simply the confession taken down by me; the other (Abd el Bagi) by absolutely denying his written deposition placed in the hands of Mr. Drake; and, lastly, the reasons why they have suddenly turned round, like one man, and denied their contradictory statements, in order to accuse me, with common accord, of the most unlikely conduct that could be imagined.

If, on the contrary, their story be taken for what it is worth, we find ourselves facing the second hypothesis, which may be considered under two different aspects:—

(1) Either these people lie by an instinctive movement of self-defence natural to Arabs when they think they are threatened; or, which is more probable, considering their suspicious unanimity, in obedience to an order given by the only man among them really compromised; and they now deny entirely the truth they made no difficulty about confessing six weeks before.

(2) Or else they lie to-day, as they lied six weeks ago; and we have no more right to believe what they said then, to Drake and to me, than what they say now.

In the former case the conclusion is clear: it is what I have exposed in my report, and which I maintain still—the pottery that I have seen, with all like it, is false.

In the second case, I should have made myself the echo of a calumny in setting down inconsiderately imputations invented at pleasure. But, then, how to explain that these arbitrary imputations contain details presenting the most strange coincidences with all that we know already of the affair, the persons, and the things mixed up?

How, for example, could the young apprentice Hassan, who, I repeat, related the facts perfectly simply, without being guided by any leading questions, know the name, the profession, and the successive residences of Selim? How could he, spontaneously, describe the little tesserae of clay (sahtout), the statues of men, dogs (*vic*), and women, the vessels covered with writing, &c., if he had never seen them? How, on the other hand, could the workman interrogated by Mr. Drake have given him separately information entirely agreeing with that of Hassan? The only reply is that, what these people said then was true, or that I have, in fact, organized the fantastic conspiracy that they now bring to light. Lastly, and not the least argument, if I had been the dupe of a lie, Selim would be innocent: now if Selim is innocent, his *role* is perfectly simple; strong in his cause, he has only to deny. Why have recourse to the expedient, desperate in its audacity, of accusing the very man who hoped to unmask him of trying to corrupt him? Either he tells the truth, and the pottery is authentic, or he lies in accusing me, and the pottery is as false as his allegations. He has bound himself to one of these conclusions indissolubly, and with his own hand. To myself, this clumsy calumny seems as good as a confession. Those who do me the honour of supposing me incapable of the basest, the most odious, and at the same time the most stupid machination, may say with me—*habemus confidentem reum*.

To sum up, we have returned to our point de départ; but our journey has not been in vain. We have, on the way, eliminated the possibility of error; we have brought ourselves face to face with a dilemma. Either I am myself an illustrious impostor,—or the pseudo-Moabite pottery must be definitively banished from that scientific domain into which it should never have been allowed to enter.

CHARLES CLERMONT GANNEAU.

Literaryossip.

MR. TOM TAYLOR is the new editor of *Punch*.

A STORY by Mr. Black, the author of 'A Princess of Thule,' will be begun shortly in

one of the magazines. It will be illustrated by Mr. Du Maurier.

THE HON. GRANTLEY BERKELEY has just completed a new work, upon which he has been for some time engaged. It is entitled, 'Fact against Fiction; or, the Habits and Treatment of Animals Practically Considered.' It will treat of hydrophobia and distemper; and, of course, of a variety of matters connected with sporting pursuits. There will also be "Some Remarks on Darwin." The book will be issued next month, by Mr. Samuel Tinsley.—The same publisher will issue shortly a new story, in three volumes, entitled 'Barbara's Warning,' by Mrs. Houstoun, a lady who is best known as "The Author of 'Recommended to Mercy.'"

A MEETING of the General Committee of the Palestine Exploration Fund was held in the Jerusalem Chamber, on the 24th of February, at which it was resolved to present to the Museum of the Louvre the small fragments of the Moabite Stone brought to England by Capt. Warren. These contain fifty-six characters out of the whole 669 which have been recovered. Casts of the small pieces have long since been taken, and the Committee of the Fund are now promised a cast of the two large fragments.

THE fourth part of Dr. William Smith's elaborate Atlas of Classical and Biblical Geography will be published by Mr. Murray about Easter. The fifth part, concluding the work, and containing the letter-press, will be ready by Christmas.

A GRANT has been made by Her Majesty of 75*l.* out of the Civil List to Mrs. Moxon (Lamb's "Isola"). Mr. Tennyson has headed the subscription for her benefit with 100*l.*; Lord Houghton gives 20*l.*; Mr. Murray, 21*l.*; Mr. Forster, 10*l.* 10*s.*; and Messrs. Longmans, 10*l.* At the same time, it is due to Messrs. Ward, Lock & Tyler, who at present publish the works belonging to Mr. Moxon's estate, to say, that they have scrupulously fulfilled the obligations imposed on them by the trust deed. Mrs. Moxon's difficulties are not owing to them.

THE Government have decided that Dr. Livingstone's body shall be brought home at the public expense. Lord Derby telegraphed instructions to Aden on the 27th of last month, and the body will probably arrive in England in five or six weeks. A memorial will shortly be presented to the Dean of Westminster, requesting permission for the interment of the body in the Abbey.

MR. JAMES TAYLOR, Honorary Secretary to the Bombay Branch of the Royal Asiatic Society, has republished in the last number of the Society's *Journal*, a most interesting letter from the late Mr. Grant Duff, author of the 'History of the Mahrattas,' giving an account of the circumstances under which he wrote his history. It is dated "Eden by Banff, January 30th, 1846," and is addressed to the late E. H. Goldsmid, of the Bombay Civil Service. We have room only for a few extracts:—

"It ought, and perhaps would, have been undertaken by Mr. Elphinstone had he not so soon then removed from the Deccan to Bombay. I began to collect materials at his (Mr. Elphinstone's) and Sir Thomas Munro's suggestion, lest we should lose the only chance of recovering the records of a very extraordinary power, the history of which

was only known in a very superficial manner. As I went on collecting, I was obliged to unite the fragments in order to ascertain what was wanted, and I soon found myself obliged to employ agents, not merely within the confines of Maharashtra, but all over India. I wrote the greater part of the work when otherwise working twelve and fourteen hours daily without intermission (and of what sort you know), whilst some of the gentlemen with me, who had their full share of public business, particularly Mr. W. R. Morris, still in the Service, most zealously assisted in translating the mass of materials which were selected from a still larger mass, read over without discovering a single fact on which we could depend. To account for some apparently very careless passages, I must tell you that I was subject to very severe headaches, which at last became very agonizing, returning every fifth day, and lasting from six to sixteen hours at a time, requiring me to work with wet cloths girt about my head, and I always could do best and most as the fit went off, so that I very often was induced to write on, upon these occasions, requiring no sleep until next night. I was, as might have been expected, driven home; but it was some time before I had health or inclination to get through the task I had undertaken. At last I sent the MS. to the late Mr. Murray. It was read and approved of by the person to whom he submitted it. I waited upon the potentate of Albemarle Street, who told me he would publish the work if I would alter the title. I said 'it was a history of the Mahrattas, and only of the Mahrattas.' 'Who knows anything about the Mahrattas?' 'That's the reason,' said I, 'the book has been written; no one does know much about them.' 'Well,' replied Murray, 'and who cares to know? If you call it the Downfall of the Moguls, and the Rise of the English, or something of that kind, it may do, but a "History of the Mahrattas"—that will never sell!' I was not in the least discouraged, although I too well knew that what Mr. Murray said was true, and amongst other drawbacks, although India is now beginning to excite a little more interest in England, no one can write or speak of India as of Europe—the feeling which cheers and impels the writer or the orator by an indescribable . . . sympathy is wanting, and hence the tiresome task which the narration of events purely Indian imposes. Of course, I do not mean such narratives as Orme's *Caractic*, which is more exciting than it could have been made by the fancy of De Foe. I got the MS. laid before Sir James Mackintosh, who most kindly, without stopping to finish it, walked from Cadogan Place to Paternoster Row (before the days of omnibuses), and at his recommendation Longman & Co. immediately wrote to me offering to publish it. It went through the press in six weeks, and many errors corrected by me escaped the vigilance of the compositor: the reason was the MS. was too distinctly copied; had it been in such an abominably indistinct hand as mine, one of their best men would have been selected, but because distinct, I got one of the less experienced. The late Mr. Rees was the partner with whom I chiefly communicated. No publisher in London at that time understood the business so thoroughly. When calculating the sale, I was surprised when he put down a very small proportion for India. The reason he said was, 'people in India don't buy—they read, but borrow—and it would be long before the Mahratta History would be bought as an outfit book.' Murray was so far quite right—people require to know something before they desire to know more. The publishers took the risk. The book cost me upwards of 2,000*l.* before it went to press. The Court of Directors took forty copies—which they would have done equally, had it been a Mahratta Vocabulary, and, as a general rule, is liberal: but, although I collected all those materials, certainly valuable to Government, and gave them an original and most valuable map, they never even acknowledged the receipt of the latter. They never inquired, and I certainly never stated, that I lost

* Illegible in original.

upwards of 1,700*l.* by what I had done, and indeed, excepting a very few, I do not suppose any Director or aspirant of that period even opened the Mahratta History after they became Directors—a matter of no consequence, excepting as discouraging to such servants of the Company as may engage in extraordinary labour, and whom most certainly it is their province at least . . .* in order to stimulate others in a like course."

—It is not creditable to the nation which holds India that the 'History of the Mahrattas' should be allowed to remain out of print. A second edition, completed down to the annexation of Soltara, is urgently wanted, and we hope that the attention which has been drawn to the matter by Mr. James Taylor's publication of Grant Duff's letter may lead to an *édition de luxe* being brought out.

HERR KARL ELZE, of Dessau, the author of the 'Life of Byron,' has in the press an edition, with a copious Introduction, of Samuel Rowley's play, 'When you See Me, you Know Me; or, the famous Chronicle Historie of King Henrie the Eight.' It will be published in this country by Messrs. Williams & Norgate.

MR. BLANCHARD JERROLD will write a personal and biographical sketch of the late Shirley Brooks, with the aid of materials in the possession of the family, for the May number of the *Gentleman's Magazine*.

A PRIVATELY printed volume, "The Visitation of Yorkshire in 1584-5," is in the press, and will shortly be ready. One hundred copies will be printed in octavo size, and fifty in quarto. The work is under the editorship of the Rev. Ponsonby A. Lyons, who has for several years been associated with the late Mr. John Gough Nichols in the new edition of 'Whitaker's History of Whalley.' The quarto impression of 'The Visitation' will be uniform with the Lancashire and Yorkshire Collection of Pedigrees which are compiled by Mr. Joseph Foster.

AT the recent sale, in Paris, of M. Pauthier's Chinese library, the trustees of the British Museum made some valuable purchases, among which were several works on the geography of Central Asia, and a number of books having an important bearing on the historical and classical literature of the empire. The books, as a rule, fetched very high prices; one, in a single volume, containing illustrations of the people of the nations tributary to China, was sold for no less than 1,100 francs; and it may safely be said that every work fetched its full value.

MR. THOMAS C. JACK, Publisher, Edinburgh, has nearly ready for publication a new Welsh Family Bible, with Peter Williams's Comments, extensive extracts from Matthew Henry's Commentary, and introductions to all the Books of Scripture, by the Rev. R. T. Howell, Swansea.

ETON seems to have been in former days noted for a practice not unlike that of "tunding," which lately made another public school famous. At Eton, however, the victim was a ram. We pity the countless rams that must have bled, and congratulate Eton on discontinuing a sport which has no remaining parallel, except at Hurlingham and other places of the same kind, frequented by Etonians of the larger growth. The following, from "The Grub-street

* Illegible in original.

Journal," August 6th, 1730, quoting the *Daily Post*, is to the point: "*Eton, Aug. 1.* This day was celebrated the anniversary diversion of hunting the ram by the scholars: What made the solemnity more remarkable was, that his Royal Highness the Duke (of Cumberland) was pleas'd to honour it with his presence, the Captain of the School presented him with a ram-club, with which his Royal Highness struck the first stroke. His Royal Highness was in at the death of the ram, and his club was all bloody'd according to custom." After this, speeches were made, and other ceremonies performed, "and it was generally observed that his Royal Highness returned to Windsor very well pleas'd." In his next number, the "Grubian" editor published a Latin epigram on this subject.

THE *Pall Mall Gazette*, a few days back, spoke of the Statistics of the colony of Victoria as being admirably prepared. As we stated some time since, the Registrar-General of the colony is Mr. W. H. Archer, and the Statistics are his work. They are a model to all countries.

DON JUSTO ZARAGOZA, who has been for a long time at work upon his 'History of Latin America,' has been accorded permission to examine the Archives referring to the subject in the private library of the Ex-Queen Isabella, and where he hopes to unearth some valuable records.

THE *New York Nation* says:—

"Amidst the discussion of the question raised by Professor Goldwin Smith, whether Americans hate England, the *Sun* of this city has given rise to another: whether Mr. Bernard Quaritch, the eminent London bookseller, has 'an intense dislike of the United States, which he is said to take pleasure in exhibiting to Americans visiting his shop in Piccadilly.' The *Sun*, in reviewing lately with praise Mr. Quaritch's catalogue of his collection of old books, made the allegation which we have just quoted. The writer does not seem to have spoken from personal knowledge, and we presume there are plenty of Americans whose information or experience is precisely the reverse of his. . . . Mr. Quaritch . . . in a letter, addressed December 27, to the *Sun*, says that its writer could not have made a greater mistake:—'Indeed, a "peculiarity" for which I am noted—and not always charitably noted—is a proneness to give warmer welcome to visitors from the United States than to most others. I try to make my house a regular place of call and centre of interest for Americans in London; and I believe that no one from the States who has entered my "shop in Piccadilly" is unaware of the fact. This conduct is not dictated by any special predilection for people who happen to have been born in the lands between the Atlantic and the Pacific; but because I believe the great Republic is heir of a marvellous future, and that her children will predominate amongst the inhabitants of a renovated world.'"

L'Intermédiaire des Chercheurs (French Notes and Queries), which came to a stop in 1870, is attempting to resume operations by sending to its subscribers the number of August 10, 1870, as it was left at the time. It advertises, on its fourth page, a new periodical of the same kind, which is to bear the formidable name of *Myriobiblion*.

AMONG the private gifts which the Paris National Library received during the year 1873, we may mention, 'Œuvres Satyriques de P. Corneille Blessebois,' Leyden, 1675, 12mo., splendidly bound in morocco by Capé, a very scarce book, of which the Library had no copy, given by Baron James E. de Rothschild;

a copy, on large paper, of the 'Iphigénie en Aulide,' by Gluck, in French, Italian, and German. The gifts of MSS. mostly consisted of Oriental works. The Library has likewise received back a bundle of autograph letters of Lucas Holstenius, which had been taken away from its presses.

THE death is announced of Mr. J. C. Grocott, of Liverpool, a gentleman who, though practising as a solicitor for more than half a century, found time to devote to literature. He published several works on legal subjects, but to the general public his name will be to some extent familiar as the author of 'An Index to Quotations, Ancient and Modern,' the first edition of which was published twenty years ago.

OUR readers will remember that in his 'Autobiography,' Mr. J. B. Mill says that, when a boy, he wrote "a Roman History, picked out of Hooke." *Old and New*, an American magazine, asserts that this history was printed under the title of 'Pictures of Roman History,' by Messrs. Darton. *Old and New*, however, adduces no proof to corroborate its ascription of the authorship of the volume to Mr. Mill.

THE death is announced of Dr. Hezekiel, the well-known editor of the *Kreis Zeitung*, of Berlin.

AMONG new American books which will be ready in a few weeks are, 'The Life of Theodore Parker,' by the Rev. O. B. Frothingham, and a 'Life of Prof. Agassiz,' by Mrs. Agassiz.

THE Historical Society of Lombardy intends to publish an *Archivio Storico Lombardo*. It will be issued quarterly. The London agents are Messrs. Dulau.

MR. WALTER THORNBURY is going to lecture on Holborn and its associations, beginning with Furnival's Inn and Charles Dickens, and ending with the Blue Boar Inn, where Cromwell ripped from the saddle the concealed letter of Charles the First.

WE learn from Madrid that Don Antonio María Fabiá has been elected a Member of the Academy of History.

SCIENCE

ANTHROPOLOGICAL NOTES.

DR. PAUL BROCA, one of the most eminent anthropologists in France, opens the current number of his *Revue d'Anthropologie* with a capital paper, entitled 'La Race Celtique, Ancienne et Moderne.' In this contribution to the much-vexed Celtic question, he takes occasion to point out the ethnic differences between the Celts and the Belgæ of Julius Cæsar. Whilst the true Celtic skull is brachycephalic, that of the Belgæ or Kymric race is dolichocephalic. The Auvergnats appear to have preserved in great purity the old Celtic type, but the Parisians are supposed to share equally in Celtic and in Kymric blood. Between these two groups come the Bas-Bretons, who exhibit the physical characters of the Celts in a marked degree, and the Bretons-Gallois, in whom the Celtic element asserts itself still more strongly.

In a letter addressed by M. Alexandre Bertrand, the Director of the Museum of Saint-Germain, to the editor of the *Revue d'Anthropologie*, the writer discusses at some length the origin of the Celts and Gauls from the point of view offered by pre-historic archaeology. Added to the Iberian or Ligurian element, we may trace three non-historic ethnic groups which have contributed to the composition of the Gaulish nationality. These are:

first, the troglodytes, who inhabited the caverns and rock-shelters so abundant in certain parts of France; secondly, the dolmen-builders, who erected megalithic structures during the later stone period; and, thirdly, the iron-using folk, who raised tumuli in Eastern France. It is a curious fact, illustrated by a map accompanying M. Bertrand's communication, that a sharp line may be drawn dividing France into a western and an eastern zone—the former being characterized by the presence of dolmens which contain objects commonly of stone, rarely of bronze, and never of iron; whilst the latter, or eastern zone, is equally characterized by tumuli containing objects commonly of iron, rarely of bronze, and never of stone.

Although craniologists are constantly engaged in taking measurements of the skull in every possible direction externally, they rarely have an opportunity of studying the interior of the cranium. But, as the value of the cranium over other parts of the skeleton depends mainly on the fact that it encloses the brain, it is obvious that the cavity of the skull is more important than its exterior. Yet the cranial cavity cannot well be studied without sawing the skull asunder, and thus spoiling it. Hence great credit is due to Dr. Broca for devising an ingenious means of studying the interior without the necessity of opening the cranium. The instruments for effecting this object are described and figured in the last number of the *Bulletins de la Société d'Anthropologie de Paris*.

A short description of the Negritos of the Philippine Islands has been communicated, by Dr. A. B. Meyer, to a Dutch East Indian periodical. These people call themselves Ahetas, but were termed by the Spaniards Negritos, of course the diminutive of the word Negro. As but few skulls of this little-known race have hitherto reached Europe, and even those may not all be well authenticated, Dr. Meyer sought to secure some Negrito skeletons, and after some difficulty succeeded. Ethnologists will look forward with some interest to the promised description of these remains.

Dr. Petermann publishes, in his *Geographische Mittheilungen*, a letter from Dr. N. v. Miklisch-Maclay, describing the writer's visit to the Negritos of the Isle of Luzon. He finds that the Negrito skull is brachycephalic, measurements of twenty individuals having shown that the cephalic index varied between 87.5 and 90. It is believed that the Negritos are closely related to the Papuans of New Guinea, in spite of the fact that the Papuan skull is said to be dolichocephalic. The writer expresses his conviction, however, that several distinct types may be recognized among the inhabitants of New Guinea.

In constructing a new harbour at Kiel, a skull has been found at some depth in a deposit of peat. This relic has been carefully studied by Dr. Pansch, who believes that, although there are no definite geological grounds for assigning to it a high antiquity, yet it is probably referable to pre-historic times. It differs in many respects from the modern Schleswig-Holstein type.

The last number of the *Archiv für Anthropologie* opens with a paper, by Prof. Carl Ran, of New York, on 'Amerikanische Gesichtsvasen.' These curious examples of early pottery have, of late, attracted the attention of many archaeologists, and the present paper, without adding much to our knowledge of the subject, offers some interesting descriptions of certain American specimens. Some of these vessels have the figure of the human head on the belly; in others the head is represented on the neck of the vase, and forms its mouth; whilst, in a third class, the vessel itself presents the form of a kneeling figure. Some fine examples of vessels with human faces are found among the early efforts of the Peruvian potters.

DR. NEIL ARNOTT.

ON the 2nd inst., at his residence, Cumberland Terrace, Regent's Park, in his eighty-sixth year, Neil Arnott closed his useful career. He was the son of a Scotch gentleman, whose family for generations had been connected with Upper Dysart, Montrose.

He was born in 1769. His early education was obtained in the Aberdeen Grammar School, and in due time he entered the University of that city as a medical student; but from the first he gave a large share of his time and attention to natural philosophy. After having graduated, he left Scotland, came to London, and in a little time obtained an appointment as surgeon in the Naval Service of the East India Company. In the course of a few years we find Dr. Arnott established as a physician in London, and he was so successful as to be appointed in a very short time the physician to the French and Spanish Embassies. Having delivered a course of lectures on the Circulation of the Blood, on the Mechanical Forces active in the Phenomena of Life, and kindred subjects, which were considered remarkable from the extreme clearness with which difficult points were explained, he was persuaded to write a popular treatise on science. In 1837, Dr. Arnott's 'Elements of Physics' was published, and, so great was its popularity, that within five years five large editions were called for, although the concluding chapters on Electricity and Astronomy had not yet been written. The book was translated into the principal languages of Europe, and various reprints were made in North America. Rapidly extending professional duties, and the various calls made upon him, prevented Dr. Arnott from completing his "Elements" until 1864, when Part I. of the sixth and completed edition was published, Part II. following in 1865.

Dr. Arnott was requested by the General Board of Health to aid them, by written reports and otherwise, in public sanitary matters; and when, in 1836, the Government founded the University of London, Dr. Arnott was appointed a member of the Senate. He was ever most active and zealous in arranging the courses to be pursued by candidates for the University degrees, and in organizing the competitive examinations in general knowledge which have been since so widely adopted. In 1838, Dr. Arnott was elected a Fellow of the Royal Society. In addition to his high claims to distinction as a physician, and to the position in the ranks of science which Dr. Arnott achieved by the peculiar excellence of his writings, he won honours in the field of practical experiment, and in that of the useful applications of scientific knowledge. "Arnott's stove" (which obtained the Rumford medal from the Royal Society in 1864) is well known. Its value, as one of most scientific and economical arrangements for burning fuel, so as to secure the largest possible amount of heat, is admitted. Yet Dr. Arnott, with all his zeal, and notwithstanding the examples of its use in his own house, where an almost unvarying temperature was constantly maintained, failed in securing for his invention anything like a general adoption of it. This, however, and the simple, ingenious, and useful "Arnott's ventilator," and his "Water-bed," connects his name with those who have benefited their race.

In 1861, Dr. Arnott published 'A Survey of Human Progress' in which he surveyed the advancement of man from the lowest state of savage life to the highest state of European civilization. Dr. Arnott wrote, "But there is a change going on in the world, connected closely with the progress of science, yet distinct from it, and not less important than many of the scientific discoveries themselves—it is the diffusion of existing knowledge among the masses of mankind." Few men have done more towards accelerating this change than he whose loss we mourn.

In 1869, Dr. Arnott gave to each of the Universities of Aberdeen, Edinburgh, Glasgow, and St. Andrews a donation of 1,000*l.*, for the promotion of the study of experimental physics among the medical students. He also placed 2,000*l.* at the disposal of the Senate of the University of London to found a scientific scholarship.

SOCIETIES.

ROYAL.—Feb. 26.—The President in the chair.—The following papers were read: 'The Winds of Northern India in Relation to the Temperature

and Vapour Constituent of the Atmosphere,' by Mr. H. F. Blanford, 'On White Lines in the Solar Spectrum,' and 'Note on Displacement of the Solar Spectrum,' by Mr. J. B. N. Hennessey.

GEOLOGICAL.—Feb. 20.—*Annual General Meeting.*—His Grace the Duke of Argyll, President, in the chair.—The Secretary read the Reports of the Council, and of the Library and Museum Committee. The general condition of the Society was said to be satisfactory.—After presenting the medals and the proceeds of the Murchison and Wollaston Funds, the President read his Anniversary Address. The Address was prefaced by some obituary notices of Fellows and Foreign Members and correspondents deceased during the past year, including Mr. J. W. Flower, Mr. J. G. Marshall, Prof. Agassiz, and M. de Verneuil.—The ballot for the Council and Officers was taken, and the following were duly elected: *President*, J. Evans; *Vice-Presidents*, R. Etheridge, R. A. C. Godwin-Austen, Sir C. Lyell, Bart., and J. Prestwich; *Secretaries*, D. Forbes and Rev. T. Wiltshire; *Foreign Secretary*, W. W. Smyth; *Treasurer*, J. G. Jeffreys; *Council*, the Duke of Argyll, H. Baerman, Prof. G. Busk, J. F. Campbell, F. Drew, Sir P. de M. G. Egerton, Bart., M.P., R. Etheridge, J. Evans, D. Forbes, Capt. D. Galton, R. A. C. Godwin-Austen, J. G. Jeffreys, Sir C. Lyell, Bart., C. J. A. Meyer, J. C. Moore, J. Prestwich, Prof. A. C. Ramsay, S. Sharp, W. W. Smyth, Prof. J. Tennant, W. Whitaker, Rev. T. Wiltshire, and H. Woodward.

Feb. 23.—J. Evans, Esq., President, in the chair.—Mr. A. J. Jukes-Browne and the Rev. M. H. Close were elected Fellows.—The following communications were read: 'Geological Notes on a Journey from Algiers to the Sahara,' by Mr. G. Maw, 'On the Trimerellidae, a Paleozoic Family of the Palliobranchia or Brachiopoda,' by Mr. T. Davidson and Prof. W. King, and 'Note on the Occurrence of Sapphires and Rubies in situ with Corundum, at the Culagee Corundum Mines, Macon Co., North Carolina,' by Col. C. W. Jenks.

SOCIETY OF ANTIQUARIES.—Feb. 26.—C. S. Percival, Esq., V.P., in the chair.—Lord Mahon, M.P., was elected a Fellow.—Mr. J. Brent communicated an account of antiquarian discoveries in Kent during the past year.—Mr. A. W. Franks exhibited, from his own collection, six more brass dishes of the same description as that exhibited by him on Feb. 5.—Mr. G. W. G. Leveson Gower exhibited some Romano-British urns found at Frimley, in the parish of Ash; and, by permission of the Rev. G. Hoare, some similar urns found at Godstone, Surrey.—Mr. Franks remarked that one of these urns was of a very peculiar type, and resembled rather the Merovingian urns found in Gaul.—Mr. T. Layton exhibited various objects found in the Thames—1, an Anglo-Saxon umbo, or boss of a shield; 2, an iron axe of uncertain date; 3, a rapier of the sixteenth century; 4, a very remarkable Roman sword, with a portion of the bronze covering of the sheath. This covering was richly decorated with repoussé work; among the decorations was the popular representation of the fable of Romulus and Remus. The rest of the plaque was filled with foliage and flowers, birds, butterflies, and rabbits. This sword recalled the so-called sword of Tiberius in the British Museum, and a sword found at Wiesbaden, and figured in Lindenschmidt.—Mr. W. Bragge exhibited two Psalters of the thirteenth century.—Mr. Franks called attention to some names which had been erased from the Calendars of these Psalters, but which he had succeeded in deciphering. These names led to the conclusion that the Psalters were of Swedish origin.

ROYAL SOCIETY OF LITERATURE.—Feb. 25.—Sir P. de Colquhoun, V.P., in the chair.—A paper was read, contributed by M. Ferdinand de Bompis, 'On an Unique Coin of the Town of Ichnae, in Macedonia,' in which he gave an interesting and learned account of this remarkable piece of the early part of the fifth century B.C., and suggested a new arrangement of the coins of that part of Northern Greece.

INSTITUTION OF CIVIL ENGINEERS.—March 2.—T. E. Harrison, Esq., President, in the chair.—Sixteen candidates were elected, including three Members, viz., Messrs. A. W. Brind, A. H. McDonald, and J. A. Paskin. Thirteen were elected Associates, viz., Lieut.-Col. C. S. Hutchinson, Messrs. R. Ballard, O. Brown, T. Duerdin, M. Graham, G. G. M. Hardingham, S. H. James, H. Loupold, M. Longridge, F. B. MacLaren, J. C. Searle, C. W. Whitaker, and A. Woods.—The Council have transferred Messrs. J. Gordon and J. Tomlinson, jun., from the class of Associate to that of Member; and had also admitted the following Candidates as Students of the Institution, viz., Messrs. J. K. Cotton, W. P. Churchward, H. H. Hely, W. H. Jones, W. G. Kerle, J. E. Paul, and W. Pole, jun.—The papers read were, 'On the Great Basins Lighthouse, Ceylon,' by Mr. W. Douglass, and 'On the Tracing and Construction of Roads in Mountainous Tropical Countries,' by Major J. Browne.

ROYAL INSTITUTION.—Feb. 2.—G. Busk, Esq., Treas., and V.P., in the chair.—Capt. A. Baillie, the Rev. F. Bowyer, Mrs. A. Brandreth, Mrs. C. Southwell, Miss L. Garrard, Miss H. Gamiot, the Hon. A. Michie, Capt. W. D. Miller, Messrs. W. F. Ball, T. R. Bannan, C. J. Busk, J. W. Busk, W. H. Challis, J. G. Fraser, C. A. Hanbury, W. T. F. M. Ingall, J. S. Phené, S. Rivington, A. B. Shepherd, and A. M. Silber, were elected Members.

ANTHROPOLOGICAL INSTITUTE.—Feb. 24.—Sir D. Gibb in the chair.—Mr. B. Lloyd read a paper 'On the Beothuck, a tribe of Red Indians, supposed to be extinct, which formerly inhabited Newfoundland.' The author, after reviewing the various accounts related of the Aborigines of the island from the time of Sebastian Cabot downwards, gave the results of the information he picked up from various sources during an exploratory cruise he made last summer round the coast of Newfoundland, respecting the tribe of Indians which inhabited the island up to a period which terminated about forty years ago, when, by reason of the cruelties practised on them by the English fishermen, and the warfare carried on against them by the Micmac Indians, they were reduced in number, and finally the few of them that were left, it is thought, crossed over the Straits of Bellefleur, or at all events disappeared.—Mr. Lloyd also read 'Notes on Indian Remains found on the coast of Labrador.' The Indian remains found on the coast of Labrador consisted of rudely constructed buildings of stone slabs, which were discovered on the sea-shore at the western entrance of the Straits of Bellefleur. They were described to the author as Indian graves, but there was no evidence to show that such was the use to which they had been applied. On the contrary, it seemed probable they were stone wigwams, built by some Indian families for a summer residence. The author was fortunate enough to discover, at L'Anse du Diable, which is a cave situated about twenty miles east of the locality where the so-called Indian graves were found, a few arrow-heads of quartzite and hyaline quartz, on a sandy "barren," which stretched inland from the head of the cave. From circumstances connected with the cave, the author concluded that the locality had been chosen by some unknown tribe of Indians for the manufacture of their arrow-heads during an occupancy of some considerable time on the spot.—A paper was read, by Dr. S. Holden, 'On a peculiar Neolithic implement from Antrim.'

MEETINGS FOR THE ENSUING WEEK.

- Mrs. London Institution, 4.—'Historical Development of Art' III. Dr. G. G. Zerk.
- Royal Academy, 8.—'Sculpture,' Mr. H. Wootton.
- Institute of British Architects, 4.—'Award of Medals and Prizes.'
- Geographical 8.—'Across the Andes from Colima,' Mr. F. J. Hutchinson.
- Geographical 8.—'Geographical Progress in Peru and Neighbouring Countries,' Mr. C. R. Markham.
- Tem. Royal Institution, 8.—'Physical Properties of Liquids and Gases,' Prof. Tyndall.
- Anthropological Institute, 4.—'Half-bred Races of North-Western Asia,' Dr. A. P. Hild.
- Rev. U. Taplin.
- Civil Engineers, 4.—'Gen. Carriages and Mechanical Appliances for Working Heavy Ordnance,' Mr. G. W. Rendel.
- Wm. Literature, 4.—'Council.'
- London Institution, 7.—'Travels Course,' II.

- Vol.** Geological, &c.—'Relationship existing between the Behnismian and the Permian Periods' (McClure); 'The Boulder-Clay of Cheshire' (Mr. W. Shone, jun.); 'Occurrences of a Tremadoc Area near the Wrekin in North Shropshire, with Description of a New Fauna' (Mr. U. Ollaway); 'Society of Arts, &c.—Manufacture of Coals' (Mr. J. Holm).
- British Archaeological Association, &c.—'Pilgrimage to Bromholm, in Norfolk' (Dr. B. Simpson).
- Trans.** Royal Institution, &c.—'Cryptogamic Vegetation, Ferns and Mosses' (Prof. W. C. Williamson).
- Royal Academy, &c.—'Architecture' (Mr. R. M. Barry).
- Antiquaries, &c.—'Silver Plates with a Chart of Mr. F. Dreyer's Voyages' (Mr. A. W. Franks); 'Roman Remains of Mendips' (Rev. H. M. Stoddard).
- Mathematical, &c.—'Cartesian Equation of the Circle which Cuts three given Circles at given Angles' (Mr. J. Griffiths); 'Another System of Poetic Equations' (Prof. W. Stoddard).
- Sci.** Society of Arts, &c.—'Races of Dardanian (North-West of Cauburn)' (Dr. Leitch).
- Astronomical, &c.—'Chemical Changes accompanying the Smelting of Iron in Blast Furnaces' (Dr. C. K. A. Wright).
- Rev.** Royal Institution, &c.—'Ephemeris' (Mr. C. T. Newton).
- United Service Institution, &c.—'Retreat of the Ten Thousand, a Military Study for all Time' (Major-General J. L. Vaughan).
- Botanical, &c.—'Election of Pollens'.

Science Gossip.

'On the Nonsensical Assumption that M. Vambéry never travelled in Central Asia,' is the title of a lengthy paper published by the Russian Councillor of State, M. Grigoriyeff, in No. 28 of the *Rusky Mir*, in St. Petersburg. Mr. Schuyler, who visited Bokhara and some of the neighbouring countries last year, finding some inaccuracies in M. Vambéry's books, came, as our readers are aware, to the conclusion that M. Vambéry never visited Central Asia. M. Grigoriyeff does not share M. Schuyler's opinions. The inaccuracies detected in M. Vambéry's book had, he says, been already noticed by a Russian officer, who, although speaking of the shortcomings of M. Vambéry, caused by the extremely difficult position in which he was, on the other hand corroborates many of the details of the Hungarian traveller.

We regret to hear that Dr. Beke is suffering somewhat from the fatigue caused by his journey to Mount Sinai, and that he will, therefore, not return so soon as was expected.

The death is reported of Mr. Philip Barnes, at the age of eighty-two. He was the founder, in 1838, of the Royal Botanic Society in the Regent's Park.

THE Report on the forty-sixth meeting of German men of Science at Wiesbaden shows that many important papers were read, the larger number being purely chemical. Amongst others of general interest, we may name M. A. Mayer's account of his experiments to determine the power possessed by plants to absorb ammonia above the surface of the ground. The general result being that the healthful growth of the plant was interfered with if the introduction of ammonia by the roots was prevented. M. Flitig described some curious experiments on the influence of heat and light on the colour of the diamond. Diamonds of a yellow colour, from the Vaal river, lost their colour when heated to redness in a current of hydrogen, and remained colourless when cold in the dark, but if exposed to light they gradually recovered their colour.

THE Monthly Records of Results of Observations in Meteorology, Terrestrial Magnetism, &c., taken at Melbourne Observatory during July and August, 1873, are to hand.

We regret to hear of the death of Dr. Forbes Winslow, the author of many works on lunacy, and for many years editor of the *Quarterly Journal of Psychological Medicine*.

MR. F. R. MALLEY, of the Geological Survey of India, is reported to have made an important discovery of coal near Punkabaree, at the foot of the Darjeeling hills. The principal seam is 11 feet thick, another is of 7 feet in thickness, and others measure from 2 to 5 feet. A sample of the coal analyzed is said to have given 80 per cent. of carbon. We shall be glad to find this report is confirmed by further examination.

It is worth noting that, according to a Report made to the Lyons Society of Industrial Sciences, the Broom (*Sarothamnus scoparium*), which grows so abundantly in many parts of this country, and which has been long known to yield a yellow dye, and a fibre which has been used as thread, may, by a little care, be made to produce a fibre quite equal to hemp in strength and fineness.

WE have received 'Microscopic Examinations of Air,' by D. Douglas Cunningham, M.B., of the Indian Medical Service. This volume contains the results of observations on the nature of the solid bodies present in the atmosphere of Calcutta and the neighbourhood. The Report is very complete. The observations were carried on within two large jails in Calcutta, and were fifty-nine in number, the first being made on the 26th of February, and the last the 18th of September, 1872. The direction and velocity of the wind for each day is given, and the statistics of disease. A series of fourteen lithographic plates, each containing many figures of the atmospheric organisms detected, accompanies the text. The final results appear to be that spores and other vegetable cells are constantly present in atmospheric dust; that no connexion can be traced between the numbers of bacteria, spores, &c., and the occurrence of disease; and that the amount of debris suspended in the atmosphere is directly dependent on conditions of moisture and of velocity of wind.

FINE ARTS

ROYAL ACADEMY OF ARTS, Burlington House.—THE EXHIBITION OF WORKS BY THE LATE SIR EDWIN LUTYEN, R.A., is NOW OPEN.—Admission (from Nine till Dark), One Shilling; Catalogue, Sixpence. Season Tickets, &c.

NOW OPEN, IN THE GALLERIES OF MESSRS. THOMAS AGNEW & SONS, 5, Waterloo Place, Pall Mall, the ANNUAL EXHIBITION of selected WATER-COLOUR DRAWINGS, by deceased and Living Artists, from 10 until 6 o'clock. Admission, including Catalogue, 1s.

'THE SHADOW OF DEATH.' Painted by Mr. HOLMAN HUNT.—NOW ON VIEW. From 10 till 6.—A spacious Platform has been erected so that Visitors now have an unimpeded View of the Picture.—See, Old Bond Street.—Admission, 1s.

DUDLEY GALLERY, Egyptian Hall, Piccadilly.—GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS.—THE TENTH ANNUAL EXHIBITION IS OPEN DAILY, from 10 a.m. to 6 p.m.—Admission, 1s.; Catalogue, 6d. GEORGE L. HALL, Hon. Sec.

DORR'S GREAT PICTURE OF 'CHRIST LEAVING THE TOMB,' with 'Night of the Crucifixion,' 'Christian Martyrs,' 'Frescoes of Rimini,' 'Neophytes,' 'Andromeda,' &c., at the DORR'S GALLERY, 24, New Bond Street. Ten to Six.—Admission, 1s.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold, on Saturday last, the under-named drawings and pictures, the property of Mr. E. Heritage. Drawings: C. Cattermole, Distributing Alms at Corinth, 66l.—Mr. E. Duncan, Wreckers, 183l. The Launch of the Lifeboat, 189l.; Cumberland Hills, 73l.; Mountain Scenery, 60l.—C. Fielding, Chestnut Castle, 383l.—Mr. A. D. Frapp, The Anglers, 77l.—Mr. B. Foster, The Seaside, 189l.; A Cottage at Harborough, 89l.; On Lake Como, 68l.—Mr. L. Haghe, Interior of St. Mark's, Venice, 98l.—J. Holland, The Rialto, 258l.; Canal in Venice, 163l.; Interior of Milan Cathedral, 74l.; Sunset, 63l.; On the Grand Canal, Venice, 53l.; The Valley of Amposi, 51l.; A Calm, Venice, 54l.; The Grand Canal, near the Rialto, 105l.—Mr. W. L. Leitch, Schiehallion, 151l.—W. Muller, A Street in Cairo, 86l.—Mr. J. H. Mole, Near Tynemouth, 56l.—S. Prout, Stormy Weather, 50l.; A Church Porch, Rouen, 53l.—D. Roberts, The Grand Mosque, Cordova, 76l.—G. Schalders, Landscape, Surrey, 66l.—Mr. E. G. Warren, A Woodland Scene, 79l. Pictures: J. Holland, The Colleoni Monument, Venice, 850l.; Venice, 199l.—M. R. Madraso, The Happy Thought, 190l.

The same auctioneers sold, on Monday last, the under-named drawings: Mr. H. B. Willis, The Traeth Mawr, Port Madoc, 70l.—Mr. A. W. Hunt, A View on the Rhine, 68l.—D. Cox, A Hayfield, 216l.—P. De Wint, A Landscape, with a cottage and ducks, 63l.; A Woody Landscape, 63l.—Mr. E. Lundgren, The Pride of the Harem, 141l.

At the Hôtel Drouot, Paris, the following prices were recently obtained for modern French pictures: M. Corot, Environs d'Arras, 11,000 francs; Au Bord du Lac, 5,200 f.—M. J. Dupré, Le Ruissseau, 4,250 f.—Théodore Rousseau, La Lisière d'un Bois, 5,600 f. On the 20th ultimo, the under-mentioned sums were obtained for the following paintings: L. Backhuizen, Marine, 2,400 f.—J. B. Greuze, Le Petit Boudeur, 6,900 f.; La Petite Fille au Fichu, 10,000 f.—F. Guardi, La Donane, 8,600 f.;

Vue prise du Grand Canal à Venise, 5,900 f.—M. de Hondelooster, Oiseaux de Basse Cour, 16,500 f.; Oiseaux et Animaux de Basse Cour, 10,100 f.; Coq et Ponies, 6,000 f.; Oies et Canards, 3,200 f.—Leclerc, Danse Champêtre, 3,200 f.—Aart Van der Neer, Rivière en Hollande, Clair de Lune, 2,550 f.—A. Van Ostade, Fête dans l'Intérieur d'une Chaumière Rustique, 76,000 f.—J. Van Ruysdael, Site en Norvège, 4,900 f.—Weenix, Gibier, 10,000 f.—Wynants, Paysage Montueux, 6,750 f.—Isabey, Le Jour de Réception, 3,000 f.—G. Koller, Faust et Marguerite, 6,580 f.—G. Van Os, Fleurs et Fruits, 1,920 f.—M. F. Willems, Le Départ pour la Promenade, 7,000 f.

Fine-Art Gossip.

THE Report of the Artists' General Benevolent Institution is ready. The income in 1873 amounted to 2,736l. odd, and the sum of 1,970l. was distributed among ninety-eight applicants. Sir Henry James is to take the chair at the Annual Dinner, which will be held on the 9th of May.

WE are able to state that the Council of the Royal Academy have had the subject of architectural drawings for their Exhibition before them, and have decided for the future, as far as possible, to give a preference to those drawings which are evidently the actual productions of the architects who exhibit them. This is as it should be; for the only way to make such an Exhibition really interesting is to discourage as much as possible the exhibition of drawings which bear no marks of the artist's own hand. It has also been decided that geometrical elevations and detail drawings of interest are admissible. It will be the fault of architects if this room at the Academy Exhibition does not attract more attention in the future than hitherto.

THE house at Luton Hoo used to be famous for a chapel fitted up with rich fifteenth-century Flemish wood-work. When the house was burnt down all this was entirely destroyed; and when Mr. Leigh purchased the estate of the Marquis of Bute, he did not touch the chapel, and did not completely restore the interior of the house. Mr. Street has lately been engaged by Mr. Gerard Leigh to finish this work, and among the features of the completed mansion will be a private chapel of an unusually ornate character. It occupies a portion of the north wing of the house, and it is approached by the principal corridor, which runs the whole length of the house. This wing, fortunately, was built with a circular east end, corresponding with a great drawing-room at the other end of the house, and thus lends itself very conveniently to the arrangement of a chapel with an eastern apex. There are rooms above the chapel, so that, of necessity, it has a flat ceiling, which is of wood, richly painted and gilded. The eastern apex is finished with arched in alabaster, and a semi-dome vault, which is being painted by Messrs. Clayton & Bell with a sitting figure of Our Lord and saints on either side. All the windows are being also executed by Clayton & Bell, generally with single figures, delicately painted, and mainly in white, for the sake of transparency and light. The altar stands in the centre of the apex. This, we are glad to say, is to be backed by a reredos, with a sculpture in marble of the Crucifixion with SS. Mary and John, which Mr. Woolner has undertaken to execute. We view with no little pleasure the employment of such an artist on such a work. If sculptors would but exert themselves a little more and take part in the work which is going on in the way of church decoration all over the country, it would be better not only for the churches, but for themselves. Here we shall, no doubt, see Mr. Woolner at his best, and with surroundings which will add to the effect of his work. The pavement of the chapel is mainly of marble; the stalls, with their canopies, are elaborately wrought in oak; and the whole of the walls as well as the ceiling are to be decorated richly with colour, after Mr. Street's designs. A gallery, on the level of the bed-rooms of the house, occupies the space over the ante-

chapel, and is also to be fitted up with stalls and canopies, for use by any of the household who can more conveniently use it than the ground-floor; whilst a staircase from the outside will give a separate approach to the chapel for tenants on the estate who come to the services. Luton Hoe is two or three miles from the parish church at Luton, and for so large a house a chapel is, therefore, almost a necessity.

THE Fine Arts Exhibition of Amsterdam will be opened on the 7th of September next, and be closed on the 5th of the following month.

THE celebrated engraver, J. N. Passini, died on the 14th of January last, at Gratz.

MUSIC

WAGNER SOCIETY.—Last Concert but one, FRIDAY, March 15, to commence at 8.30 precisely. Orchestra and Chorus of 100 performers. Solo Pianoforte, Mr. Walter Hache; Conductor, Mr. Edward Dannreuther.—*Beethoven, Overture, "King Lear"; Choral Fantasia, Op. 80, specially arranged for Rubinstein. Wagner, Huldigungsmarsch; Knecht Ruprecht of the Meistersinger of Nuremberg; Overture, Chorus, "Wacht am Rhein"; Liebestod, Liebestod, Arr. and Harwell to the Harp. Prayer before the Crucifix; Liebestod's Victory.—Final Act I. The doors will be closed further each piece—Tickets 10s. 6d., 7s. 6d., 5s., 3s., 1s.; of Stanley Lucas, Weber & Co., Gresham & Co., Mitchell, Oliver, Lamborn (Ch. & Co.), Bond Street; Austin & Co., St. James's Hall; Schott & Co., Regent Street; Kitchin, Browne & Co., Chancery Lane; Royal Exchange; and Davies Brothers, Great Terrace, Lancaster Gate.*

BRITISH ORCHESTRAL SOCIETY.—Palace, H. R. H. the Duke of Edinburgh, Godolphin, Mr. George Mount.—FURTHER CONCERT, THURSDAY, March 13, at 8.30. Eight o'clock. Overture, "The Jolly Beggar"; Macfarren, Concerto, Violin, Dramatic, Spoken, Violin, Mr. J. T. Carrodus; New Overture (M. & D. The Whistling Snail); Henry Gadsby, Concerto, Violin, Mendelssohn; Overture, "Zauberflöte"; Mozart, Grand Orchestra of Beethoven's Five Performers. Single Tickets 10s. 6d., 7s. 6d., 5s., 3s., 1s.; of Stanley Lucas, Weber & Co., Gresham & Co., Mitchell, Oliver, Lamborn (Ch. & Co.), Bond Street; Austin & Co., St. James's Hall; Schott & Co., Regent Street; Kitchin, Browne & Co., Chancery Lane; Royal Exchange; and at Austin's Ticket-Office, 25, Finsbury.

ROYAL ITALIAN OPERA.

THE programme for the Covent Garden season, which will be commenced on the 31st inst., was issued by the Impresario last Thursday. It follows the example so properly set by Mr. Mapleson, in its brevity and in the adoption of a less vaunting tone than has been assumed in former announcements. Indeed, Mr. Gye, indirectly perhaps, but still clearly enough, indicates the errors of his ways in the following preamble:—"It has now become unnecessary, in these annual Prospectuses of the Opera season, to enter into a lengthened description of the achievements of the Royal Italian Opera, or to dilate on the reputation of the artistes engaged, and such like subjects; nor is a minute detail now required as to the distribution of the rôles in the different operas, nor as to other particulars appertaining to the performances of an approaching season."

We are glad to see these signs of repentance; but the old style cannot so easily be got rid of, as will be seen by another quotation from Mr. Gye's manifesto:—"Madame Adelina Patti, who has just concluded another season of uninterrupted triumphs at Moscow and St. Petersburg, bearing away from both cities substantial and magnificent marks of Imperial and public admiration, has been re-engaged; that Mdlle. Emma Albani, who has also, during the autumn and winter, fulfilled a most brilliant engagement at the same Opera-houses, and who is also the recipient of several splendid tokens of the favour of the Imperial family, as well as that of the *abonnés*, is also re-engaged."

Now, what can any amount of jewellery presented to artists have to do with their professional attainments? What the operatic public cares to learn is, whether Madame Patti preserves her great powers, and whether Mdlle. Albani is sufficiently improved to be classified as a first-class *prima donna*; and these facts can only be known when the two artists have appeared. The organization which secures presents and bouquets is well known; but no *réclames* nor favours can alter the artistic attributes that alone must decide the pretensions of singers. Besides the two vocalists just mentioned, the Prospectus announces the first appearance of Mdlle. Marimon at Covent Garden, and this without commentary, although as an artiste the Belgian lady is entitled to a consideration second only to that which Madame Patti enjoys. The re-engagement of Madame Vilda (Frau Wilt, of Vienna) indicates

that she is to sustain the Pasta-Grisi line of parts which she essayed here three seasons since. Of the splendid voice of Madame Vilda there can be but one opinion; special mention was made of her singing at the Schumann Festival in Bonn, in August last, in the *Athenæum*.

The new-comers are Mdlle. Ghiotti, Mdlle. Clemence Calanch, Mdlle. Diani, Signori Bolis, Sabater, and Piazza, and M. Blume. The troupe will include of last year's artists Meadames Sinico, Smeroschi, Pezzotta, D'Angeri, Scalchi, Signori Pavani, Nicolini, Bettini, Graziani, Cotogni, Baggiolo, Ciampi, Capponi, Tagliacchio, MM. Faure and Maurel. The stage staff and musical officials remain as before, Signori Bevnigiani and Vianesi being the conductors. The band and chorus, "unrivalled," as they are still called, are to remain "nearly the same." If there are changes, it is to be hoped that they may be for the better. The most important item in the Prospectus is at the close, where the production of Glinka's opera, *La Vie pour le Czar*, is promised. At any rate a pledge is given that, out of four works mentioned, at least three will be brought out. We trust that the work of the Russian composer may be produced. It has a libretto which will interest here as well as at St. Petersburg, and it contains highly dramatic and effective music. The 'Promessi Sposi' of Signor Ponchielli, is a popular comic opera in Italy. For Madame Adelina Patti the mounting of Signor Verdi's 'Louisa Miller' is mentioned, and for Mdlle. Albani the 'Mignon' of M. Ambroise Thomas is specified.

Although it is true that Madame Pauline Lucca's contract for Covent Garden is in full force, it would have been better not to have mentioned her name in the Prospectus. There is a combination of circumstances which render her return to London this year most improbable, if not impossible. The latest accounts from Havana state that Madame Lucca and Mdlle. Murka have been compelled to remain there, to await the result of legal proceedings taken against them by the members of the band and chorus whom they engaged at New York to accompany them to open the Opera-house, an event which never took place, owing to the refusal of Signor Tambrlik to join in the speculation.

HER MAJESTY'S OPERA.

THE late Mr. Chorley, in his work 'Thirty Years' Musical Recollections,' while giving a summary of the season at Her Majesty's Theatre in 1843, under the heading "Mysteries of the Press," made the following remarks:—"For some time there had been employed a system of cajoling the press, till then tried on a very small scale; and, howsoever complimentary to those of the 'fourth estate,' anything but flattering to the taste and judgment of our amateurs. The 'puff preliminary,' by aid of which 'whiting's eyes' were to be made to pass for 'pearls' had begun, with regard to our Italian Opera, to assume forms of an invention and a courage hitherto unknown in England." Mr. Chorley never ceased in the *Athenæum* to protest energetically against the system he thus denounced. We know with what result. No critic exercised a stronger influence on public opinion, in bringing about the Opera revolution of 1847 than Mr. Chorley. The formation of the Royal Italian Opera was a death-blow for a time to the "puff preliminary." The modest and unpretentious Prospectus with which the late Mr. Frederick Beale opened the new Covent Garden undertaking as Director, with Signori Persiani and Galetti as speculators, was for some period imitated; but of late years the Italian Opera Prospectuses have been marked by disregard of facts, an assumption of superiority, and inflated eulogies of artists—good, bad, or indifferent. Moreover, these Impresario pronouncements promised a series of novelties which no Director in his senses could possibly carry out. To such an extravagant extent was the vainglorious tone carried, that many amateurs looked forward to the "annuals" of the "puff preliminary" with as much gleeful expectation as they did to their comic almanacs or their weekly *Punch*. But

these vaunting Prospectuses proved no joke to the subscribers, who, at the close of a season found that the majority of the promises contained in them were unfulfilled. There are, however, hopes of amendment when things come to the worst, and as the practice of boasting eventually turned out to be a losing game, there are signs of the break-up of the system. Mr. Mapleson's Prospectus, if not altogether free, when referring to artists and to lyric dramas, from the faults so long complained of, ridiculed, and protested against, is a decided improvement on former productions. He enumerates the engagements of nine new singers, and he simply expresses the hope that the patrons of Her Majesty's Opera may be satisfied with them, as he will not presume to influence or anticipate their judgment. Now we do not hesitate to affirm that the new comers will meet with more consideration and indulgence than if their antecedents had been specified in glowing terms. The Director's next innovation in his programme is, that he has refrained from supplying imaginary casts of operas and lists of the operas in his repertoire. He contents himself with the statement that he proposes "to give as varied a selection as circumstances render possible, and he trusts that neither the lovers of the classical nor of popular works will have cause to complain of the results."

As regards the troupe, the returns will comprise Mdlle. Tietjens and Madame Nilsson, Mdlle. Mario Rose, Mdlle. Valleria, and Mdlle. Bauermeister, sopranos; Madame Trebelli-Bettini and Mdlle. Macvitz, contraltos; Signori Campanini, Fancelli, Marchetti, and Rinaldini, tenors; Signori Borella, Catalani, Campobello, Casaboni, Zoboli, and Agnesi. To these re-engagements, the Director adds the names of artists already known here, but new to Drury Lane, namely, Mdle. Risarelli, a *prima donna*, who made a favourable impression in 1872 at the St. George's Italian Opera speculation, and Signori Naudin and Fabbri, tenors, the former of whom will be a most useful acquisition, as an artist with a varied list of parts at his command.

The nine artists new to London are, Mdles. Lodi and Singelli, *prime donnas*; Signori Paladini and Ramini, tenors; Signori De Reschi and Galassi, baritones; and Signori Perkins, Costa (no relation to the Conductor), and Herr Behrens. Mdle. Lodi is an Italian, who has met with great success in Milan, in the *Sonnambula*, *Dinorah*, and other characters. Mdle. Singelli is French; her name has been Italianized; she succeeded Mdle. Marimon at the *Athénée* in Paris, in Ricci's 'Folies à Rome,' and has been most favourably received at Berlin. Signor Paladini is one of the young and rising tenors of Italy. Herr Behrens has a great reputation in Germany. Signor Perkins, the American basso, has been heard as a concert singer at the Royal Albert Hall. Of his stage qualifications, we have yet to judge. The other names are unknown to us, except that of Signor Costa.

The long list of artists in this Prospectus shows that their services are to be utilized in concerts, as well as at Drury Lane.

We cannot at present understand why Mr. Mapleson should have selected for special mounting or revival the six works specified in his Prospectus. The production of Balfe's posthumous opera, with Madame Nilsson as the heroine of 'Il Talismano,' was, of course, imperatively required, after the flagrant breach of faith last season. Both the Impresario and the *prima donnas* were compromised by what the former calls the "unavoidable postponement." The lady's re-appearance as Desdemona will be most welcome. The delineation by Mdle. Tietjens of Elvira, in Verdi's highly dramatic 'Ernani,' will be another source of gratification; the only wonder is that she has not "created" the part long since, so well suited is the music to her powers. The policy of reviving Donizetti's 'Roberto Devereux' is doubtful. This opera was produced at Her Majesty's Theatre in 1841, during Laporte's last season; but, even with Grisi as Queen Elisabeth, Rubini as Devereux, Tamburini

as the Duke of Nottingham, and Lablache as Cecil, the work met with but little favour. It was revived in 1845 by Mr. Lumley, with Madame Rossi-Caccia, a French *prima donna* from the Grand Opera-house and the Opéra Comique, as the Queen, with Signor Moriani as Devereux, and Signor Barroilhet, the famed French baritone, as Nottingham, but it was not well received. Mlle. Tietjens's great success in Anna Bolena and Semiramide has, perhaps, suggested the notion that her Queen Elizabeth will be equally as imposing, and so it will physically; but she will not have music anything approaching to that in the two before-mentioned operas.

The mounting of Auber's 'Fra Diavolo' and of his 'Diamans de la Couronne' will mainly depend for success upon Mlle. Lodi as Zarlina and upon Mlle. Singelli as Caterina,—the former will have to contend against the remembrance of Madame Lucca, and the latter will have to compete with Madame Adelina Patti—formidable opponents for two young aspirants for lyric glory.

The Wagnerites will, of course, be disappointed at not seeing 'Lohengrin' or 'Tannhäuser' in the Prospectus, especially as Signor Campanini, who "created" the former at Bologna, Florence, and Milan, is to sing the part in New York, with Madame Nilsson as Elsa. We may, however, repeat our opinion that no fair trial of Herr Wagner's operas can be made here unless a German "troupe" well versed in his *répertoire* be imported.

Mr. Mapleson maintains his efficient staff in the musical and scenic departments of former seasons; and to record that Sir Michael Costa will again be the Director of the Music and Conductor suffices to prove how careful, conscientious, and effective will be the *ensemble* in each opera. And to do justice to Mr. Mapleson, it must be added that, as he is the son of a professor and a musician himself, his sympathies and tendencies will be enlisted in behalf of the adequate execution of all the works he may produce during his present venture.

CONCERTS.

A NEW symphony and the *début* of a lady pianist were the interesting events of the Crystal Palace Concert last Saturday, and success attended the novelties. *Place aux dames*. The execution of Beethoven's Pianoforte Concerto in C major (the fourth of his five orchestral works for that instrument), by Miss Emma Barnett, certainly surprised many experienced connoisseurs, who scarcely expected from one so very young such power combined with delicacy and refinement. Her touch is excellent, her phrasing poetical, and her manipulation clear and distinct. It was a performance of more than ordinary merit, reflecting credit on the juvenile artist and on her teacher, her brother, Mr. John Francis Barnett, composer of the 'Ancient Mariner,' 'Paradise and the Peri,' the 'Raising of Lazarus,' &c., who wrote the *cadences* for his sister. The first, an elaborate and clever *bravura*, taxed the nimble fingers of the fair executant, who, however, conquered its intricacies and showed both skill and precision. Miss E. Barnett has proved herself a worthy member of a gifted musical family. The symphony is by Mr. Prout, whose concerto for the organ, produced in 1872, showed the hand of a thinking and practised musician. His present essay will not detract from his fame. It is a thoughtful, coherent, and musician-like composition. It does not affect to be dazzling or bewildering, for it is conceived and carried out on the model of the standard composers, that is, the schools of Haydn and Mozart, Beethoven, Spohr, and Mendelssohn. This is the more remarkable as Mr. Prout is credited with being a disciple of the Wagnerian and Liszt systems. He has the regular four movements, the opening one of which, in C, "Poco sostenuto, allegro," will, perhaps, be found the most attractive. His interweaving of the two subjects in the *coda* is able and effective; and his recall by the audience was a well-merited compliment to a really clever and orthodox symphony. Madame Lemmens and Mr. George Bentham were the vocalists. The tenor has evidently benefited by

his experience on the Italian lyric stage; his voice has gained in volume, and his method is now artistic, and not amateurish. He sang Gluck's air from 'Iphigenia in Tauride,' "Sin dall'età più tenera uniti," and Haydn's song, "In native worth." Madame Lemmens gave Mr. J. P. Barnett's air, "I will bless Thy name," from the 'Raising of Lazarus.' With the 'Anacreon' prelude of Cherubini and the dashing 'Mammiello' overture of Auber, the former to open and the latter to conclude the scheme, the concert was an excellent one.

The overture to 'Ilies de Castro,' an opera by Mr. Alfred Holmes, which was accepted at the Grand Opéra in Paris in 1870, but was not produced owing to political events, is a much more favourable specimen of its composer's powers than the 'Cid' prelude, noticed in our last week's issue. Certainly, the Portuguese story is more exciting than that of Corneille's tragedy, and it has been often selected as a libretto for Italian operas, one of which, by Signor Persiani, composed for the famed Madame Persiani, Rubini, and Lablache, was produced in Paris. In the 'Ilies de Castro' prelude the dramatic feeling and power and elaborate and picturesque orchestration of Mr. A. Holmes are strikingly developed. Mr. Franklin Taylor played Beethoven's Pianoforte Concerto in C artistically. The other items of the third programme of the British Orchestral Society's concert were thoroughly hackneyed, and the same remark may be made with reference to the vocal pieces, although they were nicely sung by Miss Rose Hersee, formerly *compraria* at Her Majesty's Theatre, to whose vocal and dramatic attainments the *Athenæum* called special attention when she played Adina, in the 'Elixir d'Amore' at the Lyceum. Since that period Miss Hersee has had great experience as a *prima donna* in America and with Herr Carl Rosa's English Opera troupe in the provinces.

Mr. Dannreuther, the Director of the Wagner Society, was the pianist at the Monday Popular Concert, on the 2nd inst. He played as his solo Schumann's Sonata in C minor, Op. 22, and was associated with Herr Joachim in Bach's Sonata in B minor. Thus there were two artists, equally great in their respective ways, although the pianist, by some kind of mismanagement or perhaps of management, has not been so much before the public as he ought to have been. Mr. Dannreuther, however, can claim a distinguished position as a resident pianist, and he can honourably compete with any continental celebrity. It was pleasing to find his abilities heartily recognized last Monday. Herr Joachim and Mr. Dannreuther were called upon to repeat the second movement, the *allegro* in B minor, of J. S. Bach's sonata, and the great violinist was encored in the Minuet and Trio of Haydn's Quartet in C major, Op. 64, No. 4. He led in grand style the C sharp minor, Op. 132, of Beethoven, one of the posthumous string quartets, in which Herr Joachim had the valuable co-operation of MM. Ries, Straus, and Piatti. Mr. Bentham was the vocalist, and sang airs by Mozart and Mendelssohn. Madame Carreno-Sauret, the accomplished and brilliant South American artist, was the pianist last Saturday, and Miss A. Williams the vocalist.

The *Athenæum* referred last week to Mr. W. Coenen's programmes of classical chamber compositions as illustrating his excellent purpose of striking out a "new line" by the introduction of works of the period, and we mentioned those by Herr Rheinberger, Herr Brahms, Herr J. Svendsen, and Miss Agnes Zimmermann. Owing to the omission of a date and of the name of M. C. Saint-Saëns, the French composer, his Suite in D minor, Op. 16, for pianoforte and violoncello, was ascribed to Herr Svendsen, the composer of the string Octetto in A major. We can now add that, at the third and last concert, on the 18th, in the Hanover Square Rooms, the second one having been given on the 4th inst., there will be some further novelties, namely, a string Quartet, by Herr F. Gernsheim, a pianoforte and violin Sonata, by Waldemar Bargiel; and a piano, flute, clarinet, horn, and bassoon Quintet in F, Op. 55, by Herr Rubin-

stein. Mr. Coenen will pardon some confusion in dates, as we were anxious to do justice to his enterprise in giving concerts of modern music, knowing too well that there is only artistic fame to be attained. Financial loss is almost certain, so little disposed is the general body of amateurs to accept any works but those to which the names of masterminds are attached.

Musical Gossip.

NEXT Thursday will take place the concert of the British Orchestral Society, and on the Friday that of the Wagner Society. M. Gounod's Choir Concert will be given this afternoon (the 7th inst.). The final London Ballad Concerts for the season will be on the 11th and 18th inst. The first Philharmonic Society's Concert will be on the 25th inst. The Chamber Concerts of Mr. A. Gilbert and Madame Gilbert will be commenced next Wednesday. On the 20th inst., the Sacred Harmonic Society will perform, for the first time, Mr. G. Macfarren's oratorio, 'St. John the Baptist,' under the direction of Sir Michael Costa.

THE Royal Albert Choral Society, under Mr. Barby's direction, announced Mendelssohn's 'St. Paul' for performance on the 5th inst., with the names of Madame Otto-Alvsleben, Miss A. Sterling, Mr. Bentham, Mr. Pyatt, Mr. Smith, and Mr. Lewis Thomas as the solo singers. On the 12th, Mr. W. Carter's choir will perform his cantata, 'Placida,' and Rossini's 'Stabat Mater.' On the 14th, the Amateur Orchestral Society will have a concert to celebrate the return of the President, the Duke of Edinburgh, who, with the Duchess, will be present at the production of Mr. A. Sullivan's oratorio, 'The Light of the World,' conducted by the composer, on the 19th inst., being the last subscription concert of the Royal Albert Choral Society.

THE new three-act comic opera, 'Le Florentin,' the libretto by M. H. de Saint-Georges, and the music by M. Charles Lenepveu, just produced at the Opéra Comique, in Paris, has only met with a *succès d'estime*, although both poet and composer won the prizes for the work at the triple competition in 1869 for the three lyric theatres. M. Lenepveu, who won the "Prix de Rome," was successful against sixty competitors, whose music must have been certainly curious if the 'Florentin' score was the best. The story is laid in the times of "Laurent le Magnifique," and turns upon the jealousy of an old painter, who seeks to have his pupil assassinated because he has outdone his master. The story is weak, and the music is not good enough to redeem the defects of the poem. The cast comprised Mlle. Priola, Mlle. Dacasse, MM. Lhéris, Ismaël, Neveu, and Potel, and the new sole director, M. Camille du Locle, was liberal in his outlay for the *mise en scène*; but the opera is not destined for a long life. M. Gounod's new work, in three acts, is to be produced next winter at the Opéra Comique, and not at the Grand Opéra. We learn that M. Gounod, for the second time, has turned to Molière for his libretto. One of the composer's masterpieces is his admirable setting of 'Le Médecin malgré Lui,' for the Lyrique in Paris, an English version of which was produced at Covent Garden Theatre, under the management of Miss Louisa Pyne (Mrs. F. Bodda) and the late Mr. Harrison. M. Gounod has selected 'Georges Dandin' for his comic opera, the book of which he will himself prepare. He proposes in treating Molière's tragi-comedy to devote more attention to the dramatic elements of the famous piece than to the farcical portions, which will be confined to the dialogues between Georges Dandin and Lubin.

THE Paris *Ménestrel* of the 1st inst. has the annexed announcement:—"M. Gye, Impresario of the Theatre Royal Covent Garden, and appointed (nommé) Manager (Régisseur) of the Imperial Italian Theatres of Petersburg and Moscow, is expected in Paris on Monday (the 2nd inst.), on his way to London." A correspondent has sent us an extract from a letter from St. Petersburg,

which states that the acting managementship of the two Opera-houses "is again going a begging," as Signor Ferri has found the appointment anything but a bed of roses, "what with the caprices of the *prime donne*, who each want the same number of bouquets thrown, and the same sized diamonds arranged to be given on their benefits; with the tenors and baritones, who all want to interpret the same characters; together with the private intrigues, and the trouble resulting from the cities being twelve hours apart, coupled with the exigencies of the 'General' in command of the Opera in each city." Signor Ferri, the ex-baritone, is the father-in-law of Signor Merelli, the late Director in Russia, who is now a partner of Herr Maurice Strakosch, in the Paris Italian Opera-house, where the *prime donne* do not fight about "bouquets and diamonds." We have long foreseen the end of the forcing system; and the break down of Italian Opera in America, and seemingly in Russia too, may perhaps put a stop to an evil which is so ruinous for Art.

DRAMA

THE WEEK.

HOLBORN.—'Aux Crochets d'un Gendreau,' Comédie en Quatre Actes, de Th. Barrière et Lambert Thiboust.

OLYMPIC.—'Mr. Righton's Adventures with a Russian Princess,' altered from a Farce, by Slingsby Lawrence.

ROYALTY.—'A Breach of Promise,' a Comedietta, in Two Acts, by T. W. Robertson.

QUEEN'S.—'The Wandering Heir,' By Mr. Charles Reade. The part of Philippa Chester by Miss E. Terry.

DRURY LANE.—'School for Scandal.'

COURT.—'The Blue-Legged Lady.'

'AUX CROCHETS D'UN GENDRE,' by MM. Barrière and Thiboust, the latest novelty at the Holborn Theatre, is one of those pieces of superficial cleverness which delight on a first production, but will scarcely bear a close investigation. Its satire is pointed, and is of a kind that is not common in France, since it is directed against that thrice sacred institution, *la famille*; its dialogue is bright and sparkling, and its characters have truth enough for caricature, if not for absolute likenesses. Paul Fontelais, a young *agent de change*, is still in the honeymoon, when his father and mother-in-law, M. and Madame Beljames, with their daughter Blanche, come to claim the shelter of his house. A foolish speculation on the part of M. Beljames has reduced them to poverty. The pair are happily matched: Monsieur is pompous, tetchy, solemn, and impossible to please; Madame is cross-grained, soured, and malicious. They seize upon the hotel of their son-in-law, using all things at their pleasure, and carrying matters with so high a hand, that they establish as joint inmates with them their friends, M. Moutonnet, a village apothecary, and his son, a young idiot who aspires to the hand of Mdlle. Beljames.

Before such an irruption the host retires. He sees uncomplainingly his servants dismissed, his horses lamed, his carriage broken, and the entire scheme of his domestic life upset, for the sake of beings who take all without pretence of thankfulness, and make humility and self depreciation the most aggressive forms of insolence. It is only when he finds he is charged with infidelity to his wife, and in a fair way of being separated from her, Fontelais is roused to assert himself. He takes at length a step he should have taken long before, "puts down his foot," and after some opposition remains master of the field. This satire upon a state of things most can conceive is clever, and would be very effective could one get rid of the notion that the "poor craven bridegroom" should have interposed earlier. It is satisfactory to see that Frenchmen can deal with

the ludicrous or inconvenient sides of those relations on the sanctity of which they are accustomed to dwell, and can show that the excessive veneration for family ties may lead to inconvenience or disaster. Amusing as are the comic scenes, they are a little aggravating. There is a natural repugnance to seeing quiet, worthy, and estimable folk putting up with insolence and injury they are not called upon to bear. In the main this play is well acted. MM. Schey and Didier are capital as the two grumblers. Both over act a little however. In one or two other male characters the over acting reaches a point at which it becomes absolutely offensive. The female characters are all competently sustained.

An extravaganza, produced at the Olympic, with the title of 'Mr. Righton's Adventures with a Russian Princess,' is a modernized version of Mr. Buckstone's 'Adventures with a Russian Princess,' an adaptation from the French by Slingsby Lawrence (Mr. G. H. Lewes), given a score years ago at the Haymarket. It has little to recommend it, except the fact that it offers scope for comic singing and acting on the part of Mr. Righton and Mr. G. W. Anson, and that it contains allusions and references the public is at the present moment disposed to receive with pleasure or amusement. It is very flimsy, however; and seems the more so, as the vein opened by the original has since been thoroughly worked.

The Royalty management has revived a two-act trifle of T. W. Robertson, entitled 'A Breach of Promise.' This piece, first given in 1869, is a version of a French vaudeville, 'Les Amours de Cléopâtre.' It deals with the adventures of a deserted woman, who by a series of devices each more absurd than the preceding, breaks off the marriage her false lover is about to contract with another woman, and succeeds in the end in marrying him herself. The character is now resumed by Miss Brennan, its original representative, who gives a clever exposition of a not too agreeable part. The lover, originally played by Mr. Clarke, is now taken by Mr. Wyndham.

Considerable alterations have been made in Mr. Reade's drama of 'The Wandering Heir,' which still holds possession of the Queen's Theatre. Much unnecessary business has been excised from the various acts; and the whole, though scarcely close enough, yet for purposes of art may compare in point of construction with more recent pieces of its class. In the character of its heroine, Philippa Chester, Miss Ellen Terry has made her re-appearance upon the stage. Her presentation of this part is remarkably fresh, tender, and delicate; the scenes of pathos in the concluding act receiving new significance from the manner in which they are given. Miss Terry constitutes an important and a welcome addition to our small stock of actresses capable of presenting the higher walks of comedy.

The benefit to Mr. Webster, at Drury Lane, proved a signal success, the amount of two thousand pounds, the largest, we believe, ever obtained on a like occasion, having been realized. The performance of the 'School for Scandal,' with the principal living actors in the cast, was interesting rather than satisfactory, the slowness always incidental to performances with inadequate rehearsals being painfully apparent. Those, accordingly,

who paid fabulous sums for their seats, must content themselves with having seen on the same boards the best talent London can produce. Messrs. Phelps, Creswick, Buckstone, Compton, Charles Mathews, Toole, H. Wigan, John Clarke, James Thorne, Montague and Brough, Mrs. Stirling, Misses Helen Faucit, E. Farren, and Isabel Bateman, were concerned in the performance. After the representation of the 'School for Scandal,' Mr. Irving gave a recitation of 'The Dream of Eugene Aram.' A poem by Mr. Oxenford, written in honour of the occasion, was then recited by Mrs. Keelley. The proceedings caused much enthusiasm, and the tribute to so fine an artist met with general sympathy.

'The Blue-Legged Lady,' a piece of absurdity, adapted from a Palais Royal farce, entitled, 'La Dame aux Jambes d'Azur,' concludes the performances at the Court. It is a modern interpretation of the idea underlying 'The Rehearsal.' If a more satisfactory termination could be provided, the humorous dialogue it contains might secure it a lasting vogue. The conclusion comes, however, as a rather disagreeable surprise, and seems "lame and impotent" after the promise of the opening portion.

Dramatic Gossip.

A DRAMATIZED version of the novel, 'Ready Money Mortiboy,' is in active preparation at the Royal Court Theatre, and will probably be given next week. The principal characters will be sustained by Miss Litton and Mr. George Rignold. The drama is by the authors of the novel, Mr. Walter Maurice and Mr. James Rice. The book originally appeared in *Once a Week*, was published first by Messrs. Tinsley Brothers, and then, in a cheap form, by Messrs. King & Co. It was pirated in Canada, Australia, and India, and has also been published in the States.

THE season at the Princess's will open on Easter Monday (April 5th) with strong promises as to "stars" to appear. Among them are Mesdames Favart, Blanche Pierson, Marie Laurent, Dia-Petit, and Pasquas (from the French theatre at St. Petersburg).

A SERIES of afternoon performances of Shakespeare have commenced at the Crystal Palace, with a representation of 'Macbeth.' The part of Macbeth is played by Mr. Creswick, under whose intelligent arrangement the whole scheme is to be carried out. Some alterations have been made in the stage management. The ghost of Banquo rises, according to stage directions, and occupies the centre of the stage. The witches, moreover, are brought in more frequently than has been customary in modern representations, and the lines assigned them by Shakespeare, but ordinarily omitted, are spoken.

It is reported that the comedy bringing nightly crowded houses to the Teatro de Apolo (Madrid), entitled 'El Libro Talonario' (The Cheque Book), is the work of Señor Echegaray, Spain's present Chancellor of the Exchequer. It is fortunate for the minister that *Punch* is not a Madrid publication or many jokes might easily be got out of the coincidence.

'LE CARNAVAL D'UN MERLE BLANC' has been revived at the Palais-Royal for the *début* of Madame Henri Dupont. The principal parts are allotted MM. Gil Pères, Brasseur, Libérty, and Hyacinthe.

THE revival, at the Odéon, of 'La Jeunesse de Louis XIV.' of Alexandre Dumas, will, it is said, be on a scale of splendour not before attempted at this theatre.

TO CORRESPONDENTS.—W. H.—W. C.—H. E.—A. W.—R. M.—G. E. W.—P. E. F.—received.
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SATURDAY, MARCH 14, 1874.

LITERATURE

History of the Indian Administration of Lord Ellenborough, in his Correspondence with the Duke of Wellington. To which is prefixed, by permission of Her Majesty, Lord Ellenborough's Letters to the Queen during that Period. Edited by Lord Colchester. (Bentley & Son.)

WHATEVER his faults, Lord Ellenborough was certainly one of the most noteworthy of the Viceroy's of our Eastern Empire. While he was Governor-General the prestige of British rule in India was undoubtedly raised at a time when it had fallen perilously low. His great faults were impatience of control and a certain hastiness of judgment respecting subordinates, to which we shall refer later. On one occasion also he displayed an amount of disingenuousness and a selfish shrinking from responsibility, which was in general alien to his character, for he was essentially a daring man. But let his letters speak for themselves. Lord Ellenborough's letters begin on the 20th of September, 1841, when he was on the eve, though he knew it not, of proceeding to assume his brilliant office. The letters which he wrote to the Queen, and which passed between him and the Duke of Wellington, before his nomination as Governor-General, though, to a certain extent, interesting, do not call for any comment. We cannot, however, pass by the account of the speech made by Lord Ellenborough at the farewell dinner given to him by the Court of Directors. In that speech, which was more full of pith than after-dinner orations generally are, he gave, in eloquent terms, an outline of the line of policy which he proposed to adopt. To restore peace to Asia, and with it "that sense of entire security, without which peace itself is almost valueless"; to imitate "the magnificent beneficence" of the Mohammedan Emperors; gradually, and with a due regard to prejudices, to raise the standard of civilization among the natives, —these were, he declared, his objects. He emphatically asserted that he considered that his first duty was to the people of India, and that he was about to enter on his duties without being fettered by a single pledge as to appointments. The spirit of the man was also shown in his promise to devote attention to irrigation and cotton. Had he been able to carry out his views in that respect, India would probably be, at the present time, a much richer country than it is, and millions would not be required to mitigate the horrors of a famine.

Before proceeding to India, Lord Ellenborough had asked the venerable Marquis of Wellesley to give his opinion on the condition of that empire. Severe and repeated illness prevented the Marquis from complying with the request till several months after it had been made; but in July, 1842, he drew up a memorandum, every line of which is worth reading. We can, however, only give one short extract, which it would be as well for our military authorities at home to bear in mind:—

"I need not, to your lordship, observe that an army, unequipped with all the necessities for its prompt movement, is no instrument of war, but a mere useless burden. At all times, therefore, the

British power in India should possess, and maintain in activity and discipline, an adequate army (as it was termed in my time) 'in the field.'"

On the 28th of February, 1842, Lord Ellenborough arrived in Calcutta, and immediately assumed the government. He had only heard of the disasters in Afghanistan a week previously, in Madras Roads, and thus found himself called upon to deal, and that promptly, with a grave emergency. Nor was Afghanistan the only subject making demands on his attention, for the war with China was proceeding, and there was in the Madras army a supposed unwillingness to embark for China, and among the troops at Hyderabad a mutinous disposition, on account of changes in allowances. Moreover, affairs were greatly complicated by the state of the Punjab. The only means of communication with General Pollock's force at Peshawur lay through that country; and although the ruler of the Sikhs was our ally, he was so much at the mercy of his turbulent troops, that communications might any day be interrupted. To the west, General Nott was in a somewhat critical position at Candahar, and several British posts were blockaded. The first step taken by the new Governor-General was to communicate to the Commander-in-Chief the political views entertained by the Indian Government. In the letter addressed to this officer it was stated that the conduct of Shah Shoojah absolved the British from all obligation to observe the tripartite treaty, that our conduct was to be guided by military considerations alone, and that it should have for its object the security of our troops from further disaster, and the re-establishment of our military reputation.

At the same time, Lord Ellenborough placed the whole of the troops in Scinde and Afghanistan under General Nott, and proceeded to take steps for the formation of an army on the Sutlej.

Thoroughly convinced of the fact that a flourishing state of the finances is indispensable to energy in war, Lord Ellenborough lost no time in looking into the expenditure and revenue of India. He complains that though the sources of revenue are flourishing, the expenditure is immense, and has been allowed to increase without an attempt at control.

"Every man," he says, "is for himself and his friend, and hardly one man, if any one, for the people. Military officers have been taught too much to look to civil and political employments as better paid, and think it a hardship to be left with their regiments. The number of officers permanently with their regiments is small. All are recalled for service in the field, but those who are recalled neither know their men nor their men them; and luxurious *politiques*, as they are called, do not make hardy soldiers."

The civil administration of India seems, from the following, to have been in a bad state:—

"The business of the Government is conducted on a bad system; there is no central control over expenditure. The most trifling things come before the Governor-General in Council and occupy the time while the empire may be in danger. There are few men of business. Lord Auckland told me I should find a great want of instruments: I could find them more easily in the army than in the civil service. I must, as soon as I can, create a minister of finance; but I am not quite satisfied with the only man I can take. The accountant-general is quite hopeless: he is a mere clerk, and a bad one; his only good assistant is just going away on sick leave. There is no secrecy. The 'secret' despatch informing the Government here of the intended

disposition of every company to be kept in Scinde, where (sic) a brigade was moved up the Pass to relieve Candahar, was, together with the details of that brigade, published substantially in the Bombay newspapers two days before it was received here, and in time for every particular of the information it contained being known in Scinde before the movement could take place."

It is interesting to learn that before he had been three weeks in India, Lord Ellenborough had determined that, as soon as the safety of the garrison of Jellalabad had been secured, the British troops should evacuate Afghanistan. Apparently but little thought was given to the prisoners, or to the re-establishment of British prestige in Afghanistan. In a letter to the Queen, dated May 16th, 1842, occurs the following passage:—

"Even had it been expedient that that army should advance upon Cabul, the want of provisions and of the means of transport would have rendered that advance impracticable, and orders have been given that it should retire at the earliest period consistent with the health of the troops. Similar orders have been given to the general commanding the army at Candahar."

Again, a little farther on:—"The General at Jellalabad has been informed that the Government will not ransom the prisoners; that it will agree to a general exchange of prisoners, without making any reservation." Brave but meaningless words these, if no military measures were to support them.

In another letter to Her Majesty, dated July 6th, 1842, Lord Ellenborough's artful scheme for reaping all the glory of a triumphal march to Cabul, without incurring any of the responsibility, creeps out:—

"Everywhere in the neighbourhood of Candahar the enemy is dispirited and broken, while the army of Major-General Nott is in very fine order, in high spirits, and not ill-equipped. Under all these new and improved circumstances, Lord Ellenborough has thought that he might venture to place in the hands of Major-General Nott the option of retiring by the route of Ghuzni and Cabul, instead of that of Quetta and Sukkur, to the Indus. Care has been taken to place before the general all the risks and dangers, as well as all the advantages, of this operation. . . . The option afforded to Major-General Nott has been communicated to Major-General Pollock, who, in the event of Major-General Nott's moving to the north, would co-operate in the attack upon Cabul."

Certainly a more strange method of conducting a retreat could scarcely be conceived, and the shallowness of the artifice is at once apparent. What makes the matter worse is that of the two Generals on whom he had thus unjustly cast the responsibility which he ought himself to have borne—for General Pollock was to advance to Cabul in order to assist General Nott's movement—he entertained a very low opinion. Writing to the Duke of Wellington, on June 7th, he makes use of the following expressions regarding General Nott: "I regret to say that in General Nott I do not entertain the smallest confidence as an officer. He is a brave man, but his own troops do not respect him as a General." In the same letter he speaks thus of General Pollock:—

"A greater difficulty exists in the influence of the political agents, the men anxious for revenge, and the others naturally clinging to the hope of relieving the prisoners. All these, since his arrival at Jellalabad, have got round Major-General Pollock, have led him to misunderstand the plainest instructions, to miscalculate the value of objects, and to act upon the passion of others, not upon his own reason."

And this was after a feat almost unparalleled in war—the forcing of the Khyber with untrustworthy allies, and troops which, till his arrival, had been thoroughly demoralized. A reference to the life of Field-Marshal Pollock, lately published, will conclusively prove that Lord Ellenborough's instructions were in the highest degree shifty and obscure; and the verdict of posterity will be, we are confident, that to the decried generals and politicals, and not to Lord Ellenborough, was it due that England was saved from a great disgrace, and that the prisoners were rescued. The Governor-General's prejudice against General Nott was, as will be seen afterwards, changed into a strong partiality for that gallant and able but somewhat impracticable officer. He, however, in spite of the convincing logic of events, seems ever to have entertained a low opinion of General Pollock. Writing to the Duke of Wellington on the 6th of July, 1842, when he knew of the forcing of the Khyber Pass, he says, speaking of General Pollock, "I cannot make a General, and it wants that more than anything else. Had he any real energy, he would not have allowed the camels he took with him to be sent back. If he had any real mind, he would not be in the hands of the boys about him." On the 17th of August, he says of General Nott, in whom ten weeks previously he had no confidence, "He looks at the whole measure with a grave and prudent resolution, which affords the best omen." His good opinion of Nott and bad opinion of Pollock go on increasing, for on the 18th of November he says, with reference to Nott's resignation of his command in Pollock's army,—

"I do not know the immediate cause, but I know that from the time of General Nott's arrival at Cabul he has disapproved of General Pollock's proceedings. The latter has been absolutely puerile in his transactions with the sons of Shah Shoojah, being entirely under the influence of an ex-political officer, Captain Macgregor. I am very sorry this event has occurred. It is impossible that any officer can have obeyed his instructions from the Government more implicitly than General Nott has done, and I have a much higher respect for him than for any officer in the service."

Nott subsequently withdrew his resignation, evidently due to temper, and Lord Ellenborough, writing after an interview with the testy but gallant and able old soldier, says, "I am altogether very much pleased with him. He is evidently very superior to all the others." Sir Hugh Gough was scarcely more fortunate than General Pollock in securing the confidence and good opinion of the Governor-General. Sir Hugh certainly was not a great commander, but we believe him to have been a thoroughly single-minded man, and by no means deserving of the following remarks, which occur in a letter to the Duke of Wellington on a possible war with the Sikhs: "He can only desire an opportunity of increasing his name." Sir Hugh's position under a Governor-General who, like M. Thiers, believed that, though only a civilian, he could teach war-worn Generals their art, cannot have been particularly pleasant. Indeed, in all his dealings, Lord Ellenborough displayed an arbitrary and arrogant disposition. He evidently was under the delusion that he was the Emperor of India, instead of merely the Queen's, or, rather, Company's, lieutenant. One act of sovereignty even his staunch friend the Duke of Wellington found it hard to justify

him in. We refer to the granting of medals to the army for Afghanistan, and to the army and navy for China. The bestowal of these marks of distinction was a clear usurpation of the royal prerogative. It caused great offence in England, and the Government asked the opinion of the Duke of Wellington, who drew up a remarkable memorandum on the subject. The gist of the Duke's opinion was, that though the Governor-General possessed the right to grant a medal—to be worn only in India—to the Company's troops, he had no right to confer one on any members of Her Majesty's army. He, however, recommended that Her Majesty should herself order a medal to be struck. In the course of the memorandum, the history of medals in the British army is treated, and the whole document is highly interesting. We can only, however, give one extract from it:—

"In the year 1815 a medal was struck to commemorate the battle of Waterloo, and then, for the first time, the restrictions in respect to the grant of medals as well to the navy as to the army were departed from, and the course pursued was otherwise irregular. However, the intention was that none should receive the mark of distinction not present in the great military event intended to be commemorated."

In the summer of 1844 the Court of Directors summarily dismissed Lord Ellenborough from his post, and the act was not unpopular. It had leaked out that the Governor-General had cared little for the release of the prisoners in Afghanistan. His bombastic proclamation about the apocryphal gates of Somnath; his ostentation and arbitrary conduct; the slights passed by him on his colleagues in council; his increased expenditure for military services, without first taking the pleasure of the Court thereupon; his constant absence from the seat of government at Calcutta,—all these facts, in the opinion of the few who gave a thought to Indian subjects, justified the Court of Directors in removing Lord Ellenborough. Nor was he unprepared for the blow. The despatches sent out to him had been full of complaint and censure, and the Duke of Wellington himself had warned him of the dissatisfaction caused by his proceedings. Lord Ellenborough had, indeed, repeatedly, in his correspondence with the Duke, expressed his conviction that he would shortly be recalled. Certainly, if he allowed his real feelings towards the Court of Directors at all to colour his communications with them, he could hardly have expected a continuance in office. In a letter to the Duke of Wellington, dated 18th of December, 1843, he says, speaking of the Court of Directors,—“How long is it to be borne that a body so constituted shall possess any influence whatever over political measures in India? I am satisfied that if they were left to themselves they would lose the country in three months.”

We have hitherto dealt with the unamiable side of Lord Ellenborough's character, but it is only just to draw attention to the eminent qualities which he undoubtedly possessed. He sometimes mistook violence for vigour, yet that his energy was frequently most advantageously employed cannot be denied. An instance of this is afforded by his conduct when, on arriving at Allahabad, in May, 1842, he found that General Pollock

had written for rockets. To use his own words:—

"I went to the fort myself the next morning, and had a dak laid to Poresepore, and thence to Peshawur; and if there be not some unexpected difficulty, these rockets may be used in action against Afghan cavalry in three weeks from the day on which they left Allahabad, and even sooner. If they had been sent by hackeries, they would not have arrived in three or four months."

His political prescience with respect to the affairs of the Punjab was conspicuous. He felt convinced, as early as the beginning of 1844, that a war with the Sikhs was only a question of months, and it was this conviction which induced him to act vigorously in dealing with Gwalior, so as to clear his rear of enemies before he was required to give battle on the Sutlej. His treatment of the Ameers of Scinde was dictated by the same considerations. Hasty and unjust, too, as he frequently was in his estimate of character, he, undoubtedly, did always bestow appointments on the ground of merit alone. Indeed, his refusal to job, the cavalier way in which he treated his colleagues in council, and his rough treatment of able political officers, whose friends took up their cause, contributed more than anything else to his recall. His hatred of politicals became almost a mania, and was quite indiscriminate, even such a man as Outram being regarded by him with suspicion and dislike. At the same time, it must be admitted that some young military politicals had, with mischievous results, usurped control over veteran Generals. With the exception of the army, therefore, few Europeans in India regretted Lord Ellenborough's dismissal. The army supported him stoutly, and previously to his departure gave him a grand banquet. The rage of the Directors at this event was extreme, and the Duke of Wellington was urged to proclaim in a general order that the conduct of the hosts had been a breach of discipline. The memorandum of the Duke on the subject is a masterpiece of quiet but cutting sarcasm, and constitutes one of the most interesting portions of the book before us. The gist of it is that no breach of discipline had been committed, and that he positively declined to censure Lord Ellenborough's entertainers.

So full of matter is the record of Lord Ellenborough's Indian administration, that we have been quite unable to do more than glance cursorily at the most important passages; but we have no hesitation in saying that the book before us is a valuable contribution to the knowledge of a highly momentous period in the history of our Indian Empire.

SHEFFIELD.

Sheffield: Past and Present. By the Rev. Alfred Gatty, D.D. (Sheffield, Rodgers; London, Bell & Sons.)

TRAVELLERS who can look through the grime and smoke of the chief town in Hallamshire, have no difficulty in perceiving how great must have been the natural beauty of the place before it established itself as "the capital of steel." When Waltheof, the last of the Saxon Earls, and husband of Judith, the Conqueror's sister, was going to the block, for rebellion against William, he might be pardoned as he saw in his mind's eye the outspread of wild and picturesque beauty at the foot of his castle of Sheffield.

The Sheffield property fell to the Norman De Lovetots, for whom Dr. Gatty has infinite respect. Under their benign sway, the iron-workers toiled in peace, and monks erected forges and dug for minerals, and two-thirds of the tithe of Sheffield went annually to swell the coffers of the Abbey of St. Wandrille, in Normandy. The domain was a splendid one when it fell to the last of the Lovetots, that beautiful Maude, whom Richard the First, as her guardian, gave to Gerard Furnival, the restless, self-asserting, indefatigable follower of him of the "lion-heart." For our own parts, we have more admiration for the Furnivals than for the De Lovetots. Some of the former seem to have had a turn for indifferent poetry; but one of them conferred on Sheffield municipal dignities which it has never since lost. Further, Thomas Furnival established the weekly market and the annual fair, and, better still, he released the inhabitants "from vassalage, and the payment of base and uncertain fines, besides giving them a court of justice and trial by jury." The De Lovetots are not to be compared with the Furnivals. These, through marriage of heiresses, were succeeded, first, by the Nevilles, and next by the Talbots; the Furnival name, however, is still the brightest in the local chronicle. Even "Hasty Furnival" was a name construed kindly, for he was as hasty in doing good as he was in cleaving men to the chin, as he did with alacrity on the field of Cressy. These Furnivals were great people in London as well as on the banks of the Sheaf. Their London mansion was on the site now occupied by Furnival's Inn. There, perhaps (we leave ardent enthusiasts to go beyond the hypothesis), a Furnival entertained Chaucer as a guest; and, after dinner, showed him, or gave him, that famous Sheffield knife which Yorkshire people used to wear in their girdle, and which Chaucer has noticed in his picture of the Miller of Trumpington—"A Sheffield whittle wore he in his hose." It was during the time that the Talbots reigned at Sheffield that the head of the house, the Earl of Shrewsbury, presented Burghley with a set of Sheffield knives. "Such things," he said, "as this poor country affordeth, with fame thereof throughout the realm."

An Earl of Shrewsbury was Lord of Sheffield when Wolsey passed about three weeks there, his reluctant guest. Under another Earl, Mary Stuart was detained fourteen years in Sheffield Manor House. Dr. Gatty describes her as "the accomplished, fascinating, guilty, but most suffering and pitiable of queens and women." Mary did not enable Shrewsbury and his virago wife, "Bess of Hardwick," to have much domestic comfort while she was their prisoner. "They never afterwards lived peaceably together, and in his later years the Earl permitted a female domestic to obtain an injurious power over him." The Sheffield possessions passed once more with a sole heiress (Alothea Talbot) to another family. She married the Earl of Arundel, from whom the present owner, the Duke of Norfolk, is descended. Of the Talbot lordship one curious memorial remains. The Earls of Shrewsbury, once a year, allowed "the apron men" to go into the deer park, "and kill and carry away as many deer as they could with their hands." The men sometimes carried off a score. Out

of this custom is said to have arisen the annual Cutlers' Feast.

How Sheffield stood under the last of the Shrewsbury Earls is thus told:—

"Shortly before the castle ceased to be occupied by the lords of the manor—for Earl Gilbert was the last who permanently resided—a survey was made of the town of Sheffield on the 2nd of January, 1615, which gives a deplorable account of its condition. There were in all 2,207 inhabitants. Of these 725 were living on charity, 100 householders were in a position to relieve others, but were poor artificers, not one being able to keep a team on his own land, and only 10 could keep a cow; 160 householders were living from hand to mouth, just able to maintain themselves from day to day; 1,222 were children and servants, dependent on their parents and employers. There seems to have been only one family in the rank of gentry, the Jessops of Broomhall, who entered their pedigree at the Visitation in 1612."

In the disturbed times of "King and Parliament," the Earl of Arundel and Surrey was an absentee. The Earl's bailiff, Stephen Bright, John Bright, his father, one of Cromwell's colonels, and the earnest Puritan vicar, of the same name and kin, seem to have been foremost in encouraging the town to support the Commonwealth against the Crown. After Marston Moor, the conquering party ordered Sheffield Castle to be destroyed; and the Earl of Arundel was ultimately allowed to repurchase the forfeited estates, by paying a fine of 12,000*l*.

The Hallamshire folk thought the end of the world had come when Sheffield Castle was knocked into ruins, and feudality was dead and buried, and the grand forest trees were felled, and turnips were grown in the park of the old barons. Resident agents represented the absentee lords, and ironmasters paid rent and made little fortunes. The fortunes were very little, and everybody tried to make his own as a cutler. A century and a half ago a master would retire satisfied with having made five hundred pounds! and then, probably, he invested it in cultivating a bit of land. Those were the times when Fuller's penny knife was *the* Sheffield production, before the shilling luxury was thought of, and masters and apprentices lived and worked together. These were superseded by the Wharnciffe knife, the handiest pocket-knife ever invented, but it took two great men to invent it. It was designed one evening after dinner by Lord Wharnciffe and Archdeacon Corbett.

The chapter of Sheffield Worthies is one of the most interesting in Dr. Gatty's volume. The following record of one of the most active of them is not inappropriate at the present season:—

"John Roebuck, M.D., was grandfather of the distinguished member for Sheffield, A. J. Roebuck, Esq. He was son of a manufacturer, and born in the town in 1718. He was educated at the Grammar School, and his family were Non-conformist; and, having a taste for the medical profession, he studied both at Edinburgh and Leyden, at which latter place he received his diploma. Having settled at Birmingham, he pursued his profession with diligence and success; but chemistry was his hobby, and by his pursuit of that science he discovered an improved method of refining the precious metals, and also a cheaper process of obtaining sulphuric acid, which was largely consumed for manufacturing purposes. The latter invention took him into Scotland, where, in 1759, he opened, at Carron, the first ironworks that were ever established in that country.

Under this bold adventure, Scotland produced to his hand about 1,600 tons of iron in the year, which, in these days, seems but a trifling quantity; but it led to what gives now an annual yield of considerably more than a million tons. Successful so far, he ventured to lease some collieries near Edinburgh. Here was plenty of coal, but the mines were flooded with water, and there was no pumping apparatus then known of sufficient power to drain them. At this crisis he became acquainted with James Watt, who was busy in perfecting his steam-engine, but needed capital. This Dr. Roebuck supplied, and he took Watt into partnership; but, before the latter could complete the powerful engine which was required for draining the coal-mine, the vast undertaking involved Dr. Roebuck in ruin; and, like many other pioneers to successful issues, he died a martyr to his too sanguine enterprises. Although, as we see, Dr. Roebuck passed his active life out of Sheffield, his commercial efforts were nevertheless directed to the raising of coal and iron in large quantities, and these are the prime articles of our local production; so that his interest in them would, therefore, be native born. Moreover, his younger brothers were the first merchants of the town who are said to have opened correspondences with continental houses."

Many of the worthies made fortunes, and several failed to do so. Bolsover, who discovered the way of making the once famous "Sheffield plate" copper-silvered, used to say, that when he began to build his rolling mills "his purse had no neck to it; and when he left off, his purse was all neck." James Dixon, on the other hand, was accustomed to say, "I made a fortune out of a thought which struck me." Britannia metal. Walker is the acknowledged father of the iron trade, and if he did not build up a mighty fortune himself, his labours helped others to that end. Meanwhile, ruin fell upon some families that had taken county rank. Whirlow Hall, Stumperlow Hall, Fullwood Hall, were all wrecked with their roystering masters. John Bright of Whirlow seems to have been a sadly dissipated dog. Hall of Stumperlow, and Fox of Fullwood, were his jolly companions, "and all came to poverty about the beginning of the last century." But there were more proper examples of Sheffield humanity. Bailey of Burngreave, "the Bentham of Hallamshire," is a good example of the better quality. The 90,000*l*. he bequeathed to the town in which he took the utmost interest, and from which he got scanty gratitude, is a proof of his good feeling as well as of his good fortune.

Dr. Gatty speaks severely of the Sheffield trades unions, their tyranny, cowardice, cruelty and rattenings, mutilatings and murderings. Nevertheless, our author has a bright side of the workman to show to his readers. One instance is charmingly illustrative of the fine sense that ennobles the thoughtful mechanic mind. When Scott was last in Sheffield, he bought a knife, and he wrote down the words which he wished to have engraved on the handle, "Walter Scott, Abbotsoford." The vendor ordered his man to do the work. "When my man," he said afterwards, "saw the name, he almost went out of his senses, and offered me a week's work if I would only let him keep the autograph; and I took Saunders at his word."

In the manufacturing as well as in the feudal times, Sheffield has suffered from deeds of violence. In 1840 the town was in great peril, trade was "dreadful bad," people were in great distress, and angry spirits were abroad.

The authorities discovered a plot to burn and plunder the town. It was only defeated by the clever arrest of the desperate leader, Holberry, who afterwards died in York gaol.

With all its "ups and downs," Sheffield has contrived to keep its own. Its cutlery is still the best in the world; and few places can boast of two worthier historians than Joseph Hunter, the chronicler of Hallamshire, and Dr. Gatty, who has written the story of its capital city.

SECTS.

Dictionary of Sects, Heresies, Ecclesiastical Parties, and Schools of Religious Thought.
Edited by the Rev. J. H. Blunt, M.A.
(Rivingtons.)

IN this age of dictionaries and cyclopædias of every kind, it was not to be expected that the history of the rise and growth of the various forms of religious thought would be unrepresented; and the student of comparative theology has now a book of reference provided for him, which, in spite of considerable shortcomings, inevitable in so composite a work, has the merit of giving, in reasonable compass, readable accounts of the chief forms of belief from the Christian era, and indeed before it, to the present day.

The general scope of the work is sufficiently indicated by a tabular statement of the chief subjects treated on. The list is headed by the ancient Jewish sects, and by the leading non-Christian religions of the world, Brahminism, Buddhism, and the like, which, although not strictly perhaps within the range of the title, are yet calculated to increase the general usefulness of the book; and we are glad to find an article on the recent religious movement of the Brahmo Samaj.

The Jewish sects, on the whole, have hardly been treated satisfactorily. Thus the accounts, for example, of Pharisees and Sadducees resemble rather popular magazine articles than scholarly essays. One would be glad to ask in passing, why the writer of the former article should speak of "the tradition of the Talmud and the Mishna," when the Mishna is but a part of the Talmud, and that the oldest part; or why the very problematical derivation of the name of the latter from one Sadoc is given as a known historical fact.

The next group of articles consists of those on the chief so called heresies, from Apostolic times downwards, among which, by a slight stretch of the term, Gnosticism is included, though doubtless an older form of religion than Christianity, which, on thoroughly eclectic principles, absorbed as much of Christianity as suited its purpose. Besides this, the more prominent of its various branches are given separately, as Basilidians and Valentinians. In the former is a discussion on the curious word Abraxas; but it may be questioned whether "this name is evidently of Coptic origin." The resemblance of the name to the undoubtedly Hebrew Abracadabra suggests the possibility of the former being such a modification of the latter as would give the mystic number 365, and thus Abraxas is but a way of denoting the Incommunicable Name. May we add that Balsamus, another of the sacred names, does not mean Lord of Heaven, but Lord of the Sun, *Baal Shemesh*.

Next follow the long stream of sects,

arranged in groups as those which arose during the age of persecution, from the age of Constantine to that of Mohammed, from thence to the Reformation, during the Reformation, and purely modern sects. In the first of these groups, one of the most interesting articles is that on Manichæism, which traces up to the time of the crusade against the Albigenses the history of that wonderful creed, which centuries of the bitterest persecution failed in utterly crushing. It is to be regretted that the early Manichees, like most of the early heretics, are known almost entirely from the writings of their opponents; and we may cease to marvel at the Caliph Omar, when we find Augustine advising the wholesale burning of Manichee literature. We may further single out the articles on important sects like the Arians, Pelagians, and Nestorians; but that on the last of these would have been more satisfactory had the writer taken a juster view, as it seems to us, of the part borne by Cyril in the condemnation of Nestorius. There can be no reasonable doubt, whatever view be taken of the opinions of Nestorius, that Cyril displayed here, as in his behaviour to Chrysostom, far more of the promptings of personal jealousy than genuine zeal for the good of religion.

In the group of sects, from the rise of Mohammedanism to the Reformation, the most interesting are those which, however varied in themselves, are alike risings against the exaggerated sacerdotalism of those centuries, as Albigenses, Hussites, Lollards, Waldenses. The article on the first of these continues the history of the early form of Manichæism, with which the religious creed of the Albigenses was certainly deeply tinged; but we much regret that the writer has hardly a word of protest to record against one of the bloodiest persecutions that ever disgraced humanity; and in this and the cognate articles a certain amount of bias is often too visible.

Among the religious bodies who rose in the Reformation period we may specially mention a good article on Lutheranism; and among those of a somewhat later period, that on Puritanism.

Not the least interesting part of the book to many readers will be the articles which give the history and views of sects and religious parties still existing in the world. Besides the chief religious bodies of Great Britain, America, and Russia, under which last a great deal of interesting information, new to most readers, is given, we find articles on a host of the abnormal religious developments of later times—Jumpers, Coglers, Peculiar People, Jerkers and Barkers, and the like. In the case of some of these, it is desirable to have a trustworthy and succinct account, and no one would grudge articles of reasonable length to Swedenborgians, Southcottians, or Mormons; but it is hard to see how much wiser we are for being told that "Hard Shell Baptists are a small sect of Baptists in the Southern States of America, known only by name."

Among what we may call the normal religious sects, we find good articles on Methodists, Moravians, and Quakers, and the story of the religious movement of the Old Catholics is briefly told.

Elaborate articles, which will commend themselves very differently to different readers, are those on Broad, High, and Low Churchmen.

It is, perhaps, questionable whether it was wise to introduce into a dictionary, where rigid impartiality should be preserved, discussions on subjects where the personal element must enter so strongly, and where the work and opinions of living persons are necessarily submitted to criticism. The article on Broad Churchmen, after defining the theology of the school as one "in which much is doubted and rejected, and very little believed," passes briefly under review Arnold, Bishop Hampden, Maurice, and at some length the 'Essays and Reviews,' in language in which much animus is displayed and little judgment. The article on Low Churchmen, on the other hand, assumes a mildly patronizing tone, as befits the description of those to whom the chief merit assigned seems to be almost that of having prepared the way for the High Church movement. This last is treated of at great length; and though the article is moderate in its tone, we think its length much out of proportion to its importance.

Taken as a whole, we doubt not that the Dictionary will prove a useful work of reference; and it may claim to give in reasonable compass a mass of information respecting many religious schools, knowledge of which could previously only be acquired from amid a host of literature. Here and there the tone of a certain school in the Church shows itself, but, generally speaking, the articles are written with great fairness, and in many cases display careful, scholarly work.

French Society, from the Fronde to the Great Revolution. By Henry Barton Baker. 2 vols.
(Bentley & Son.)

WHAT is Society? It is an utterly different thing at two ends of the same city, and in the centre of the city resembles in nothing the other two. "I never meet him in Society!" however scornfully intended, may be a great compliment to him whom it is designed to depreciate. To some, "gilded saloons," with men who maintain a display by periodically compounding with their creditors, and women who are like the wife of Béranger's Petit Homme Gris,—

Qui fait payer ses atours
Aux amours,

—constitute "Society," in spite of, and a little because of, these circumstances. To others, Society is nowhere in particular and yet everywhere, for they make it whithersoever they go, without thinking of it. They are not the Egoists who are proud to be a part of Society without belonging to it and acknowledging the duties it demands. They are of that better sort, who can take to a single companion or to many a well-stored mind without thinking anything about it, and who can elicit from others even more than they contribute themselves.

"French Society" is a wide term. Of the real thing, we are not quite so ignorant, perhaps, as the Frenchman was of English society, who informed us that English peeresses tossed off their glasses of spirits at the bars of the gin-palaces,—but we are ignorant of it, nevertheless. How little below the surface does any foreigner see of French Society! He sees nothing of it in the *salons* to which he may be invited. He sees there certain phases of life, but no more real life than that of the actor on

the stage. Still, he hears from one friend stories of other friends,—social traits, as they are called,—and is not this a history, or a chapter in the history, of contemporary Society? Such illustrations, however, may be totally devoid of truth. Whenever a dynasty is overthrown in France, volumes appear to show how utterly disreputable were the morals of the Court and Society under that last dynasty—royal, republican, or imperial. When such stories are gravely told, we are put on our guard against too easily believing all that is written of the "Society" of earlier times. As for those religious "Lectures" which are to be read from time to time in the newspapers, they so pervert all history, social and religious, of the remote periods they affect to illustrate, that readers are tempted to put off believing anything till a more favourable opportunity.

Meanwhile, the word Society itself remains not altogether clearly defined. Mr. J. S. Mill hated and avoided "Society"; but his friends assert that he was himself the very best "Society." Charles Dickens, when he was summoned on a jury, never attended to the summons; he shirked a duty which another was obliged to perform, and had a lofty scorn of serving "Society" in a box of jurymen.

In Mr. Baker's volumes, we have rather more of national than of social history; but the illustrations of French Society are to be picked out from among those that are general. For example. We obtain a good idea of the manners of the times in which De Retz lived, from a single incident in a long story. He joined, thoughtlessly, with D'Orléans and De Soissons in a plot to murder Richelieu. When fairly involved, De Retz had a feeling which he was at a loss to define, whether it was fear or scrupulousness. He certainly did not like the idea of murder. He said so, and was laughed at as a poor creature who would not assault an enemy's quarters at night, for fear of killing people in their sleep. De Retz himself says:—"This shamed me out of my reflection. I embraced the crime which appeared to me consecrated by great examples, and made justifiable and honourable by the danger!" And what a revelation this is! How lightly life was held in those days! "Thou shalt do no murder" was not in the Decalogue of Fine Gentlemen.

In the memoir of La Vallière, we have the old legend of how "she told her love," in which Mr. Baker innocently believes. It was thus. There had been a festival and banquet at Fontainebleau. The king had danced in a ballet, as Ceres! Later in the night, La Vallière and other ladies strolled into the forest, and seated themselves beneath some leafy bower. The king and other gentlemen followed, secretly, and listened to the talk. One of the ladies, La Vallière, spoke in terms of her high admiration of the sovereign. Louis's delight betrayed his presence. The ladies fled; the king and his gallants pursued; but, so we are gravely told, the damsels were the swifter of foot, and they got back to the château without being recognized. It was only on a subsequent day that, on some Court solemnity, Louis heard La Vallière speak, and instantly identified the voice as that of the lady who had declared him divine.

All this is dramatic, especially in its absurdity, which does not need to be pointed out.

Mr. Baker is as gushing and sentimental as a "love-sick girl" in telling his story of La Vallière; and he often contradicts himself on the same page. When the romance is wrung out of the narrative, there remains a pretty chronicle enough, and La Vallière is little the better or the worse for the truth being told.

This celebrated young lady, in spite of her limp, traces of small-pox on her face, her large mouth, and her low stature, had the charms of expression and manner. She is said to have been without wit, and she was so ill-educated that she could not write her own letters. If she had no wit, Mademoiselle had something as good. When Louis declared what he called his love, she fled to the convent at Chaillot. The king followed her, and, of course, brought her back. Ten Most Christian Kings could not have torn her from such a refuge, if she had chosen to stay. Louis took Louise to the apartment of his brother's wife, the English Henrietta (Stuart) d'Orléans, to whom he was also "making love." He introduced her as a "fille d'honneur," in whom he took great interest. "Very good!" said the plain-spoken daughter of Charles the First, "je la traiterai comme une fille à vous!" Nothing could be more severely witty. And nothing can better describe the modesty of Mlle. de la Vallière, the king's mistress, than the terms in which French authors, as gushing as Mr. Baker, speak of it. "With her, honour was before all, and she exposed herself to death itself rather than allow her frailty to be suspected." That is to say, Mlle. Louise was anxious not to be "found out."

With her, "appearance" was everything. As Chesterfield said that a man ought to be gentlemanlike even in his vices, so La Vallière thought that a veil of modesty might well become a king's mistress. By becoming a royal concubine, she nearly broke the heart of her mother, the Marquise de Rémy; but she had such regard for the feelings of the poor Queen that, when she gave birth in the King's palace to her first illegitimate child, Mademoiselle did all she could to conceal the event from the Queen's knowledge. That royal lady, as she was coming from Mass, visited her husband's favourite. The moment was critical; the devices resorted to in order to deceive the Queen as to what was going on before her remind one of a scene in a Chinese drama, laughable, coarse, but not to be dwelt upon.

La Vallière belongs to the most splendid portion of Louis the Fourteenth's career, and therefore shares in the reflected glitter of the time and the man. She was the King's mistress, but she was no other man's wife or *amourette*. Compared with herself, that king was, after all, but a poor creature. After the birth of their son, the Comte de Vermandois, La Vallière lost a good deal of her old charm of person and of manner, wherein lay her greatest charm. Her exquisite joyousness gave way to a sadness which she could not control. Just then, the glory of her master and lover was increasing, and he soon cared nothing for the toy of which for a season he had been so proud. The beaming face of Madame de Montespan won Louis from the side of Louise. This man has been praised for his good breeding; yet on his last visit to La Vallière's apartment, he had with him a favourite spaniel called "Malice." He flung the animal towards her,

as he left, saying:—"There, Madame, that is the only fitting companion for you!" and he passed into the chamber of Madame de Montespan.

There would be a justifiable reason for thinking better of La Vallière even then, if she had at once, in 1669, after this double insult, quitted Versailles. But she lived on there, under the same roof with the new mistress, till 1672, when she withdrew to the convent at Chaillot. Had she only remained there, she would have better consulted her good name; but she went back to Court, on the invitation of the King. With what hopes could she have been induced to return? If she had any, she was disappointed. After residing two years more at Versailles, where Madame de Montespan still shamefully reigned, the ex-mistress finally escaped from her splendid degradation, and, enrolled among the Carmelite Nuns, became known only as Louise de la Miséricorde. She was then in her thirtieth year. In 1680, Madame de Sévigné visited "Sister Louise" in her convent. "She had, in my eyes," writes the first-named lady, "lost none of her youthful charms. She has the same eyes, with the same expression; neither hard diet nor lack of sleep has sunk nor dimmed them. The uncouth dress cannot mar her grace or mien. Her modesty is not greater than when she gave to the world a Princess de Conti, and yet it is enough even for a Carmelite. In truth, this dress and the retreat bestow dignity upon her." Madame's allusion to the modesty of the nun not being greater than that of the King's mistress when she gave birth to the first of their two children, "Mlle. de Blois," who subsequently married the Prince de Conti, rings rather epigrammatically. Her son, Louis de Bourbon, Comte de Vermandois, Admiral of France, was killed in Flanders, at the age of eighteen. Bossuet took the news to Sister Louise, and at the hearing of it she exclaimed:—"Why must I weep for his death before having ceased to weep for his birth!"—a pretty, sentimental utterance, but to be included, we fear, among the sayings of celebrated persons which have never been said.

Sœur Louise died in 1710, aged sixty-five, after having passed nearly six-and-thirty years as a cloistered nun. It is as the penitent Magdalen that she has earned a respect which cannot be awarded to her during the period that she continued to be the King's mistress, or during the four years that she spent in the company of the new concubine.

If romance and sentimentality have combined to conceal the true character of La Vallière, prejudice has cruelly treated a mistress of the succeeding king, De Pompadour. On the other hand, De Pompadour has been far too extravagantly lauded, and Mr. Baker goes a long way on this extravagant road. The later mistress has an excuse that cannot be pleaded for La Vallière, whose mother felt disgraced by the elevation of her daughter, with whom she was not reconciled till she took the veil. But the mother of the beautiful Jeanne Poisson pronounced her, from her earliest years, to be "a morsel for a king." The daughter succeeded in becoming what her mother had prepared her to be; but she was also something more. Much has been said of the education and accomplishments of the Pompadour, but we suspect that this lady, as an artist,

owed very much, like Count d'Orsay, to the aid and suggestions of professional artists. We are bound, however, to say that there is some difference of opinion on this point. Madame de Pompadour has never wanted defenders. M. Courajod, in his edition of the *'Livre Journal de Lazare Duvaux, Marchand bijoutier ordinaire du roy, 1748-58,'* says that in matters of art the Marquise detested everything vulgar and commonplace; that every object of the furniture of her rooms was remarkable for taste and originality; that she gave her own designs to the best sculptors for the *monture* of her porcelain; and that her caskets, plate-boxes, and even her spoons, were made according to her own patterns. She let slip, we are told, no opportunity of purchasing what was rich and rare in ornamentation. China and Japan contributed their most valuable art-productions in porcelain and bronze to adorn her saloons, and Cochin, Soufflot, and Gabriel were among her most favoured *protégés*. No doubt if any one in her own time had called the trumpery and tasteless things by the name now often given to them, "Style Pompadour," the Marquise would have issued a *lettre de cachet*, and clapt the libeller of her taste into the Bastille. A religious writer, M. Galitzin, is as tender as such a writer can be on Madame de Pompadour's easy virtue, and consoles himself by saying that "an point de vue de l'art, la Marquise fut irréprochable." This is something like Nell Gwynne piquing herself on the Protestant quality of her naughtiness. It is easy to understand why the most orthodox writers in France are so gentle with the Pompadour. She saved appearances by taking a Jesuit—rather a jovial one—for her confessor; and, as often as Passion Week came round, she absented herself from the royal palace for the whole week. Such decency was considered quite edifying in French Society.

Her mother, old Madame Poisson, was said to have possessed "l'esprit comme quatre diables." She had the wit to train her daughter, like a Greek courtesan, in literature and art. When the daughter married M. d'Étioles, she did not forget the maternal designs nor the object of her own ambition. "I will never be unfaithful to you," said the too candid bride, "except in favour of the King of France." When the hour for such favour came, and the young lady was installed as the King's mistress, her sick and exemplary mother turned up her eyes to Heaven, like Mother Cole in Foote's farce, thanked Providence for fulfilling all her wishes, and died in a fit of pious ecstasy. When the King purchased for his mistress the estate which carried with it the title of Marquise de Pompadour, the Queen received her at dinner, in honour of the occasion. Precious examples of French Society!

Woman for woman, Pompadour was superior to La Vallière in many respects. The latter, ignorant, witless, but charming in her veil of modesty so gracefully worn, has left no trace of useful influence. La Pompadour, on the other hand, has left such traces on all sides. She was the friend of artists, authors, musical composers,—among them were Marmontel, Crébillon père, Voltaire, Pigalle, and Gluck. She designed the new Paris which Louis Napoleon nearly completed; and, under her auspices, the Sèvres porcelain became the

most celebrated in Europe. She has the repute of having started the École Militaire. If she squandered millions of francs on her palace and gardens of Belle Vue, the money passed to such men as Falconet, Constan, Adam, Verbrée, and Pigalle, the sculptors, and to such painters as Boucher, Vanloo, Oudry, Pierre, and Vernet. That she drew plans of campaigns and arranged the operations of armies, as Mr. Baker asserts, we do not believe; but she is said, in some way, to have helped the French to gain the battle of Laffeldt; and bad as her foreign policy was, she contrasts favourably with Voltaire when the Prussians beat the French at Rosbach. He was so little of a patriot (as was to be expected of a man who described Jeanne d'Arc as infamous), that he wrote a congratulatory letter to Frederick on his victory over Voltaire's countrymen.

Mr. Baker is not saying too much when he remarks that "to her taste and talent France owes the first impetus which has since made her pre-eminent in art-manufactures." But when Mr. Baker allows Madame de Pompadour's own assertion to pass unquestioned, namely, that no preceding royal mistress had thought of amusing and honourably employing the listless, gloomy sovereign, we should remind him that Madame de Tournelle,—the third of the three sisters who had reached the bad eminence,—forced the King into active life at the head of his armies, and displayed her own brilliant beauty in the camp as Duchesse de Châteauneuf. The fact is that all those questionable ladies thought it their first duty to amuse the reigning monarch. Even De Maintenon accomplished the hard task of amusing a king who was not amiable, and Molière felt that a similar office had to be fulfilled by a royal poet. How gracefully he expresses it in his dedication of *'Les Fâcheux'* to Louis the Fourteenth:—"Ceux qui sont nés en un rang élevé, peuvent se proposer l'honneur de servir VOTRE MAJESTÉ, dans les grands emplois; mais, pour moi, toute la gloire où je puis aspirer, c'est de la réjouir." For the *réjouissance* of her Most Christian King, Pompadour spared no pains or outlay. It was more for her own delight than his, perhaps, that she surrounded herself, in addition to those already named, by such men as Fontenelle, Cahusac, Montesquieu, and Maupertuis. She was no doubt moved by flattery, as she was implacable to satire. The great Frederick called her "Capitaine Cotillon"; and, though she did not really project the Seven Years' War, she made of France the bitter enemy of Prussia. Maria Theresa, on the other hand, addressed her as "ma cousine," and the mistress put the friendly hand of France into that of Austria. The great Empress was a little ashamed of "ma cousine," but she got over it. "I have stooped," she said, "to flatter Farnelli; why should I hesitate to praise Pompadour?" Pompadour's gallant Abbé de Bernis, raised to the dignity of Cardinal and the office of Minister of Foreign Affairs, served his mistress well at Vienna. Her pet name for him was her "pigeon."

The roar of the deluge was heard by her before she died in 1764. The cry of the people was loud against her unparalleled extravagance. Epigrams were flung in at her very windows. Her arrogance never gave way; and she was remorseless in her

revenge wreaked against any one who offended her. And yet, at the last, when she was mortally ill, Fashion adopted the *négligé* in which she reclined on a couch in her bed-chamber; kinder to her than her late lover, who coolly remarked, on the very wet day of her funeral, that Madame la Marquise had nasty weather for her journey! Notwithstanding worse things than faults, Madame la Marquise de Pompadour was almost regretted after the accession of the vulgar Madame du Barri.

NOVELS OF THE WEEK.

Nathaniel Vaughan. By Frederick Macdonald. 3 vols. (Hurst & Blackett.)

A Chronicle of the Fermors: Horace Walpole in Love. By M. F. Mahony (Matthew Stradling). 2 vols. (Low & Co.)

Mrs. MACDONALD has illustrated a repulsive subject by strong lights and shadows. All those ducklings who, unconscious of the shell upon their backs, are much exercised by the problem of existence, will welcome her book as a contribution to sceptical literature. We are more inclined to regard her as a sheep in wolf's clothing, and are glad to think that, though she would repudiate the title, she is probably a very excellent Christian. She is certainly not the *less en rapport* with religion for showing how Christianity of a certain type is liable to degenerate into a very immoral and crushing superstition. That there is no halfway house between the strictest Catholicism and the vaguest good intentions to humanity, is a necessary postulate to support her thesis. Those who find this rather startling in a world of compromises will make allowances accordingly. Nathaniel Vaughan, "priest and man," is, in the latter capacity, a very furnace of mundane passion; in the former, a devoted partisan of a narrow school of theology. There is a good deal of power in the way in which the struggle between his creed and his feelings is described; and, in spite of some rhapsody and balderdash, we find our sympathies moved by Hugh's generous enthusiasm for his kind. Miss Fay, the unorthodox young lady who rejoices in having no soul, is a graceful figure, though her cruelty to the clergyman and tendency to stilted soliloquy are shocking in one so fair; and little Winifred, who dies under her uncle's repressive system and the hatred of his pet maid-servant, is a most pathetic victim. Faith Daintree, in her way, is as powerful a character as Vaughan himself. In her the passionate nature is far more sensual, and repressed by no genuine principle, only by the exterior trappings of belief which Vaughan has imposed upon her, and which she wears with half-conscious hypocrisy. Here is a mean, his a noble, wreck of large capacities. The masculine gift of moderation and self-control is wanting in every character in the book. Theory and practice are alike in the falsest of extremes, and the people and the views admirably suited to each other. The book is clever, though; and a most suggestive description of the modes of thought which drive weak mortals into La Trappe on the one hand, or the dogmatism of negation on the other.

The Fermor baronetcy and the Pomfret earldom have vanished. The Northamptonshire country gentleman whom Charles the First made a baronet was succeeded by a son, of

whom "great Nassau" made a peer, Lord Leominster. It was Baron Leominster's son who was raised to the dignity of Earl of Pomfret, by George the First, in 1721. There were five of those earls. The last of them died in 1867, without heirs, and all the titles concentrated in the family became extinct. The Earls of Pomfret were not a distinguished race. The most remarkable of them was the third Earl, who, in 1801, was bound over to keep the peace towards his wife, the daughter of Trollope Brown. Before he married, this lord was not a promising personage. His mother agreed to pay all his debts, if he would give a truthful list of such liabilities. After she had contributed the necessary sum, in the list furnished by him, she discovered daily that new claims were made upon her, and she wrote to her son on the subject. The hopeful gentleman, in his reply, said that he could compare himself only to Cerberus, "who, when one head was cut off, another sprung up in its room." This, as Walpole remarks, "was a very new piece of mythology." So much for the men. The women who married into the family were more remarkable; and the most remarkable of the Countesses was the wife of the first Earl. She was a daughter of John, Lord Jeffreys of Wem, who was a son of the too celebrated Judge Jeffreys. This union improved neither the "blood" nor the constitution of the Fermors. If Lord Leominster made Miss Jeffreys a baroness, his wife well repaid him by making her husband an earl, through sheer perseverance in insisting on it. "My earl!" she used to call her submissive and unambitious lord. She was regardless of expense in procuring honours for him. She paid Lady Sundon £4,000, in the form of a pair of diamond earrings, for procuring for him the appointment of Master of the Horse to Queen Caroline. When Lady Mary W. Montague saw the rings in Lady Sundon's ears, she naturally remarked that people could only know where wine was sold by the sign being hung out.

Lady Pomfret is best known by her correspondence with Lady Hertford. Whether she translated Froissart without help, or wrote a life, or any part of a life, of Vandyck, we very much doubt, though she may have pretended to do both. As a sample of her ignorance, a tale was told of her in her own time, according to which, when people were discussing if the term "court" applied to the King's court alone or whether it was equally applicable to Carlton House, where Frederick Prince of Wales had taken up his residence, Lady Pomfret settled the matter by remarking, "Oh, Lord! is there no court in England but the King's? Isn't there the Court of Chancery? the Court of Exchequer? the Court of King's Bench?" It was on occasion of telling this story of Lady Pomfret to Mann that Walpole (1741) spoke of her daughter, the celebrated beauty, Lady Sophia Fermor. "Lord Lincoln loves her," wrote Walpole. "He is come over. He met her the other night. He turned pale, spoke to her several times in the evening (they had met before, in Florence), but not long, and sighed to me at going away." This is the beginning of a love-story of the last century, which may be traced to its end in Walpole's letters. Ten days later the young couple, in whose hearts very tender affinities had developed themselves on the banks of the Arno, met at a ball at Sir

Thomas Robinson's. "Lord Lincoln," says Walpole, "out of prudence, danced with Lady Caroline Fitzroy, and Mr. Conway with Lady Sophia (Fermor). The two couples were just mis-matched, as everybody soon perceived, by the attentions of each man to the woman he did not dance with, and the emulation of either lady. It was an admirable scene." In those days lovers were not despairing. The ball was over at three, but about sixteen fine gentlemen, among whom were Lord Lincoln, Lord Holderness, and other worshippers of Lady Sophia, "grew jolly, stayed till seven in the morning, and drank thirty-two bottles." Again ten days, and Walpole was able to tell Mann, "I have scarce seen Lady Pomfret lately, but I am quite sure Lord Lincoln is not going to marry her daughter." At the royal masquerade, in the following February, the grandest ever seen in England, we are told that "Lady Sophia was in a Spanish dress; so was Lord Lincoln; not, to be sure, by design; but so it happened." The love-passages between this pair were sincere enough, but their course did not run smooth. In November, 1742, the alleged schemes of the mother came to nothing. Hope did not die out all at once; but in June, 1743, Lady Sophia was "at the gasp of her hopes," for Lord Lincoln was about to marry Miss Pelham, by particular desire of his uncle, the Duke of Newcastle, and with the understanding that he was to have all that the Duke and Mr. Pelham could give or settle on him and the bride. And so it came to pass; but there was another marriage,—the Ariadne of the story wedded in the spring of 1744 with old Lord Carteret, who soon after became Earl Granville. Walpole rejoiced at it, for he took just measure of Lincoln's worthlessness; and he remarked, "her beauty and cleverness did deserve a better fate than she was on the point of having determined for her for ever. How graceful, how charming, and how haughtily condescending she will be. How, if Lincoln should ever hint past history, she will

Stare upon the strange man's face,
As one she ne'er had known."

Before the wedding took place Lady Sophia fell dangerously ill of scarlet fever, and Quixote, as Walpole calls Carteret, of the gout. They corresponded, however, daily, and Lord Carteret used to plague the Cabinet Council by reading her letters to him. When both were well again, they were married, at night, at Lord Pomfret's. After supper, and every one had gone to bed but the porter, the bridegroom went home, where he waited, in the lodge, for the bride, who followed in a hackney sedan-chair; and, meeting her lord in the hall, he conducted her up stairs to her chamber. The married life was a brief one, and there was too much of affectionate demonstration in public. In October, 1745, Walpole wrote to Mann: "I must tell you what you'll be very sorry for; Lady Granville" (for Lady Sophia Fermor was then a Countess) "is dead. She had a fever for six weeks before her lying-in, and could never get it off. . . . About seven in the evening, as Lady Pomfret and Lady Charlotte Fermor were sitting by her, the first notice they had of her immediate danger was her sighing, and saying: 'I feel death come very fast upon me!' She repeated the same words frequently, remained perfectly in her senses, and died about eleven at night."

Such was the end of an eighteenth-century love-story. Walpole tells it briefly and well in a few scattered pages of his letters, and Mr. Mahony has thoroughly spoiled it by stretching it wearily and drearily into two volumes of nearly seven hundred pages. He has given it a second title, 'Horace Walpole in Love,' and the portrait of Horace figures as a frontispiece. There is no foundation whatever for the absurd supposition that Walpole was a lover of Lady Sophia, and there is nothing even in this book to authorize the assertion on the title-page. What Mr. Mahony intends in this work, we cannot conjecture. It is not history,—it is not a novel,—it is not an historical romance,—it is not a picture of the times. It seems to be an attempt at all three, and a failure in each attempt. Mr. Mahony is unable to find in Walpole's letters any ground for asserting that Horace was in love with Lady Sophia, but he gets over it by making such a remark as, "It will be seen that Walpole did not faithfully chronicle all his impressions," &c. Unsatisfactory as the author or compiler or maker of this book may be, he is at his worst when he takes to make reflections, except when he furnishes properties for his scenes. An "ophicleide" was not a musical instrument to be found in a village about 1742; and it is not possible that at the same period the Duke of Newcastle's chamberlain could have asked Lord Lincoln if he would like to look at "the *Annual Register*, the last number just out." The first number of the *Register* was not out till 1758, and we can hardly suppose that early copies even of that were at the Duke's twelve or sixteen years before. We question, too, if there was any mother of the last or of any century who would deserve to be painted after the fashion in which Mr. Mahony paints Lady Pomfret and her daughter. The conversation is about Lord Lincoln:—

"I think he almost deserves you, my queen; if any man in England could deserve you, Lincoln does. Come! go back to the beginning and tell me everything about yourself. You do look pale, but 'tis with happiness. Ah! 'happiness,' there is no cosmetic like it."—"Yes, I am very happy. There is no one like him, as you say; such a noble nature, such sentiments—" Lady Sophia stopped. "He is everything that you could desire, mamma; there is no one like him," she repeated, coming to a full stop.—"Fortunately we are not looking out for another of the same pattern at present," answered the Countess, gaily; "and as to his perfections, they are admitted. But my old ears are hungry to suck in your dainty secrets. I want to taste the sweet poison of lovers' vows once more. Who knows if the gentlemen of your day are as brisk and tender as were the gallants of ours? Alas! old fright that I am now, who would imagine that I had ever been sentimental and a coquette—who would believe it? Your father was never much of a serenader at any time, it is true, but he was not my first lover, there were others. Alas! I should blush to boast of it, perhaps, but there were. The fashion then was so, and one did not like to put up for being better than other people, like that old saint Lady Barbara, who never in her best day had much temptation to be anything else but a saint. Things are improved since in matters of sentiment, and I approve of the change; people marry from affection now and not according to the odious foreign plan, by arrangement. However, 'tis not every girl who marries her first love. You are very lucky, and such a first love—ah! there is nothing else in life to compare with it, as Mr. Spence the poet said to me in Italy, when the crazy Count with the beautiful eyes went about

singing madrigals to the stars about yours, happy Florence, "O Firenze." I always had a presentiment that something would come of the Ridolfi; there was a fate in your meeting there by accident; but there is no such thing as accident, providence arranged it for us; I think so now. Your happiness has almost made me religious. Come! tell me. Don't continue to keep your dotting old mother any longer in suspense, my angel! there is another kism for you. When, where, how, in what language did he propose? was he modest? shamefaced, I dare say. I trust you did not give him an easy victory."

To readers who cannot find easy access to the works from which Mr. Mahony takes many of his paragraphs,—Walpole, Montagu, and others,—this 'Chronicle' may afford some amusement. There is evidence of some industry, and we reluctantly express an opinion that in the present instance it has been thrown away. Mr. Mahony was overwhelmed by his materials,—amusing where he quotes, he is helpless where he endeavours to make a story out of them. The figures in Walpole's letters are best let alone. They at least are alive. It requires a master-hand to make them live in a story. Mr. Mahony may accomplish this in time, but, at present, he might as well take the skeleton of the negro in the museum of St. Bartholomew's, and that of Jonathan Wild from the College of Surgeons, and, covering them with clothing from a cheap tailor's, make them meet in Holborn, while he calls on the public to acknowledge them as living reproductions of a bygone period.

MINOR POETS.

Lyrics, Legal and Miscellaneous. By the late George Outram, Esq. Edited, with Introductory Notice, by the late Henry Glassford Bell, Esq. (Blackwood & Sons.)

Wayside Pictures, Hymns, and Poems. By John Harris. (Hamilton, Adams & Co.)

Philip Ashton, and other Poems. By Henry Elliot Malden. (Same publishers.)

Alfred: a Poem. (Simpkin, Marshall & Co.)

WE learn from the biographical notice which serves to introduce the reader to Mr. Outram's lyrics, that the latter was born in the neighbourhood of Glasgow, went through the regular curriculum of the University of Edinburgh, and became, in 1827, a member of the Faculty of Advocates. After ten years of legal practice, however, he retired from the bar, and undertook the editorship of the *Glasgow Herald*. Genial by temperament, and of convivial habits, Mr. Outram amused himself in his leisure moments by the composition of a number of songs and lyrics, and their rollicking fun contributed largely to the diversion of the social circle, and to the consequent popularity of their author. But in order to enable English readers to relish the genuine, if often coarse, humour of these ditties, it would have been necessary to furnish this volume with an ample glossary; for without such an aid these poems, written in the dialect of the country, and mainly treating of quaint peculiarities of Scotch law, must in part remain unintelligible. Thus, for example, such pieces as 'The Multiplepointing,' 'Soumin and Roumin,' 'The Process of Augmentation,' 'Cessio Bonorum,' and others, are replete with allusions to local practices, and with a species of wit probably calculated to afford keen enjoyment to professional lawyers conversant with those minute details that are here selected for ridicule. The gem of the collection, however, is a poem generally intelligible, entitled 'The Annuity,' and which we would like, if it were not for its length, to quote entire. But the introductory verses will serve as a favourable specimen of the author's manner:—

I gaud to spend a week in Fife—
An unco week it proved to be—
For there I met a wesome wife,
Lammasin her veldity.
Her grief brak out on auro and fell,
I thought her heart wad burn the shell,
And—I was too late to mysel'—
I sell't her an annuity.

The bargain lookit fair enough,
She just was turned o' sixty-three;
I couldna guessed she'd prove sae tough
By human ingenuity.
But years have come, and years have gane,
And there she's yet as stiver's a stane—
The limmer's growin' young again
Since she got her annuity.

Mr. Harris, author of 'Wayside Pictures, Hymns, and Poems,' takes care to inform us that—

Off when my rhyme scrap is complete,
Whate'er that scrap may be,
I read it to my gentle Jane,
A faithful critic she.

What a pity the author could not rest content with the appreciative strictures of his "gentle Jane," but must perforce, prompted by his evil genius, rush into print, thus challenging the opinion of critics of quite another stamp. All that can be said in praise of his verses is that they have a certain facile flow of metre and simplicity of diction, feebly suggestive of Mrs. Hemans and L. E. L. It may also be granted that they invariably express the sentiments of the tenderest husband and best of fathers; but can the kindest disposition be pleaded in extenuation of such an attempt at alliteration? for example:—

So he turned
His old friends on the common, where they failed,
And falling failed, till they could fail no more,
And winter slew them with his sword of frost.

It is but fair to add, however, that there are not many lines so hopelessly bad as this, most of them gliding on in an unbroken stream of mediocrity. As a good specimen of Mr. Harris's style, the following passage may be quoted:—

I see Him in the firmament of stars,
And in the blue of ether, in the clouds
Marshall'd at sunset round the crimson west,
With banners staked with glory; in the leaves
That rustle music to the milk-maid's song.

and so on ad nauseam.

Mr. Malden, when at his best, gives us diluted Tennyson; when at his worst, however, he can claim originality, for then he is unlike anyone but himself. 'Philip Ashton,' a narrative poem, in blank verse, is not without occasional beauties of metaphor and description, although, as a whole, the story must be pronounced dull and pointless. The hero, a Virginian by birth, one of the bravest of the Confederate officers, after having lost father, friends, and fortune, in the last sortie from Petersburg, comes over to England, and strives to drown his grief in the riotous pleasures of a town life. Not succeeding in this, he seeks the country, and there—

He wandered, where below
Her wood-crowned banks, and lush-green water-meads
Through many a winding, weed-grown shallow, past
A hundred cyote, the maiden Thames displays
Her bonnet face. A country lane, before
Meeting the shambles, inland-sweeping sea,
She wanders to and fro, and seeks the town,
All filth and riches floating on her tide.

Here Philip Ashton has the good fortune to rescue a young lady from drowning by seizing hold of her golden hair, and in, in consequence, invited by her grateful brother to pay them a visit in Wales. Now ensues a strange complication of circumstances. For Philip, instead of falling in love, as in honour bound according to every tradition of romance, with the golden-haired girl he had saved, is painfully surprised by meeting in her companion one Madge Armstrong, to whom he had plighted his troth before the vicissitudes of war had intervened and separated them. Their old passion now revives, although the lady struggles against it, in obedience to her father's dying commands. Of course, everybody is supremely wretched, for Tom Gwyn also nourishes a hopeless passion for Madge, and "the pangs of despised love" are described by the author in the following amazing passage:—

And now the demon, "that which might have been,"
Rode on his mind, a fiend than whom more dire
No magic sways, who waiting on the tracks
And round the skirts of ardent enterprise
If any leaps and falls between, will seize,

Clogging his vigour for adventure new,
And like a spider drain his sickened soul.

Who shall unravel the tangle of such a grammatical structure, and say what is the predicate here, and what the thing predicated of? It is a hopeless jumble, in which the sense, if sense there be, is buried under the most incongruous images. But to return to the story. Philip, not being man enough to declare his love, once more sallies forth in the old disconsolate manner, till a telegram summons him to the bed-side of the dying Madge. She has not, like her friend, tumbled into a river, but fallen from the edge of a rock, and the injuries sustained prove mortal. Such is the dismal close of a poem that is occasionally relieved by passages the grace and prettiness of which forcibly remind us, as we have said, of the Laureate's manner.

Execrable verse and tedious maundering are the only qualities characteristic of 'Alfred.' Glancing at such lines as—

But death delayed to come,
For mercy lingers not in hell; and in
The madness of their misery, intense,
Thousands of spirits leaped into the chasm,
Which seemed to open wider, and engulf
Its prey with joy, devouring greedily—

lines flowing on through eighty-seven pages of unintermittent dullness and ungrammatical twaddle,—the much-enduring critic might fairly exclaim with Hotspur—

I'd rather be a kitten, and cry—mew,
Than one of those same metre-balled mongers.

OUR LIBRARY TABLE.

MR. DAVID KER'S *On the Road to Khiva*, which place he never reached, comes to us from Messrs. King & Co. It opens with an apology for the "Old Savage" *Daily Telegraph* episode, which puts as good a face upon the matter as it can be made to present. The book is chiefly an account of Tashkend and Samarcand, brightly written, although the English is a little affected. Mr. Ker is not much of an authority on Central Asia, but he does know Russian peasant life very well indeed, and his bits about the Cossacks are full of character.

MR. WILLIAM SARGANT, of Birmingham, sends us a new book, under the title of *Taxation*, which is published by Messrs. Williams & Norgate, and is better than his former ones. It is a somewhat elaborate view of English taxation, and though some of Mr. Sargent's ideas are fanciful, his work on the whole is not unsound.

"God bless you, dear ghost! Your letter is much sweeter than the last one, I will sleep upon during a long time,"—is a fair specimen of the English in *Lettres de l'Inconnue*: a bold attempt to win circulation, by a travesty of the 'Lettres à une Inconnue,' which have lately been perplexing Paris. The London publishers are Messrs. Dulau & Co.

MESSRS. A. & R. MILNE, of Aberdeen, have published, as a small pamphlet of two dozen pages, a lecture given by Prof. Geddes, of that city, to the Celtic Society of the University, *On the Philological Uses of the Celtic Tongue*, which will be read with interest and profit by many who are not Celts, and care nothing for Celtic, illustrating, as it does, many most interesting points in Greek and Latin, as well as in Comparative Philology. To this the Professor shows that Celtic can make as important contribution (of many of which he gives specimens) as any of the other Aryan languages, and as fully deserves recognition and study. Its evidence as to ancient Latin pronunciation, and, we may add, what the Professor does not, to Early English pronunciation, is of deep interest. Prof. Geddes is fully up in the latest Celtic scholarship of Germany, and his brochure looks like the streak of dawn upon a coming day of Celtic scholarship in North Britain. May it come speedily! the night has been both long and dark.

LIST OF NEW BOOKS.

Theology.

Andrew's (Bishop) *Manual for the Sick*, 3rd edit. 8mo. 2/6 cl.
Andrew's (J.) *Psychology of Baptism*, or, 8vo. 2/6 cl.
Dodd's (J. T.) *Sayings Ascribed to Our Lord*, 12mo. 1/6 cl.
Kempe's *Imitation of Christ*, new edit. 12mo. 2/6 cl.

Newman's (J. H.) *Lectures on Doctrine of Justification*, 3rd edit. cr. 8vo. 5s. cl.
 Melville's *Why am I a Christian?* 5th edit. 12mo. 3s. cl.
 Talmage's (Rev. T. de Witt) *Burning Words*, 12mo. 2s. cl.
 Twenty-Nine Plain Sermons, ed. by Rev. W. Meade, 3s. cl.
 Vaughan's (C. J.) *Words of Hope from Pulpit of Temple Church*, 3rd edit. cr. 8vo. 5s. cl.
 Vaughan's (Rev. J.) *Addresses to Children*, cr. 8vo. 4s. cl.; 2nd Series, cr. 8vo. 2s. cl.
 Words of Hope and Comfort to Those in Sorrow, cr. 8vo. 5s. cl.

Laws.

Holdsworth's *Law of Bills*, 12mo. 1s. bds.
 Rawlinson's (J.) *Guide to Solicitors on Taking Instructions for Wills*, 8vo. 4s. cl.

Poetry.

Amusing Poetry, a Selection, edited, with Preface, by Shirley Brooks, new edit. 12mo. 3s. cl.
 Dobson's (A.) *Vignettes in Rhyme*, 2nd edit. 12mo. 5s. cl.
 Religious Poems, by Author of 'Stepping Heavenward,' 2s. cl.
 Smith's (R. P.) *Hymns*, selected from Faber, 12mo. 5s. cl.

History.

Adams's (F. O.) *History of Japan*, 8vo. 21s. cl.
 Burne's (W.) *Scottish War of Independence*, 2 vols. 8vo. 26s. cl.
 Campbell's *Lives of the Chief Justices of England*, 3rd edit. Vols. 1 and 2, cr. 8vo. 6s. each, cl.
 Palmer's (E. H.) *History of the Jewish Nation*, cr. 8vo. 5s. cl.
 Robertson's (J. C.) *History of Christian Church*, new edit. Vol. 2, cr. 8vo. 6s. cl.
 Rule's (W. H.) *History of the Inquisition*, 2 vols. 8vo. 25s. cl.

Geography.

Hare's (A. J. C.) *Walks in Rome*, 4th edit. 2 vols. 21s. cl.
 Thibault's (N. L.) *Spain and the Spaniards*, 3 vols. 21s. cl.
 Von Hellwald's *Russians in Central Asia*, cr. 8vo. 12s. cl.

Philology.

Bacon's *Essays*, Twenty of, edit. with Notes by F. Storr, 1s. cl.
 Deaconot's *History of French Literature*, by C. Bridge, 3s. cl.
 Hall's (T. D.) *Child's First Latin Book*, 12mo. 1s. cl.
 Sophocles' *Œdipus Coloneus*, with Notes by Campbell and Abbott, 12mo. 1s. 9d. svd.
 Thomson's *Seasons*, Winter, with Life of Author, and Notes by J. F. Bright, 12mo. 1s. cl.
 Treasury of Language, cr. 8vo. 5s. cl. 1p.

Science.

Hahn's (A.) *Mind and Body*, 3rd edit. cr. 8vo. 4s. cl.
 Chapman's (J.) *Diarrhoea and Cholera*, 2nd edit. 8vo. 7s. cl.
 Cooke's (J. P.) *New Chemistry*, cr. 8vo. 5s. cl.
 Cooke's (J. P.) *Principles of Chemical Philosophy*, 2nd edit. 12s. cl.
 Flint's (A.) *Principles and Practice of Medicine*, 4th edit. 24s. cl.
 Harris's (Rev. J.) *Key to Graduated Exercises in Arithmetic and Mensuration*, cr. 8vo. 6s. cl.
 Liverpool and Manchester Medical and Surgical Reports, 1874, 8vo. 6s. cl.
 Maclearen's (A.) *Training in Theory and Practice*, 2nd edit. 6s. cl.
 Physiology for Practical Use, by Various Writers, edited by J. Hinton, 2 vols. cr. 8vo. 12s. cl.
 Pickering's (E. C.) *Elements of Physical Manipulation*, Pt. 1, 8vo. 10s. cl.
 Practitioner (The), Vol. 11, 8vo. 10s. cl.
 Spencer's (H.) *Study of Sociology*, 3rd edit. cr. 8vo. 5s. cl.
 Transactions of Obstetrical Society of London, Vol. 15, 15s. cl.
 Tyson's (J.) *Introduction to Study of Practical Histology*, 4s. cl.

General Literature.

Against the Stream, cheap edit. cr. 8vo. 6s. cl.
 Baxter's (H. D.) *Local Government and Taxation*, 8vo. 2s. cl.
 Burne's (J.) *Select Remains*, ed. by Rev. J. C. Burne, cr. 8vo. 7s. cl.
 Burritt's (J. K.) *Ten Minutes' Talk on all Sorts of Topics*, cr. 8vo. 6s. cl.
 Claydon's (A.) *Revolt of the Field*, 12mo. 2s. cl.
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 Companion to the Writing-Desk, new edit. 32mo. 1s. svd.
 Crump's (A.) *Theory of Stock Exchange Speculation*, 8vo. 10s. cl.
 Digby's (K. H.) *Temple of Memory*, 12mo. 5s. cl.
 English Catalogue of Books for 1873, 8vo. 5s. cl.
 Fall of Prince Floristan of Monaco, by Himself, 8vo. 5s. cl.
 Gordon's (Mrs.) *Chief Women*, 12mo. 3s. cl.
 Hardwick's *Poetage, Baronetage, Knights, House of Commons*, 1874, 32mo. 1s. each, cl. svd.; complete, 1 vol. 32mo. 5s. cl.
 Hugo's (V.) *Les Misérables*, cr. 8vo. 2s. bds.
 Little Bits for Working Men, 8vo. 1s. svd.
 Low's *Handbook to the Churches of London*, 1874, 12mo. 1s. cl.
 Marryat's (Capt.) *Monsieur Violet*, cr. 8vo. 2s. cl.
 Myers's (F.) *Lectures on Great Men*, 6th edit. cr. 8vo. 5s. cl.
 Nichols's (T. L.) *How to Behave*, 12mo. 2s. cl.
 Powell (Mary). *Maiden and Married Life*, 5th edit. 2s. cl.
 Robinson's (F. W.) *Second Cousin Sarah*, 3 vols. cr. 8vo. 21s. cl.
 Spencer's (H.) *Essays*, Scientific, Political, and Speculative, Vol. 2, cr. 8vo. 6s. cl.
 Three Venerable Ladies of England on Church Politics, complete, 12mo. 4s. cl.
 Waring's (J. B.) *The States*, cr. 8vo. 2s. cl.
 Willow Brook, 12mo. 2s. cl.

A WARNING.

A. Furnival's Inn, Holborn.

MAY I, through your influential columns, caution my fellow literary men of the metropolis against a man who is going about London, obtaining advances of money on a certain valuable manuscript, which he pretends a person at Reading is anxious to sell? In the case of a gentleman connected with St. Paul's School, the "Reading Man's" *modus operandi* was the following. From the *modus* I am inclined to think the rogue has an equally intelligent and equally rascally confederate: On the 16th of February the gentleman aforesaid receives a letter by post from a probably pseudo Mr. Jackson, 17, Friar Street, Reading, offering the gentleman, who is fond of literature, a valuable manuscript for sale. The gentleman responded, and, on the 19th of February, a

plausible person calls at St. Paul's School, presents himself as the agent of a lady at Reading, and, by various ingenious pretexts, obtains "earnest-money" to the amount of 10s. 6d., on the distinct understanding that the manuscript should be forwarded the next day, when a second half-guinea was to be paid. Need I say that the "reading man" has not yet re-appeared.

WALTER THORNBURY.

P.S. My indignation at such a wolf in sheep's clothing (or rather, I might say, bound in calf) is, perhaps, increased by the fact that he represented himself at St. Paul's School as the cousin of your humble servant.

UNSUSPECTED CORRUPTIONS OF SHAKESPEARE'S TEXT.

BEFORE dismissing the vilely-printed edition of the Sonnets, 4to. 1609, the only "authentic" version of them, unfortunately, which has come down to us, I would direct the attention of those critics who assume that most of these effusions were addressed to a person of higher rank than the poet's, to the opening of No. cxxv.:

Were't aught to me I bore the canopy,
 With my extern the outward honouring;

Here there is an unmistakable allusion to an installation of some kind, whether literal or metaphorical is not of much moment. It clearly implies that the individual addressed had undergone, or was of sufficient eminence to undergo, such ceremony. The allusion, however, appears to have been not generally understood, owing to a slight misprint in the second line.

With my extern the outward honouring;

hardly reflects the poet's meaning; but let us read,—

With my extern thy outward honouring,

or,—

—thy outward honouring,

and we have some pageant in which the writer's friend had played, or might befittingly play, the leading part, and also the appropriate antithesis to a subsequent line,—

No;—let me be obsequious in thy heart;

—distinctly brought to view. The obvious interpretation being, "Would it have availed me aught if I had paid homage to your personal dignity by assisting to carry the canopy over you? No; such external compliment costs more than it is worth: let me show reverence to your affection rather than to your rank."

For the use of "outward" in the sense of exterior personality, compare—

O that I thought it could be in a woman—

As, if it can, I will presume in you—

To feed for aye her lamp and flames of love;

To keep her constancy in plight and youth,

Outliving beauty's outward, &c.

Troilus and Cressida, A. III. sc. 2.

and,—

—I do not think

So fair an outward and such stuff within

Endows a man but so.—Cymbeline, Act I. sc. 1.

I desire also to ask those of my Correspondents who, in their veneration for the old text, are so ready to defend any of its monstrosities, what they make of Sonnets lxxvii. and cxxiv. Can they for a moment believe that Shakespeare ever wrote such incoherencies as they contain? To me there appear almost as many perversions of his meaning in each as there are lines.

Turning to the *Amoretti*, those Sonnets supposed to be addressed to a Mistress, which begin at No. cxxvii., we find there strikingly inferior to those addressed to his friend. It is difficult to believe, indeed, after reading Nos. cxxv., cxxvi., cxlv., and cli., that there is any deep feeling underlying them.

No. cxlii. contains a noticeable, though hitherto unobserved, misprint; and the whole of it is curious if we could believe these latter compositions have anything of an autobiographical character:—

Love is my sin, and thy dear virtue hate;
 Hate of my love, grounded on sinful loving;
 O, but with mine compare thou thine own state,
 And thou shalt find it merits not reporing;
 Or, if it do, not from those lips of thine,
 That have profan'd their scarlet ornaments
 And seal'd false bonds of love as oft as mine,
 Robb'd others' beds' revenues of their rents.

Be it lawful I love thee, as thou lov'st those
 Whom thine eyes woo as mine importune thee.
 Root pity in thy heart, that when it grows,
 Thy pity may deserve to pitied be.
 If thou dost seek to have what thou dost hide
 By self-example may'st thou be denied!

In the last line but one we should unhesitatingly read—

If thou dost seek to have what thou dost *hide*.

The construction may be thus expressed: "You account my love of you to be a sin, and make it a virtue in you to hate that love, as a sinful passion. But if you compare your own condition with mine, you will find you have no right to reproach me, since you are equally guilty of forbidden love. Consider my illicit passion, then, as lawful as your own, and take pity on it; for if you seek to enjoy yourself that which you condemn in me, your own example may cause you to meet denial."

By the way, in relation to this Sonnet, it is surprising that Mr. Armitage Brown and others who take these *Amoretti* as *serieux*, and who are disturbed to find the poet addressing a Mistress, "while he had a wife of his own," should not have detected the additional enormity of this Mistress having a husband of her own, which the lines just quoted, not less than the following in Sonnet cli., unequivocally imply:—

In loving thee thou know'st I am forsworn,
 But thou art twice forsworn to me love swearing:
 In act thy bed-vow broke, and new faith torn,
 In vowing new hate after new love bearing.

Passing from the first edition of the Sonnets, in the publication of which Shakespeare had no concern, to that of the 'Venus and Adonis,' and of the 'Lucrece,' both of which were doubtless printed under his supervision, is a great relief. The first has an error in every few lines; the other two are almost as exempt from typographical mistakes as any fairly printed book of their time.

The contrast is painfully suggestive of how much we have lost by his not living to collect and publish his dramatic works.

In reading stanza 74 of 'Venus and Adonis,'—

Say that the sense of feeling were burnt me,
 And that I could not see, nor hear, nor touch,
 And nothing but the very smell were left me,
 Yet would my love to thee be still as much;
 For from the stillity of thy face exelling,
 Comes breath perfume'd that breedeth love by smelling,

it at one time occurred to me that line 443 might originally have read,—

For from the stillity of thy face *exhaling*,
 Comes breath, &c.

But although in these poems we have many very licentious rhymes, as,—*unlikely, quickly; voice, juice; ear, hair; gone, sun; beast, blest*, and the like, I question now whether Shakespeare's delicate sense could have tolerated the onophony of

—*exhaling*

—*smelling*.

In stanza 85; speaking of the lips and breath of Adonis after he had kissed her, Venus exclaims,—

Long may they kiss each other for this cure!
 O, never let their crimson liveries wear!
 And as they last their verdure still endure,
 To drive infection from the dangerous year!
 That the stargazers, having writ on death,
 May say, the plague is banish'd by thy breath.

"Verdure" in line 507 sounds very like a sophistication. What has "verdure" to do with crimson lips? Read, I think,—

And as they last, their virtue still endure,

It is the efficacy or virtue of her love's breath she invokes to expel infection. "Verdure," it is true, in the sense of freshness and youth, may possibly have been the poet's word; but his use of *virtue* to imply essential efficacy is so frequent, and in this place is so peculiarly appropriate, that I strongly believe it to be the true reading. Compare the 188th and 189th stanzas of this poem, beginning at line 1129:—

She lifts the offer-hid that close his eyes,
 Where, lo, two lamps burnt out, in darkness lies!
 Two glances, where herself herself beheld
 A thousand times, and now no more reflect;
 Their virtue lost,—

Compare too:—

If you had known the virtue of the ring,
 The Merchant of Venice, act v. sc. 1.

and,—

"—for you'll be rotten ere you be half ripe, and that's the right virtue of the medlar."—*As You Like It*, act III. sc. 2.

So, speaking of the miraculous power of the English king in curing the *Evil* by his touch, the Doctor in 'Macbeth,' act iv. sc. 3, says—

With this strange virtue
He hath a heavenly gift of prophecy.

So, Laertes, in 'Hamlet,' act iv. sc. 5.—

—leaves seven times salt,
Burn out the sense and virtue of mine eyes.

And,—most immediate to the purpose,—King Claudius in the same play, act iv. sc. 7, says:—

The queen his mother
Lives almost by his looks; for myself—
My virtue or my plague—
This so conjunctive to my life and soul,
That, &c.

I have not marked any other uncorrected errors in this poem, or in the 'Lucrece,' and propose in my next to return to the plays. H. STAUNTON.

ALBANY FONBLANQUE.

49, St. George's Road, Eccleston Square.

ALLOW me to correct a misapprehension, into which a writer in your journal appears to have fallen regarding me. In the review of 'The Life and Labours of Albany Fonblanque' he is said to have gone on writing until I became the proprietor and editor of the *Examiner*. In the year 1865 my valued and lamented friend asked me to aid him in obtaining a purchaser; I did so, and guaranteed a portion of the payment. But I never became the proprietor or editor. Prof. Morley continued to act in the latter capacity for some time. On his resignation another contributor to the journal took his place. And the ownership eventually devolved by purchase on a gentleman well known in the world of letters.

W. M. TORRENS.

IN your notice in last week's *Athenæum*, you speak with such generous appreciation of Mr. Albany Fonblanque, that I would not for a moment complain of your calling attention to my own shortcomings; but you accuse me of one or two blunders of which I am not guilty.

It was, as you say, Mr. James Clay to whom Mr. Disraeli alludes as being on a visit with him; but the letter I have quoted on p. 36 is from Sir William Clay, M.P. for Tower Hamlets. It was dated from Fulwell Lodge, where James Clay never lived, and written (as shown by the postmark) three months before the date of Mr. Disraeli's letter. If you will refer to it you will see that writing in the third person he calls himself Mr. W. Clay.

Again, I did not refer to either Clay as holding office under Mr. Disraeli, but to Edward Bulwer, whose letter forms part of the correspondence to which my remarks applied.

You are quite right about Sir W. Molesworth and other errors into which I have fallen, and this makes me all the more anxious to be acquitted where I am not in fault. E. B. DE FONBLANQUE.

. The letter of Sir William Clay immediately follows that of Mr. Disraeli, which ends with a reference to his friend Mr. Clay, not named James Clay; and with no explanation from Mr. Fonblanque, we could only infer that he regarded Sir William as Mr. Disraeli's friend. The date of Sir W. Clay's letter is not given in the book. And the reference to "one who subsequently became a prominent member of Mr. Disraeli's Cabinet," further described as "going out of his way to support a Radical newspaper," immediately follows Sir William Clay's letter. Mr. E. L. Bulwer was at that time a Radical, and the description was not applicable to him; and we confess that we did not think of him: he has so many higher claims to remembrance than his having been a member of Lord Derby's Cabinet, not, by the way, Mr. Disraeli's.

NOTES FROM FLORENCE.

I MAY begin with a preliminary remark on the rôle which Italy is, it seems to me, likely to play among civilized nations. Surely, of all historical races, the Italian has shown the most consistency. Overwhelmed in the fifth century by

the weight of her own grandeur, she was still not destroyed. She assimilated the new forces which threatened to crush her, and in the Middle Ages she renewed her youth. But she wasted her strength in a century and took no thought for the morrow. The result was her enslavement. Now-a-days, when we Italians find a vice deeply rooted in our body politic, we attribute it to the corrupt domination that oppressed us: but this is a mere makeshift to avoid confessing the faults which led to our misfortunes. Our slavery has had its advantages. It has cured us of the idea of a universal empire, which was the ruin of the Romans. We possess a lovely climate and a lovely country, and our people are intelligent. We desire to live peaceably, and to attract all who do not find in their own countries calm and repose. Foreigners used thirty years ago to arrive at one or other of two contradictory verdicts about Italy. Either they looked on the Italians as carbonari, and, expecting at each instant a revolutionary outbreak, they pronounced the country a volcano from one end to the other; or they took no heed of living Italy, and, devoting themselves to our museums, our catacombs, and our ruins, they pronounced Italy to be one vast tomb. But Italy is neither. We have an illustrious past, and that saves us from any need to seek to win fame. Our only wish is for peace, and we should be thankful would Europe declare our country neutral, and thus enable us to dispense with the army which is our financial ruin.

A learned and able German, M. Karl Hillebrand, has lately sought an asylum amongst us. Born in Hesse Darmstadt, M. Hillebrand studied law at Heidelberg; but having got involved in the revolutionary turmoil of 1848, he took refuge in France, and he became the secretary of Henri Heine. After the poet's death, M. Hillebrand went to Bordeaux, where he delivered lectures; but seeing that a degree was necessary if he wished to take a position in France, he went through the necessary curriculum. Although nominated Professor at Douai, he preferred to settle in Paris, and his ability as a critic was soon remarked. By the advice of Ste.-Beuve, who had a high opinion of him, he devoted himself to the criticism of contemporary literature, and contributed to the *Débats* and the *Revue des Deux Mondes*. The war of 1870 forced him against his wish to quit the country of his adoption; and as, in spite of numerous offers, he did not choose to return to Germany, he took up his abode in our city. He declined to accept the Chair of Modern Languages which it was proposed to establish on his account at the Istituto di Studi Superiori; but he has been delivering a course of gratuitous lectures on Goethe's 'Faust.' These lectures, which have been attended by the *dile* of Florentine society, prove M. Hillebrand to be both an eloquent speaker and a discerning critic. Besides giving these lectures, M. Hillebrand is collecting the materials for a Quarterly Review, the editorship of which has been entrusted to him by a Viennese publisher. The review will be written in German, and is intended to make Germany and Italy understand each other better. The contributors will be Germans and Italians.

The last and first months of the year are those in which most books are published, and I have, therefore, many interesting works to mention. Le Monnier has brought out 'Otto Mesi a Roma durante il Concilio Vaticano,' by Pomponio Leto—Pomponio Leto is a *nom de plume* of a well-known Roman Patrician, and Deputy of the Italian Parliament,—and 'Patrimonio d'Amore, canti lirici editi e postumi di Laura Beatrice Mancini-Oliva, con un ragionamento di Terenzio Mamiani.' Madame Mancini, who died at Florence in 1869, was one of the best Neapolitan poetesses. She had much spontaneity, and often vigour. She had followed into exile her husband, Signor Pasquale Stanislao Mancini, now a Deputy, and Professor of International Law at the University of Rome. Signor Emanuele Celsa, of Genoa, has brought out the second volume of his 'Storia della Pedagogia Italiana,' while Prof. Vincenzo di Giovanni, of Palermo, has written the 'Storia della Filosofia in

Sicilia.' Signor Nicomede Bianchi has published a life of an Italian statesman and *accort* well known in England, Carlo Matteucci. Signor Bianchi was intimately acquainted with Matteucci, and has had access to the letters of the deceased. With his usual skill, he has produced an extremely instructive and pleasant biography. I have had opportunities before now of praising, in the *Athenæum*, the poetical talents of Signor G. Carducci, who has just brought out an elegant volume of *Scritti Letterari*. Signor Carducci is not less esteemed as a critic than as a poet.

I may close my letter by a tribute to a distinguished Lombard writer, over whom the grave has lately closed. His life was somewhat Bohemian; but he had gifts as a critic and a descriptive writer which made him notable, although they did not save him from ending his days in wretchedness. There were plenty of people who liked his wit, who fêted him, applauded him, and made an idol of him; still he was left to die almost of starvation. This noted Bohemian was named Giuseppe Rovani. Two of his works will live as permanent additions to our literature, 'I cento Anni' and 'La Giovinezza di Giulio Cesare,' and there is a talk now of erecting a monument to him. It would have been wiser, I think, to have succoured him when he was alive. ANGELO DE GUBERNATIA.

Literary Gossip.

TO-DAY we publish 'Notes from Florence,' by Prof. De Gubernatia, and in a week or so, we hope to publish the first of a series of letters from Berlin, by the celebrated novelist, Herr Spielhagen. These, in conjunction with M. About's letters, will enable us to give a more vivid idea of the state of literature in three of the chief capitals of Europe than, we believe, has yet been obtainable by English readers.

THOSE who wish for an interesting *souvenir* of the late monster trial, will do well to secure a copy of a volume of some 100 pages, put in evidence by the prosecution, and entitled 'Letters and Documents written by the Claimant.' In these letters we have in brief, not only a history of the fraud, but also a singularly happy and complete picture of the imposter himself. Indeed, as a study in abnormal ethics, they are something *en sui generis*. In them are to be found the references to "Wapping" as "a very respectable place"; to "that scamp Bowker" and "his tricks"; to "the blessed Maria"; to the defendant's fondness for "small" pork; to the "pore fellows" who made their "affidavits" so very "strong"; to the "anormous intress" which the defendant had to pay, and which was to "play the duce" with him when he came "into proussion"; to the "timper" of Mary, and the "sluvenly ways" of Rosa, and most of the gems of Mr. Hawkins's speech. An article upon their "Beauties" will shortly appear in one of the monthly magazines. The "Tichborne number" of the *Graphic*, the letter-press of which, by the way, was written by Mr. Moy Thomas, is said to have attained a sale of over 200,000 copies.

THE Report of the University Commission is, it is believed, nearly, if not quite, ready. Two Cambridge Colleges refused to make returns, and a couple of Oxford Colleges, although not declining to give information, refused to fill up all the elaborate forms sent by the Commissioners.

'THE ENGLISH PEASANTRY' is the title of a new work by Mr. F. G. Heath, author of 'The Romance of Peasant Life.' The book

deals with the general condition of the English peasantry, and will include a detailed account of Canon Girdlestone's work of migration.

MESSRS. GRIFFITH & FARRAN write to us:—

"The following is taken from the title-page of a copy of the book in our possession, 'Pictures of Roman History in Miniature, designed by Alfred Mills, with Explanatory Anecdotes. London: printed for Darton, Harvey & Darton, Gracechurch Street, and J. Harris, St. Paul's Church-yard, 1817.' We think this is a sufficient proof the American magazine, *Old and New*, has made a mistake in asserting it to be 'the work written by the late J. S. Mill when a boy, and alluded to in his Autobiography.'"

Old and New gives the title-page, and says that Alfred Mills is J. S. Mill's *nom de plume*. Can Messrs. Griffith & Farran show that Alfred Mills was a real entity?

OUR friends the bibliophiles and bibliopoles of Paris were surprised the other day, when they assembled to view the books of M. Dancoisne, previously to their being disposed of by auction, by the appearance among them of a commissary of police and another officer of justice. These came to claim, on behalf of the Bibliothèque Nationale, and in the name of M. Taschereau, its chief, a certain MS., entitled "*Gratiani collectio SS. Canonum et Decretorum, cum veteribus glossis, &c.*" The work in question, which is a highly valuable MS. of the fifteenth century, ornamented with thirty-eight grand miniature paintings, and the pages richly illuminated throughout with 600 heads introduced at the beginnings of the chapters, was claimed by M. Taschereau as having belonged originally to the library at Troyes, from which it was to have been transferred to the library at Paris in the year 1804, and a receipt was then actually given for it by M. Chardon de la Rochette. Before it reached the Bibliothèque Nationale, however, it was stolen, together with a quantity of books. M. Taschereau consequently claims the MS. as being the identical one thus lost or stolen, and it has been surrendered to him, of course under protest. But immediately there arises this difficulty, namely, that the MS. offered for sale came from the Perkins Library, which was disposed of last year by auction in this country. It was then purchased by M. Bachelin-De-florenne for the sum of 260*l.*, after a sharp contest with M. Fontaine, of Paris, and Mr. Quaritch, of London. There is no mark of any kind to identify it absolutely with the copy in the Troyes library, which, by the way, was said to be in a binding of black velvet, whereas the Perkins copy is bound in Russia leather, with the Perkins mark upon it. Moreover, the Troyes copy was alleged to have a frontispiece at the commencement, whereas in the Perkins there is only a blank leaf. When it is remembered that there are duplicates and triplicates of some of the valuable MSS. of the fourteenth and fifteenth centuries, very closely corresponding with each other, we think it will prove a difficult matter for M. Taschereau to establish the right of ownership claimed for the Bibliothèque Nationale.

THE highest prices fetched at M. Dancoisne's sale are the following: '*Œuvres d'Alain Chartier*,' Paris, 1529, 40*l.* 12*s.*; '*Fables Choies de La Fontaine*,' 4 vols., 1755-59, 52*l.*; '*Contes et Nouvelles*,' by the same, 2 vols., 1762, 50*l.*

Two new volumes are shortly to appear in

the "Golden Treasury Series," '*Deutsche Lieder*,' a Golden Treasury of German Song, edited, with English notes, by Dr. Buchheim; and '*Scottish Songs*,' edited by Miss Mary Carlyle Aitken, a niece of Mr. Carlyle's.

WE hear that a new edition will shortly be brought out of Ormerod's '*History of the County Palatine and City of Chester*,' in three volumes, folio. The original steel plates illustrating the work are in the hands of a well-known publishing firm, by whom the new edition will be issued. Of the first and only impression, which has for a long time been very scarce, three hundred and fifty copies were printed on small paper, and sixty-five copies on large paper. The book was published in 1819.

THE Chetham Society has just held its thirty-first annual meeting, in the Audit Room of the Chetham Hospital, in Manchester. Mr. James Crossley, the President of the Society, occupied the chair, and read the Annual Report, at the conclusion of which he addressed the meeting at some length.

A FOURTH and considerably enlarged edition of Prof. Fawcett's '*Manual of Political Economy*' will be ready shortly.

DR. McCOSH, author of an '*Examination of J. S. Mill's Philosophy*,' and other philosophical works, will publish in America a '*History of Philosophy, from the Earliest Times to Sir William Hamilton*,' and Messrs. Macmillan will publish the book simultaneously in this country.

A CHAIR of Education is to be founded in the Edinburgh University. This, under the provisions of the Scotch Education Act, will enable teachers to study at the University instead of at Training Colleges. A similar chair has been established at St. Andrews.

THE strike of printers in Manchester, to which we recently alluded as being imminent, has been averted, a concession having been made by the master printers to their *employés*. A proposition by the masters to submit the matter in dispute to arbitration was rejected by the workmen.

MESSRS. MACMILLAN & Co. will publish shortly, uniform with Mr. Freeman's '*Old English History*,' a '*History of Scandinavia*,' by Miss Otté.

MR. LUDWIG DUMONT, of the *Cölnische Zeitung*, is paying a visit to England.

WE learn from Peking that a printing-office has lately been established in connexion with the Peking College, from which a voluminous history of the Taiping and Nienfei rebellions will shortly be issued, and where also a work on Chemistry, by Prof. Billequin, is in course of being printed. The establishment has been visited by Prince Kung, who expressed himself much pleased with the arrangements.

THE edition of Molière's works, Paris, 1682, published by his friends Lagrange and Vinot, for a long time little valued, has acquired a great importance since the discovery of a copy of it anterior to the insertion of the numerous cancells imposed by the censure before authorizing the issue of the edition. This copy, then belonging to M. de la Reynie, Lieutenant-General of Police, after having been carried to Constantinople, was subsequently bought by M. de Soleinne, then by M. A. Bertin, and was sold at M. Bertin's sale for 1,210 fr. Another copy was, later, bought at the Chaudé sale for

2,500 fr., by the Duc d'Aumale. The first edition of Molière's works, under his own supervision, was published in the year of his death, 1673. No copy of it is known to exist, except in the collection of M. H. Bordes, "*Amateur Bordelais*," whose catalogue was published in 1872. Molière had prepared a second edition, but the revision interrupted by his death was finished by another, and the book was published in 1674-75. A fine copy of the later edition is in the new library of M. L. Double, and has just been described in a recent pamphlet of M. Paul Lacroix, "*La Véritable Édition Originale des Œuvres de Molière*" (Paris, Fontaine), par P. L. Jacob, bibliophile.

PROF. DOMENICO COMPARETTI, of Pisa, has in the press a work on Italian Folk-Lore, Stories, Songs, &c.

THE statement we made a fortnight ago in reference to a letter addressed by Mr. Gladstone to Prof. Max Müller was inaccurate; but we may mention that Mr. Gladstone, in a letter he has favoured us with, says "it was known to many of his friends, that he was desirous to turn his new position to account, as far as might be, for purposes other than those of politics."

UNDER the title of '*Shakespeare's Plutarch*,' Mr. Skeat will edit, with introductory notes and glossarial index, those entire biographies and scattered passages from Sir Thomas North's translation of Plutarch, which Shakespeare drew upon in so many of his plays. The volume will be published by Messrs. Macmillan.

WE are sorry to hear of the death of Mr. William Shergold Browning, on the 4th instant, at an advanced age. Mr. William S. Browning was uncle of Mr. Robert Browning, the poet; and amidst other pressing vocations found time to give some attention to literature. His principal works were, two historical novels, one called '*Hoel Morven*,' and the other the '*Provost of Paris*,'—the latter was published in 1833; a collection of literary and historical essays, published in Paris under the title of '*The Leisure Hour*,' and an original history of the Huguenots, first published in three volumes half a century ago, and republished, as a new edition, by Messrs. Whittaker & Co.

It has been decided that the corpse of M. Michelet shall not be brought to Paris, as was at one time proposed.

ARRANGEMENTS have been made for the appearance of translations of Auerbach's forthcoming novel, '*Waldfried*' into English, French, Italian, Hungarian, and Russian.

THE Académie des Sciences Morales et Politiques has elected M. Geffroy to fill the vacancy caused by the death of M. Amédée Thierry; and M. Massé to that caused by the death of M. Odilon Barrot.

SCIENCE

ZOOLOGICAL NOTES.

THE importance of Palæontology in the study of Vertebrate Zoology has been of late most fully exemplified; and, as might have been almost predicted, the discoveries are mostly derived from the Tertiary formations. Prof. Owen has described a unique avian form from the Sheppey clays, a *Stegonopod* or gannet-like bird, named by him *Odontopteryx toliapica*, normal otherwise, but peculiar in having long bony serrations on the

cutting edges of both jaws, which in the living animal must have produced the appearance of the mouth of the Merganser in an exaggerated form.

Prof. Leidy's quarto volume, the first of the five which Mr. F. V. Hayden, the United States Geologist, promises on the survey of his country, describes most carefully and illustrates completely the results of his thorough study in the large and recent field for vertebrate palæontological work opened up in the Tertiary deposits of the Wyoming Territory, situated near Fort Bridger, in the neighbourhood of the Uintah Mountains and the Green River. This work puts us, for the first time, in possession of much of the material which has formed the basis for the large number of incompletely described orders, genera, and species which have recently reached us so repeatedly.

Among the most important new forms described by Prof. Leidy in detail as far as he has had the opportunity of seeing specimens, is *Uintatherium*, the marvellous gigantic six-horned ungulate, which is almost certainly not generically distinct from *Dinoceras* (Marsh), as well as *Robasileus* (Cope) and *Loxolophodon* (Cope).

Paleoscyops is a genus of *Perissodactylates*, to which Prof. Leidy has devoted much well repaid attention. It is evidently closely allied to the tapirs, and also to its contemporary form, *Paleotherium*. This recalls to mind the fact that a complete skeleton of *Paleotherium magnum*, *in situ*, has been obtained at Vitry-sur-Seine, which shows how even great men may be led into serious errors of generalization; for, instead of being a short-necked, tapir-like animal, as supposed and pictured by Cuvier, it had a long and stag-like gracefully-curved neck, the head being carried well above the shoulders. A careful perusal of Prof. Leidy's memoir will well repay the time spent on it.

Prof. Marsh, of Yale College, Massachusetts, in *Brontotherium ingens*, has discovered another ungulate as large as *Dinoceras* and the elephant, with a single pair of huge horn-cores near the apex of the nose, and a very flat head. The teeth, thirty-eight in number, formed a continuous series, with no gaps, and the zygomatic arches were very strong. A more complete description is much needed.

In recent Zoology, Dr. Peters, of Berlin, has described an interesting new genus of rodent animals, closely allied to the Cavies, from the table-lands of Peru, which he has named *Dinomys Brasickii*. It is about the size of a Paca; black, with white spots in longitudinal rows, and a tail of medium length.

An interesting new species of Stork from Japan had been discovered by Mr. Swinhoe, who has so much enriched our knowledge of the Chinese fauna. It is of a maximum size, and is named *Ciconia boyciana*.

Mr. A. H. Garrod has suggested a new classification of birds, which presents several peculiarities. By means of formulæ, in which a single letter is made to represent each anatomical fact, facilities are introduced for the ready comparison of different types. Much stress is laid on the many myological peculiarities that are to be found among birds, and these are associated with their visceral and pterylographic arrangements. It is shown that on this basis several changes are absolutely necessary in the arrangement at present adopted; the *Musophagidae* and the *Cuculidae* being much more intimately related to the Galliniform birds than to the *Passeres*, and the Secretary Vulture at a great distance from the *Accipitres* proper, from which the *Cathartidae* have to be removed.

A specimen of *Rhinoceros sondaicus* from Java, has just been brought to this country for the first time, by Mr. G. Jammeh. The individual is a male, nearly adult, and the slight peculiarities which distinguish it from *R. unicornis* can at last be thoroughly studied by English zoologists, for it has been purchased, we are glad to say, by the Zoological Society, and may now be seen in the large mammal house, in Regent's Park, close beside the Indian, the hairy-eared and two-horned rhinoceros, with which it helps to form a series

more perfect than has as yet at any time been exhibited.

The chimpanzee died on Friday in last week, the cause of his death being *tubercular peritonitis*. He had been in the Gardens nearly three years and came from the banks of the Congo.

Mr. Edward Gerrard has succeeded in obtaining a large series of nearly all the rare Ganoid fish of North America, including several specimens of *Calamioichthys*.

THE RUSIZI AND THE NILE.

Liverpool, March, 1874.

MR. FINDLAY'S very interesting letter in the *Athenæum* of February 28, reminds me of several facts, besides those mentioned by himself, which corroborate his general view as to the connexion between Lake Tanganyika and the Nile.

1. Mr. Stanley, at p. 496, gives distinct proof of a northerly current in the water of the lake, on its eastern side, within some ten miles of its northern end. The outlet, therefore, is not likely to be south of this point.

2. The very rapid current, six or eight miles an hour, of one branch of the Rusizi, a shallow stream, flowing through a flat marsh, could only be derived from mountain torrents close at hand. But these would also account for the entire stream, the volume of which is inconsiderable. It seems, therefore, more likely that the Rusizi described by Stanley, simply brings its water from the high mountains in the immediate neighbourhood than that it is the mouth of a river flowing from a considerable distance.

3. The most northerly portion of the eastern shore has not been visited. Several rivers are said to run here into the lake, but there is ample room for an outlet.

4. If Stanley's map is right, any such outlet at the extreme north-east of the lake, would naturally be deflected in a north-westerly direction by the adjacent mountain range, and would flow through the valley "about a mile in breadth," which is supposed to be the channel of the Rusizi. This course would take it towards the Albert Nyanza.

5. The marshy land at the head of Lake Tanganyika, is described as a dead level, fringed with so much tropical vegetation, that the river could not be seen till the canoe was nearly in it. It seems impossible, therefore, that the question of outlets or inlets could be satisfactorily determined by a water survey.

6. There must be an outlet somewhere, for, besides other reasons, the Malagarazi runs through saline plains, and is perceptibly salt to the taste. It could not have run for ages into a closed lake which is still fresh water. And considering the district which drains into the lake, it would seem that the supply of water must be much in excess of the evaporation.

Mr. Findlay's remarks are the more important, because there is no reason to think that Dr. Livingstone was ever able to settle the question by a land journey round the northern end of the lake.

ALBERT J. MOTT.

CHEMICAL NOTES.

'SUR le Prétendu Dégagement de l'Ozone des Plantes' is the title of a note, by M. J. Bellucci, presented to the Académie des Sciences, on the 2nd of February. After stating that Dr. Scontetten, in 1856, thought that he had found that the oxygen disengaged by plants under the influence of solar light possessed the property of ozone, and that these results were shown to be inconclusive by M. Cloëtis in the same year, M. J. Bellucci describes his own experiments, which appear to prove that the changes produced upon the test papers placed in tubes to receive the gases given off by plants were due to moist oxygen and light, and not to ozone. The experiments made upon living plants having demonstrated in a very evident manner that ozone is not produced by the green leaves of plants, similar experiments were made upon recently cut plants with similar results.

Some experiments of an interesting character on

the behaviour of ozone with water have been conducted in Russia by E. Schöne, who has contributed to the *Annalen der Chemie und Pharmacie* a paper 'Ueber das Verhalten Von Ozon und Wasser zu Einander.' The main object of these experiments was to determine whether ozone is absorbed by water, and if so, under what circumstances. Schöne finds that ozone is partially destroyed by contact with water; indeed, by simply collecting ozonized oxygen over water, the proportion of ozone was diminished by about one-fourth, and the diminution becomes greater the longer the gas is in contact with the water, and the greater the extent of exposed surface. The disappearance of ozone seems not to be due, or to be due in only a very slight degree, to absorption, but is rather a consequence of the decomposition of the ozone. At the same time Schöne finds that ozone is capable of absorption by water, even at ordinary temperatures. If ozonized oxygen be allowed to stand in contact with water, the ozone is gradually transformed into ordinary oxygen; it was found that in about three days the original proportion of ozone was reduced to one-half, and after remaining for about fifteen days, the ozone entirely disappeared, with exception of mere traces. This transformation of ozone into ordinary oxygen at common temperatures is accompanied by expansion of volume.

Prof. Maskelyne's interesting mineral called *Amanite*, obtained from the Breitenbach meteorite, has been analyzed anew by Prof. Vom Rath, of Bonn. His examination entirely confirms that of Mr. Maskelyne, and shows that the new species consists essentially of silica. We are therefore now acquainted with three distinct forms of crystallized silica occurring in nature, namely, *Quartz*, crystallizing in the hexagonal system, with specific gravity 2.6; *Tridymite*, also hexagonal, but entirely different from quartz, with specific gravity 2.3; and *Amanite*, crystallizing in the rhombic system, with specific gravity 2.24.

The behaviour of the cinchona-alkaloids towards certain re-agents, has recently been studied by Herr Zorne, who publishes his results in the *Journal für Praktische Chemie*. By the action of hydrochloric acid on cinchonine, chinine, and cinchonidine, perhaps also on chinidine, several substitution-compounds are obtained, in which an atom of chlorine replaces a molecule of hydroxyl. These researches were suggested by Dr. Wright's well-known investigations on the alkaloids of opium.

A new method of determining pepsin, said to be recommended by its simplicity, rapidity, and accuracy, has been lately described, by Dr. Grützner, in Pflüger's *Archiv für Physiologie*. It is a colourimetric method, in which fibrin coloured with carmine is employed.

Some investigations on the chemical constitution of certain compounds of chloral, by Messrs. Meyer and Dulk, are described in the last number of the *Annalen der Chemie und Pharmacie*.

In the *Bulletin of the Chemical Society of Paris* for January 5th, MM. E. Croissant and L. Bretonnière have a description of a curious process for obtaining colouring matters from organic bodies. Any vegetable matter—such as sawdust, bran, humus, tannin, aloes, &c.—is acted on by sulphur and caustic soda in a furnace. Sulphuretted hydrogen is liberated in large quantities, and the vegetable substance, whatever it may be, is rendered soluble in water, to which it imparts a strong colour, varying with the substance employed. These solutions are employed as dyes, which are fixed by passing the fabric through boiling bichromate of potash.

ASTRONOMICAL NOTES.

THE comet discovered by Prof. Winnecke, at Strasbourg, on the night of Feb. 20th (not 21st as stated in the *Athenæum* of Feb. 28th), appears to be a very small object. At the time of its discovery it resembled a faint nebula about 2' in diameter; but on the night of Feb. 22nd (an exceedingly clear one), it appeared to Dr. Winnecke to have a small nucleus, equal only in brightness to a star of the eleventh magnitude; he also suspected the

existence of an extremely faint tail in the opposite direction to that of the Sun. Its orbit has been calculated by Herr Schulhof, of Vienna, by which it appears that, when in perihelion, which was on the 10th inst., it approached the Sun within the small distance of about four millions of miles. Its distance from the Earth has increased, during the present week, from about 80 to 100 millions of miles.

It has been before remarked in the *Athenæum* that, owing to the increasing number of the small planets, difficulty has been found in providing names for them. Only quite recently have names been announced for some of the discoverers of the last two years; and we therefore give the following table of the names, discoverers, and dates of discovery of those added to the system in 1872 and 1873:—

No.	Name.	Discoverer.	Date of Discovery.
118	Petite	Luther	1872, Mar. 15
119	Althaea	Watson	1872, April 3
120	Lecheia	Borely	1872, April 10
121	Hermione	Watson	1872, May 12
122	Gorda	Peters	1872, July 31
123	Brunhilda	Peters	1872, July 31
124	Alceste	Peters	1872, Aug. 23
125	Libetratrix	Prosper Henry	1872, Sept. 11
126	Velleda	Paul Henry	1872, Nov. 6
127	Johanna	Prosper Henry	1872, Nov. 6
128	Nemesis	Watson	1872, Nov. 25
129	Antigone	Peters	1873, Feb. 5
130	Electra	Peters	1873, Feb. 17
131	Vela	Peters	1873, May 24
132	Zethus	Watson	1873, June 18
133	Cyrene	Watson	1873, Aug. 16
134	Sophrosyne	Luther	1873, Sept. 27

No. 135, discovered in the present year, has not yet been named.

SOCIETIES.

ROYAL.—March 5.—The President in the chair.—The following paper was read, 'The Localization of Function in the Brain,' by Prof. Ferrier, M.D.

GEOGRAPHICAL.—March 9.—The Right Hon. Sir Bartle Frere, President, in the chair.—The following new Fellows were elected: Dr. Altschul, Dr. G. K. Barton, Rev. Cave-Browne, Viscount Harborton, Lieut. J. Hill, Lieut.-Col. McMahon, Col. A. Stewart, Capt. J. Thwaites, Messrs. A. G. Daddon, R. Harris, F. W. Lawrence, E. G. Loder, D. Meinethagen, A. W. Moore, R. N. Phillips, A. E. Scott, G. M. Stewart, W. Spencer, E. Tinné, J. H. Webster, and J. Wilkinson.—A paper was read, by Mr. Consul Hutchinson, entitled, 'Across the Andes from Callao,' and giving a topographical description of the line of railway now being constructed across the main ridge of the Andes, between Lima and Oroya. This remarkable engineering work comprises 128½ miles of road (from Lima), and is intended as a first step towards bringing the rich and fertile interior of the country (east of the Andes) into easy communication with the capital and the ports of the Pacific. The crest of the Andes is traversed by means of a short tunnel, at an altitude of 15,645 feet above the sea level; the steep and irregular slope up to this point being ascended by a series of sharp curves and reversed tangents, and the deep ravines spanned by bridges—one of which is 265 feet high.—A second paper, 'On the Railway in Southern Peru, between the Port of Mollendo, Arequipa, and Puno, and on the Steam Navigation of Lake Titicaca,' was read, by Mr. C. R. Markham.—From 4,000 to 5,000 labourers, chiefly Chilians and Bolivians, have been employed during three and a half years in constructing the part of this line between Arequipa and Puno, a distance of 217 miles; and on the 1st of January, 1874, the first locomotive reached the shores of Lake Titicaca, situated in a tableland 12,196 feet above the level of the sea. The establishment of the steam navigation on the lake was due to the energy and enterprise of Capt. Melgar; and the credit of much of the rapid progress now being made in opening up the interior of Peru was awarded to Don Manuel Pardo, the actual President.

SOCIETY OF ANTIQUARIES.—March 5.—C. S. Percival, Esq., LL.D., V.P., in the chair.—This being

an evening appointed for the ballot, no papers were read.—The following gentlemen were elected: Revs. E. Marshall, A. C. Lawrence, and G. W. Wayte; Messrs. J. Guest, J. Peckover, J. W. Carillon, W. Cotton, C. T. Martin, and E. Knocker.

ARCHÆOLOGICAL INSTITUTE.—March 6.—Sir S. D. Scott, Bart., V.P., in the chair.—Sir E. Smirke read remarks 'On the Probable Use of a "Falchion," in the case of the descent of the Manor of Auckland to the Bishops of Durham.' They had reference to the curved sword, inscribed "Edwardus Prince Anglie," lately brought to the notice of the Institute by Mr. Earwaker.—Sir Edward continued with "Suggestions" for an etymology of the name of Powderham Castle, near Exeter, which he deduced from the Flemish word "polder," as descriptive of the locality.—A discussion ensued, in which the Chairman and Sir J. Maclean took part.—Mr. Scharf read 'Observations on some of the Portraits of Deceased Worthies, exhibited at the Annual Meeting of the Institute, held at Exeter in 1873.'—Mr. Church brought a fine processional cross, overlaid with brass-gilt and silver plaques, Italian work, with the date 1427. The ornamentation, which is very good, was the subject of some observations by Mr. Soden Smith.—Mr. Henderson brought an Azulejo, or encaustic tile, from the Hall of Justice, Alhambra, A.D. 1300, inscribed, "There is no conqueror but God"; also, encaustic tile, with arms of the Medici family.—Sir E. Lechmere, Bart., sent an original Taxation, or "Lay Subsidy," Roll for the County of Worcester, in the reign of Edward the First, upon which Mr. Burt made some observations. The roll consists of twenty-five narrow membranes, and is much earlier than any such roll for the county among the series in the Public Record Office. It is closely and beautifully written, and nearly perfect. Sir Edward also sent an original roll of arrears in the "Pipe Office" of the Exchequer to be levied by the Sheriff of Salop, 13 Henry VIII.—Mr. W. J. B. Smith exhibited a Spanish falchion of the sixteenth century, with S guard, pomel, and terminations of guard in form of birds' heads, blade inscribed IVAN. MARTINES. EN TOLEDO. IN. TE. DOMINE. ESPERAVI; also two other specimens of falchions of special make, German and English; also a small poniard, with bayonet-shaped blade, of silver, the pomel and guard also of silver—the former in the form of a human skull, the latter in that of two thigh-bones crossed, probably Italian, late sixteenth century.—Mr. Geoghegan sent a Persian yataghan, with blade finely damascened, late seventeenth century.—Capt. Oliver sent photograph of Grant of Arms to Gayas Dyxon, of Tonbridge, Kent, A.D. 1565.—Announcements were made of an Exhibition of Illuminated MSS. now being held at the Burlington Fine Arts' Club, to which Members of the Institute were invited; and of the Prehistoric Congress, to be held at Stockholm from the 7th to the 16th of August next.

LINNEAN.—March 5.—*Special General Meeting.*—G. Busk, Esq., V.P., in the chair.—After some introductory remarks by the chairman, Mr. Carruthers moved, and Mr. Dallas seconded, a motion, "That a Committee be appointed to consider the Bye-laws and to suggest to the Council such alterations, omissions, or additions as they may think desirable." Thereupon Major-Gen. Strachey moved, and Mr. Breeze seconded, an amendment, "That, inasmuch as it appears that there are differences of opinion in the Society as to the legality of the alterations of the bye-laws made at the meeting of the 15th of January last; this meeting, retaining complete confidence in the President and Council of the Society, requests them to obtain the opinion of some legal authority whether those alterations are legally binding on the Society or not; that if the opinion be that the said alterations are legally binding, no further steps be taken in reference to them; and that if the opinion be that the said alterations, or any of them, are not legally binding, the Council be requested to take the necessary proceedings for

setting aside the vote of the 15th of January."—After much discussion, the amendment was put to the meeting and carried, and was then adopted as a substantive resolution.—Sir J. Lubbock, Bart., then moved, and Mr. Carruthers seconded, a resolution expressive of the high sense entertained by the Society of the eminent services rendered to it and to science by the President during his long tenure of the chair, which was carried unanimously.

ZOOLOGICAL.—March 3.—Dr. E. Hamilton, V.P., in the chair.—The Secretary read a Report on the additions made to the Society's Menagerie during February, and called special attention to a Malayan Hornbill (*Buceros Malayanus*) new to the Society's collection, a Python, presented by Mr. C. J. Noble, of Hong-Kong, and a young male of an undescribed species of Deer from Northern China.—Letters and communications were read from Sir H. Barkly, announcing that he had obtained a pair of young Eared Seals (*Otaria pusilla*) for the Society's collection,—from Mr. W. H. Hudson, of Buenos Ayres, on the parasitical habits of the three species of *Molothrus*, found in Buenos Ayres, namely, *M. Bonariensis*, *M. badius*, and *M. rufus-axillaris*,—by Mr. Slater on a small collection of Birds, obtained by Sir G. Briggs in the island of Barbadoes, West Indies, and on an apparently new form of the family Icteridae, which he proposed to call *Centropus mirus*,—from Dr. J. E. Gray, on *Crocodylus Johnsoni*, Krefft, from Northern Australia, of which he proposed to form a new genus, *Phylas*,—by Mr. W. S. Kent, on a huge Cephalopod or Cuttle-Fish, announced by the Rev. M. Harvey as lately encountered in Conception Bay, Newfoundland, and of which a tentacle sixteen feet long has been secured for the St. John's Museum. Mr. S. Kent contributed the additional evidence of an arm nine feet long preserved in the British Museum, in proof of the gigantic dimensions occasionally attained by certain members of this order of the mollusca, and proposed to institute the new generic title of *Megaloteuthis* for their especial reception; he further suggested distinguishing the Newfoundland example as *Megaloteuthis Harveyi*.

ENTOMOLOGICAL.—March 2.—Sir S. S. Saunders, President, in the chair.—Mr. M'Lachlan exhibited two male examples of an Orthopterous insect belonging to the family Locustidae. They were said to be sold in the streets of Shanghai, confined in ornamental wicker cages, and bought for the sound they produced. The species appeared to be undescribed, and to pertain to a new genus, allied to *Xiphidium*.—Mr. M'Lachlan also exhibited a series of examples, illustrating the natural history of *Oniscigaster Wakefieldi*, from New Zealand, described and figured by him from the female imago in the *Entomologist's Magazine* for October last. The series now exhibited comprised the male imago, female sub-imago, adult nymph, and larva. The lateral wing-like, horny expansions of the terminal segments of the abdomen in the imago and sub-imago are continued in the aquatic conditions on each segment of the abdomen, and in addition there are similar formations along the back of the abdomen, placed longitudinally and vertically. The adult nymph appears to possess no external gills or laminae but they are conspicuous in the less mature larva on each side of the ventral surface of the abdomen.—The Rev. A. E. Eaton exhibited some Arctic insects which he had brought from Spitzbergen, and also some excellent photographs illustrating the scenery of the country.—A further communication was received from Mr. Gooch respecting the injury to the coffee-trees in Natal from the Longicorn beetle *Anthorus leuconotus*, Pascoe.—Papers were communicated 'On some New Species of South African Lycenidae,' by Mr. R. Trimen, and 'Descriptions of New Species of Lycenidae,' from his own collection, by Mr. W. C. Hewitson.

CHEMICAL.—March 5.—Prof. G. C. Foster in the chair.—A paper, 'On the Spontaneous Combustion of Charcoal,' was read by the author, Mr. A. F. Hargreaves, in which he pointed out the

best wood for charcoal for the manufacture of gunpowder, and also the best method of charring it. It appears that if it is ground too soon after being burnt, the charcoal is liable to take fire spontaneously. The other communications were, 'Researches on the Action of the Copper-Zinc Couple on Organic Bodies: Part V., on the Bromides of the Olefines; Part VI., on Ethyl Bromide,' by Dr. J. H. Gladstone and Mr. A. Tribe, 'Researches on the Preparation of Organo-metallic Bodies of the C_2H_4 Series of Hydrocarbons,' by Dr. D. Tommasi, 'Note on the Action of Trichloroacetyl Chloride on Urea,' by Messrs. R. Meldola and D. Tommasi, and 'The Agglomeration of finely-divided Metals by Hydrogen,' by Mr. A. Tribe.

MICROSCOPICAL.—March 4.—O. Brooke, Esq., President, in the chair.—A paper was read by Mr. A. Sanders, entitled, 'A Contribution towards a Knowledge of the Appendicularia,' in which he minutely described specimens found at Torquay and at Weymouth, and illustrated the subject by diagrams. A short discussion ensued, as to the best methods of observing and preserving these delicate organisms.—Two papers, by Dr. G. W. R. Pigott, were read by the Secretary, 'On the Verification of Structure by Means of Compressed Fluid,' and 'A Note on the President's Remarks on Dr. Pigott's Aplanatic Searcher.' Dr. Pigott subsequently gave an extended explanation of the contents of his papers, and also detailed a new method of determining the refractive index of covering glass. Dr. Pigott's remarks gave rise to a lengthened discussion, in which the President, Messrs. Wenham, Slack, Stephenson, and Dr. Pigott took part.

PHILOLOGICAL.—March 6.—J. A. H. Murray, Esq., in the chair.—M. Paul Meyer, of the Ecole des Chartes, Paris, was elected an Honorary Member.—The paper read was, 'On Vowel-Changes in the English Dialects,' by Mr. A. J. Ellis, President.

INSTITUTION OF CIVIL ENGINEERS.—March 10. T. E. Harrison, Esq., President, in the chair.—The paper read was, 'On Gun-Carriages and Mechanical Appliances for working Heavy Ordnance,' by Mr. G. W. Rendel.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—March 3.—Dr. Birch, President, in the chair.—The Rev. C. Bowden, M.A., the Rev. A. Paine, and Miss E. Rogers, were elected Members.—The following papers were read: 'Translation of an Egyptian Fabulous Romance, "The Tale of the Doomed Prince," from the Harris Papyri,' 'Translation of an Historical Narrative belonging to the Reign of Thothmes III.,' both by Mr. C. W. Goodwin, M.A.,—and 'Observations upon the Assyrian Verbs *Basu* and *Qabab*,' by Prof. W. Wright.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Anatole, 1.
- London Institution, 4.—'Historical Development of Art,' IV., by G. O. Zeri.
- Royal Academy, 8.—'Sculpture,' Mr. H. Weekes.
- Victoria Institute, 8.—'Harmony between the Chronology of Egypt and the Bible,' Rev. B. W. Bayly.
- Social Science Association, 8.—'Policy of Granting Letters Patent for Inventions,' Mr. J. Coryton.
- Surveyors, 8.—'Discussion on Mr. Justice's paper, "Self-sown Oak Woods of Sumner, and Mr. Watson's on "Timber"'
- United Service Institution, 11.—'Iron-clad Navies,' Mr. E. J. Reed.
- Tues.** Royal Institution, 3.—'Physical Properties of Liquids and Gases,' Prof. Tyndall.
- Statistical, 7.—'Causes of Recrudescence,' Mr. H. Kewley.
- London Anthropological, 8.—'Spiritism among Uncultured Peoples compared with Modern Spiritism,' Mr. R. Wake.
- 'Opinions of the Archæologists respecting Egyptian and Assyrian Phenomena,' Mr. G. Tassie.
- Interpretation of Mythology, Mr. J. Kailas.
- Civil Engineers, 8.—'Discussion on Mr. Rendel's paper, "Carriages and Mechanical Appliances for Working Heavy Ordnance"'
- Society of Arts, 8.—'Geographical and Physical Character of the Diamond-Fields of South Africa,' Hon. T. Roper.
- Zoological, 10.—'Structure of the Skull and Head of Menobranchia,' Prof. T. H. Storer.
- Wed.** London Institution, 7.—'Travels Course,' III.
- Meteorological, 7.—'Relation between the Velocity of the Wind and its Force: Beaufort's scale,' Mr. R. H. Scott.
- Scientific Society of Thermochemistry, Mr. G. J. Symonds.
- 'Weather of Thirteen Autumns,' Mr. R. Seppel.
- Society of Arts, 8.—'The Channel Tunnel,' Mr. W. Hawes.
- Thurs.** Royal Institution, 8.—'Cryptogamic Vegetation, Ferns and Mosses,' Prof. W. C. Williamson.
- Linnean, 8.—'Bee and Wasps,' Sir J. Lubbock, Bart.
- Chemical, 8.—'On Urethrales,' Prof. J. Dewar.
- Cambridge Philological, 4.
- Antiquaries, 8.—'Miscellaneous Antiquities.'
- Fri.** Society of Arts, 8.—'Antiquaries and Antiquities,' Dr. Vermeulen.
- Philological, 8.—'History of English Romances,' Mr. H. Sweet.
- Royal Institution, 8.—'Temperature of the Atlantic,' Dr. W. B. Carpenter.
- Sat.** Royal Institution, 3.—'Mr. Wood's Discoveries at Ephesus,' Mr. C. T. Morris.

Science Gossip.

AN effort will shortly be made to induce the new Cabinet to fit out the Arctic Expedition, which their predecessors declined to undertake.

MR. J. ARTHUR PHILLIPS is continuing with great care his examination of the waters of the deep mines of Cornwall. In the *Philosophical Magazine* for March he gives the results of his analyses of the waters taken from the Phoenix mine at the depth of 212 fathoms, and from Dolcoath mine at the depth of 302 fathoms. He also gives the analyses made of "a soft reddish-grey precipitate," which is found in most mines in the vicinity of veins from which the water flows, which is found to contain above 32 per cent. of arsenic, and above 36 per cent. of ferric oxide.

MR. WILLIAM JORY HENWOOD, F.R.S., communicated to the Royal Institution of Cornwall, a short time since, 'Observations on the Detrital Tin-Ore of Cornwall,' which paper has been reprinted from the *Journal* for private circulation. This is the most satisfactory account of the tin-streams of Cornwall which has yet appeared, giving a complete list of all the districts producing stream-tin, with careful observations of the successive deposits beneath which the tin is found. These observations are worthy the closest study by all those who are interested in the phenomena exhibited by these remarkable deposits of tin, and, incidentally, of gold, which metal has always been found in the tin-streams.

IN the course of his lectures during the present Term at the Clarendon Laboratory, Oxford, Prof. Clifton has exhibited an interesting series of photographs of Interference and Diffraction phenomena. The photographs were obtained by receiving the shadows, &c. on prepared plates instead of on an ordinary screen, and they were then projected on the screen of the lecture-room by means of a lime light, the impression produced on the sensitive plate being in some cases magnified to 2,500 diameters. The diagrams included interference phenomena produced by Fresnel's prism, diffraction bands bordering the shadows of a straight edge and an angular aperture, the internal interference bands in the shadow of a wire and a needle, the shadow of a small circular disc, and the phenomena presented by light which has passed through a small circular hole. The Professor stated his belief that similar photographs had never previously been made available for lecture-room purposes.

THE Legislative Assembly of New South Wales have ordered the printing of a Report, by Mr. C. S. Wilkinson, on the Tin-Bearing Country, New England. At this time, when the importation of tin from Australia is most seriously affecting the tin-mines of Cornwall and Devonshire, this excellent Report has an especial interest. At the Borat Creek, which flows into the Gwydir, we are told, in addition to several tons of stream-tin, upwards of 200 diamonds were obtained in two months.

EXACTLY half a century ago Prof. J. C. Poggen-dorff, of Berlin, commenced the publication of that journal which has since become famous to European physicists, under the title of the *Annalen der Physik und Chemie*. During the past fifty years no fewer than one hundred and fifty consecutive volumes, and six "Ergänzungsbande" have appeared, all conducted by the same editor, printed in the same office, and issued from the same publishing house—that of J. A. Barth, of Leipzig. It is pleasing to remark that a special Jubilee Volume, dedicated to Johann Christian Poggen-dorff, is about to be issued by the editor's friends, in recognition of his long-continued services to scientific literature.

FINE ARTS

'THE SHADOW OF DEATH.' Painted by Mr. HOLMAN HUNT. NOW ON VIEW. From 10 till 5.—A spacious Platform has been erected, so that Visitors may have an unimpeded View of the Picture.—See, Old Bond Street.—Admission, 1s.

DUPLEY GALLERY, Egyptian Hall, Piccadilly.—GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS.—THE TENTH ANNUAL EXHIBITION IS OPEN DAILY, from 10 A.M. to 6 P.M.—Admission, 1s.; Catalogue, 6d. GEORGE L. HALL, Hon. Sec.

DORR'S GREAT PICTURE OF 'CHRIST LEAVING THE TOMB,' with 'Night of the Crucifixion,' 'Christian Martyrs,' 'Francisco de Rimini,' 'Noëphya,' 'Andromeda,' &c., at the DORR GALLERY, 20, New Bond Street. Ten to Six.—Admission, 1s.

WILL OPEN ON MONDAY, March 18, ROUND THE WORLD with W. SIMPSON, long Picture, from the Four Quarters of the Globe by a "Special Artist."—Burlington Gallery, 121, Piccadilly. Open from Ten to Six.—Admission, including Catalogue, 1s.

HOGARTH HOUSE, CHISWICK.

2, Chiswick Square.

I THINK it is only fair towards the present tenant of the house in which William Hogarth so long resided, to put you in possession of the facts relating to the case. Mr. Hicks, the actor, had long resided there, and on his death, the proprietor of the house took special care in his arrangements with Mr. Clack, the present tenant, that nothing should be done to destroy the integrity of the famous house. It is situated in a very old-fashioned part of this very old-world parish, and is itself much out of repair. Save and except that it is situated close to Hogarth's burial-place in the parish churchyard, it has nothing to recommend it. There is only one room of any magnitude, that used by the celebrated painter as his studio. The grounds were alone to be used and beautified, and the house was to remain as before. It has not been turned into a "sweet-stuff" shop, but a little display was made when Mr. Clack placed his own aged parents in the house in order to prevent anything happening to the place. As to the garden no harm can possibly accrue; it will only be ornamented and made useful. I have it in charge from Mr. Clack to say that he will be at all times anxious to show the house to those who may honour him with a visit, and he is most desirous that nothing shall occur likely to disturb the integrity of what remains of this memorable dwelling-place. KENNETH R. H. MACKENZIE.

* * * Mr. Mackenzie's assurances are welcome to all who honour Hogarth; but in justice to our original informant we are bound to state that he avers the "little display" in question to have comprised lollipops, brandy-balls, oranges, and other articles which are popularly associated as "sweet-stuff." Hogarth House ought not to be allowed to fall to ruin.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold, on the 3rd, 4th, 5th, and 6th inst., the fourth portion of engravings from the works of Turner, comprising nearly 900 lots, of which the following were the more important, with the prices realized for them: Ancient Carthage, engraved by D. Wilson, artist's proof, 12*l.*; another, 12*l.*; proof before letters, India, 10*l.*; another, 11*l.*—Ancient Italy, by Willmore, artist's trial proof, 13*l.*; another, 13*l.*—Modern Italy, by W. Miller, artist's proof, with etched title, 10*l.*; artist's proof, 10 guineas.—Heidelberg, by T. A. Prior, unfinished proof and etching, 11*l.*; proof nearly finished, 12*l.*; another, 10*l.*—Mercury and Argus, by Willmore, touched proof, with MS. notes, 11*l.*; trial proof, 12*l.*; proof before letters, India, 10*l.*; proof before letters, India, 13*l.* The prints of which the remainders were sold on these days were, Ancient Carthage, Ancient Italy, Modern Italy, Heidelberg, Oxford, Venice, by W. Miller, Mercury and Argus, The Field of Waterloo, The Deluge, Fishing-Boats off Calais, and Boonocoo.

On the 2nd inst., the following pictures were sold, at the Hôtel Drouot, Paris, comprised in the collection of M. Landais: *Dias de la Pena*, La Source, Forêt de Fontainebleau, 3,750 francs.—*La Clairière*, Forêt de Fontainebleau, 4,000 *l.*

At Brussels, the following pictures, a portion of a large collection recently exhibited, were sold on days succeeding the 31st ultimo: M. Schreyer, *Attegué Hongrois*, 15,500 francs.—M. Roybet, *Le Fumeur*, 10,000 *l.*—Trojan, *Taureau*, 13,000 *l.*—Vibert, *Gulliver dans l'île de Lilliput*, 20,000 *l.*—M. A. Stevens, *Le Cadeau de Nouvel An*, 21,000 *l.*—Ley, *La Déclaration*, 26,500 *l.*—

Th. Rousseau, Vue des Environs de Paris, 10,000 f.; La Paix et La Guerre, 21,000 f.—M. Marielart, Plage de Villerville, soleil couchant, 15,500 f.—Bianchi, La Parade, 5,500 f.—Robie, Fleurs et Fruits, 8,400 f.—M. J. Dupré, Les Cabanes, 6,600 f.—M. Ziem, Le Parc de Venise, 8,500 f.—E. Verboeckhoeven, Le Retour du Troupeau, 11,300 f.—M. H. Ten Kate, Le Saltimbanque, 6,600 f.—Th. Rousseau, Jour d'Automne, 14,600 f.—Decamps, Les Mendiants, 5,000 f.—Roosi, L'Absence des Maitres, 4,500 f.—M. P. Willems, La Brodeuse, 8,600 f.

Fine-Art Gossip.

A new edition of Taylor and Cressy's 'Architectural Antiquities of Rome,' large folio, with one hundred and thirty-five plates, will shortly be published by Messrs. Lockwood & Co. One of the authors, G. L. Taylor, Esq., had projected, and at the time of his death, in May last, had nearly carried it through the press. In consequence of his decease, the work has since been completed for publication by his son, the Rev. Alexander Taylor, M.A., Fellow of Queen's College, Oxford, and chaplain of Gray's Inn.

M. HÄBER has lately finished an important picture, representing the Madonna, seated, with the Infant Christ upon her right knee. She wears a white tunic with coloured borders, embroidered, and her head is enveloped in folds of the same material; a black mantle is cast over her left shoulder, to form a full drapery. Report speaks highly of the tender and pathetic spirit which animates this work, of its elaborate and beautiful execution, and of the fine manner in which Oriental characteristics are rendered by the painter.

MR. ST. JOHN TYRWITT will shortly publish a book whose title will explain itself—'Our Sketching Club, or Letters and Studies on Landscape Art,' with an authorized reproduction of the lessons and woodcuts in Prof. Ruakin's 'Elements of Drawing.'

A CORRESPONDENT writes: "There would seem to be some unnecessary delay in handing over to the Metropolitan Board of Works the land on the Thames Embankment about which there has been so much discussion, and which it is finally decided shall be laid out as a public garden. It is not impossible that, unless common-sense steps in, the land in question may remain for a year or more in its present neglected and filthy state. The whole arrangement involves some exchange of lands already decided on between the Crown and Metropolitan Board; but it is necessary, as the extent of ground to be devoted to a public garden is already marked out, to await the removal of Northumberland House for the completion of a mere formality!"

We have received, not as a reward, for nobody bestows medals on us, from the Commissioners of the London International Exhibition, an impression of the medallion which an indignant gentleman threw into the fire. The authorities who bestowed the medal say that it was not intended to be thrown into the fire, and that, of old, people looked to the art rather than to the materials of such works. We are not quite so sure of the latter point as Mr. Cole asserts himself to be, and we suppose the sight of the ill-executed bust of the Prince of Wales on the obverse was too much for the loyalty of the recipient. This wretched work is signed "G. Morgan, sc." It was long ago said that every medal has two sides, and so it appears, for the reverse of that in question comprises a well-composed view of buildings at South Kensington, tolerably executed, but reproduced in a bad material.

THE Exhibition of the Society of Lady Artists will be opened to the public on Monday next; the private view takes place to-day. The gallery is in Great Marlborough Street, Regent Street.

Mr. E. LACRETHILL, of Sloane Street, has forwarded us an impression of an etched plate, being the portrait of a lady. The artist sends it

as a specimen of a mode of portraiture to be brought into common use. He is willing, as others would no doubt be, to sell the plates to the sitters, who could thus obtain any number of copies at a slight expense. Being works of art and completely permanent, they would be preferable to photographs. Mr. Lacretelle's notion is a good though not a new one, and we commend it to the notice of artists and sitters. His specimen etching is very pretty, although it is rather slight and rather sentimental, and the drawing is not irreplaceable.

THE Exhibition of Drawings by the Société Belge des Aquarellistes will be opened on the 4th of May next, at Brussels.

FRESCOES attributed to Perugino have been discovered in the Cathedral at Corneto.

We are requested to state that the second Conversations of the Society for the Encouragement of the Fine Arts, arranged to take place on the 19th inst., is, in consequence of the reception to be given to the Duke and Duchess of Edinburgh on that evening at the Albert Hall, postponed until April 16, when it will be held at the South Kensington Museum.

WITHIN the late few days, a large vase of porphyry, brought from one of the late Imperial palaces, has been placed on one of the Mosaic tables in the Galerie d'Apollon, in the Louvre. It is oviform, with two handles of copper, modelled syrens playing flutes. The pedestal, of grey granite, on which this work is placed is of the form of an antique altar, ornamented at the four angles with heads of rams, connected by garlands. It is one of the finest examples of art in the time of Louis the Sixteenth. The well-known statuette of Henri Quatre and Marie de Medici have been placed in the gallery of modern bronzes, in the Louvre.

MUSIC

SACRED HARMONIC SOCIETY, Brexton Hall.—Conductor, Mr Michael Costa.—FRIDAY NEXT, March 23, Macfarren's Oratorio, 'ST. JOHN THE BAPTIST.' Madame Sharrington, Miss A. Sterling; Mr. E. Lloyd, and Mr. Huntley. Organist, Mr. Willing.—Tickets, 5s., 2s., and 10s. 6d., 6 Brexton Hall.

BRITISH ORCHIDISTICAL SOCIETY.—Patron, H.R.H. the Duke of Edinburgh. Conductor, Mr. George Mount.—**FIFTH CONCERT, THURSDAY, March 24, St. James's Hall, Eight o'clock.** Vocalist, Mr. Sims Reeves.—*Single Tickets: Stalls, 10s. 6d.; Reserved, 5s.; 5s.; 1s.; Stanley Lucas, Weber & Co's, 84, New Bond Street; usual Agents; and at Amelia's Ticket-Office, 25, Piccadilly.*

CONCERTS

Miss AGNES ZIMMERMANN selected for her solo display, at the Monday Popular Concerts on the 9th, two works by Mendelssohn, introduced for the first time. The first was one of the 'Sieben Charakteristische Stücke,' a composition of his youth; each piece has a distinctive motto—that in D major, executed by the lady, is called "Kraftig und Feuerig" (Forcible and Ardent). The other production was a Prelude and Fugue in E flat, Op. 35, a later composition, the last one of six fugues. We are grateful to the fair pianist for adding her two importations to the rich *répertoire* of the Popular Concerts; but her style, neat and finished in execution as it is, lacks the fiery and impulsive Mendelssohnian manipulation, of which we had so recently an illustration in the marvellous brilliancy and poetic feeling which characterized Dr. Von Bülow. The String Quintet in C major, Op. 29, of Beethoven, and the String Quartet in E flat, Op. 64, No. 2, of Haydn, with J. S. Bach's Chaconne for violin in D minor, were the other items in the programme; and to state that the executants were MM. Joachim, L. Ries, Straus, Zerbini, and Piatti, will suffice to show how enjoyable was the menu. Miss Sterling is to be praised for her selection of songs by Bach, Schubert, Schumann, and Mendelssohn, accompanied by Sir J. Benedict; and this good taste will doubtless lead to the improvement of her style, which is wanting in sensibility and refinement. Excellence of voice is not all that is required in the art of vocalization. Mr. Dannreuther will play next Monday, and amateurs may be reminded that, on the 30th inst., the sixteenth season will close.

Herr Brahms's variations on a theme by Haydn (a Chorale), for full orchestra, ably executed, for the first time, under Herr Manns's direction, was technically curious for the contrapuntal skill therein displayed; but it is not over-exciting in its influence on a mixed auditory. The incidental music of Beethoven to Goethe's 'Egmont,' fine as it is, has never interested audiences here deeply when allied with an indifferent translation, spouted by a ponderous reader. Rossini's animated 'William Tell' overture quite roused the Sydenham subscribers. Madame Otto-Alvalebien and Mr. Santley were the vocalists.

M. Gounod's choir concerts hang heavily in the absence of an orchestra, and, admirable as are the powers of the composer as a pianist, his "Funeral March of a Marionette" loses something of its point and piquancy without the instrumental colouring. Master Claude Jaquinot's clever performance on the violin of M. Gounod's "Berecuse" was followed by a hearty re-demand; the youth also played the "Hymn to St. Cecilia." The choir sang the "Pater Noster," the "Sicilian Mariner's Hymn," "Omnipotent Lord," "Giatenella," and "Go, Lovely Rose." Solos were sung by Mrs. Weldon, Mdlla. Morren, and Madame Schneegans. The last-mentioned lady had to repeat the charming air, "Ho mense nuove corde," from M. Gounod's musical novel, "Biondina."

ORCHESTRAL SOCIETIES

THE Prospectuses of the two old-established instrumental associations prove that the desire for novelty is now widely spread, and that it is not limited to a few amateurs, who have for years pointed out, that to confine the orchestral *répertoires* within the narrowest possible limits year after year, was to place barriers against art advancement. The Directors of the ancient Philharmonic Society have supplied a list of twenty-four works which will be included in the schemes of their eight concerts, in addition to the standard *répertoires*. Of the old masters, we are to have productions by Handel, Gluck, Schubert, Spohr, Schumann, Mendelssohn, Berlioz, and Cipriani Potter; of the composers of the period, there will be compositions by Wagner, Raff, Rheinberger (thanks to Dr. Von Bülow), Lechner, F. Hiller, and Brahms. Nor are our British professors ignored, as there will be specimens by Sir W. Sterndale Bennett (the 'Ajax' setting), Mr. Sullivan, and Mr. G. A. Macfarren. Many of the pieces enumerated have been heard elsewhere, but that they should penetrate the Philharmonic domain is something gained. It is cheerful to see an abandonment of the Rip Van Winkle policy, and to see that the management has been roused to action, and is inclined to add to the archives of a library which was getting musty with age. Mr. Cousins will be, as before, the conductor.

Something like innovation is seen also in the programme of the more modern Philharmonic Society, which, however, is not yet free from the original mistake of adopting the title of another association, only adding the equivocal adjective "New," whereas it followed very closely in the wake of the old institution. Herr Ganz is to be associated with Dr. Wyldé as conductor, and this is a decided step in advance. We remark that the Prospectus mentions the new symphony by Herr Joachim Raff, 'Im Walde,' which, at the Spa Musical Festival, in Paris, and in Brussels, created no ordinary sensation; besides works by Wagner, Lachner, Brahms, Reinecke, Julius Riets, Rudorff, Gottfried Linder, and Gustave Erlanger. Some of these names are new to this country. The division of the eight concerts into four morning and four evening ones will, doubtless, be convenient to many connoisseurs living at a distance. The omission of the names of the singers who for twenty-two years have appeared in succession at the New Philharmonic Society is a proper reform of the Prospectus.

Statistical Results.

ROSSINI'S 'Semiramide' will be the opening work at Her Majesty's Opera (Drury Lane) next

Tuesday, with *Mdlle. Tietjens*, *Madame Trebelli-Bettini*, and *Signor Agnesi*. The report that the pitch has been altered is premature. Mr. Mapleson having agreed to defray the outlay for the new instruments required to introduce the French "Diapason Normal," Sir Michael Costa assented to the lowering of the pitch required by *Madame Nilsson* and *Mdlle. Tietjens*; but it will be some weeks before the new flutes, clarionets, bassoons, horns, &c., will be received here from Paris. The players of the stringed instruments will have to use thicker strings, and the organ must also be adapted to the new diapason, the general adoption of which is prevented by the great expense which it entails on the performers, who cannot be reasonably expected, with their moderate earnings, to defray the cost. The two Opera-houses, Drury Lane and Covent Garden, where the lessees make the outlay, will alone have this season the French pitch.

MR. W. CARTER, in addition to the announcement of the performance of his 'Placida' Cantata and Rossini's 'Stabat Mater,' in the Royal Albert Hall, on the 12th inst., held out the additional attraction of the illumination of the orchestra with the electric light during the National Anthem.

OUR notices of the concerts of the British Orchestral Society on the 12th, and of the Wagner Society on the 13th, will appear in next week's *Athenæum*. This evening (the 14th) will be the concert of the Royal Albert Hall Amateur Orchestral Society. Next Wednesday will be the last of the London Ballad Concerts this season. On the 19th (Thursday) Mr. Sullivan's 'Light of the World' will be performed, under his direction, for the first time in the Royal Albert Hall. On the following evening, Mr. Macfarren's oratorio 'St. John the Baptist' will be given for the first time in London, by the Sacred Harmonic Society, with Sir Michael Costa as conductor, and Mesdames Lemmens and Sterling, Messrs. Lloyd and Santley, in the solo parts.

A CORRESPONDENT, who was a subscriber last season to the Royal Italian Opera, has sent to us a curious return of the operas given at Covent Garden from the opening to the closing night, that is, from the 1st of April to the 26th of July, mentioning the *prima donna* who sang at each representation, and the name of the prominent male artist. These statistics show that the regular subscribers did not have a fair proportion of the attractions which the casts in the works provided. We cannot insert the tables at length; but they show that Madame Adelina Patti sang altogether twenty-seven times, of which nine only were for the subscribers and eighteen were non-subscription, or what are termed "Extra Nights," when the privileges of the supporters of the undertaking are suspended. Of the nine subscription performances by Madame Patti, five were on the Tuesdays and four only on the Saturdays, the latter evenings being, of course, the most convenient ones for attendance. Our Correspondent's contention is that, inasmuch as the main capital to carry on Italian Opera is supplied by the season subscriptions, the amateurs who advance the ways and means ought to have their fair quantum of works with the strongest casts.

HERR CARL ROSA, the late director of the English Opera Company which would have played at the Drury Lane Theatre this month, but for the lamented decease of Madame Parepa-Rosa the undertaking was abandoned, has founded a Parepa-Rosa Scholarship at the Royal Academy of Music for lady pupils, the winner in the competition to receive two years' free education. There will be a second prize, a gold medal, with a likeness of the late *prima donna*.

THE *Glasgow Herald* reports that Herr Conrad Behrens, the German basso, made a highly successful *début*, as Marcel in the 'Huguenots,' performed last Saturday in Edinburgh, by Mr. Mapleson's Italian travelling troupe. Herr Behrens has an imposing stage presence, a fine voice, a grand style, and is besides an excellent actor. The *Glasgow News* in noticing the performances of the

company, reiterates a complaint of long standing. "It is a mistake," writes our Scotch contemporary, "to suppose that a continued sequence of well-known stock pieces will continue to attract through a long series of years. We gratefully accept the revival of such sterling compositions as 'Figaro' and 'Oberon.' Let the management revive 'William Tell' and 'Masaniello,' and see what the Glasgow public will do."

BACH'S 'Passion' (St. Matthew) will be rendered in Westminster Abbey on the afternoon of Wednesday in Passion Week, and also in the Royal Albert Hall on the 30th and 31st of March, April 1st and 2nd.

M. GOUNOD is threatened with legal proceedings in Paris by the heirs of Michel Carré, the author of the libretto of 'Mireille,' for having refused to give the manager of the Opéra Comique his authorization as composer to produce the work. The contention of the heirs is that, according to French law, a composer has only a mutual property right with the poet, and that the former cannot deal with, or dispose of, his score without agreement with the author of the book.

THE revival of Rossini's 'Semiramide' at the Paris Théâtre Italien was chiefly a choral and orchestral success, for the principals were not equal to the calls upon their vocal powers which the composer's score exacts. *Mdlle. Belval* was the Assyrian Queen; *Mdlle. de Belocca*, Arsace; and *Signor Padilla*, Assur; but not one of these three artists could conquer the difficulties of the Rossinian roudades. The only effective singing was that of *Signor Florini* as Oro, and of *Signor Benfratelli* as Idreno. The Directors had taken some pains with the *mise en scène*, which, however, was vastly inferior to that at the Grand Opéra in Paris in 1860, when the poet Méry's French adaptation of 'Semiramide' was produced, with the sisters Carlotta and Barbara Marchisio as the Queen and Arsace; M. Obin, Assur; M. Dufresne, Idreno; and M. Coulon, Oro. For this memorable mounting, Carafa nominally wrote ballet music, but it was really written by Rossini, who generously gave his old friend his financial interest in the music, Carafa having lost a government pension. Mozart's 'Nozze di Figaro' will be given for Mesdames Belval, Heilbron, and De Belocca as the Countess, Susanna, and Cherubino—the music of these parts is within their capacities; M. Barré is to be the Count, and *Signor Florini*, Figaro.

MOZART'S masterpiece, 'Les Noces de Figaro,' is also in preparation at the Opéra Comique, but, before that work is given, *Mdlle. Chapuy* is to appear as Mignon, in the opera of M. Ambroise Thomas.

M. HALANZIER will bring out at the Salle Ventadour M. Membree's new opera, 'L'Esclave,' late in April. The director has engaged Madame Gabrielle Krauss, who will make her *début* at the opening of the new Grand Opera-house in January, 1875. The lady is now *prima donna* at the San Carlo in Naples.

THE marriage of M. Chamerot (the head of the Librairie Firmin Didot in Paris) with *Mdlle. Claudie Viardot*, daughter of the eminent *prima donna*, Madame Pauline Viardot Garcia (sister of Malibran), and of M. Louis Viardot, the author, was celebrated last Saturday, at the Eglise de la Trinité in Paris.

BERLIN is about to follow the example of Vienna in the erection of a theatre for comic opera specially.

MADAME PATTI commenced her Italian Opera representations in Vienna, at the An der Wien Theatre, on the 4th inst., in Verdi's 'Traviata,' with Signori Nicolini and Cotogni as Alfredo and Germont.

THE Mozart-Foundation at Salzburg is making way. The latest liberal donors are the King of Portugal, who is an accomplished amateur, the Khedive of Egypt, the Duke of Brunswick, and the Duke of Saxe-Altenburg.

DRAMA

THE WEEK.

OLYMPIC.—'Lady Clancarty; or, Wedded and Wooded,' an Historical Drama in Four Acts. By Mr. Tom Taylor.
ADELPHI.—'Elizabeth; or, the Killers of Siberia.' By G. Reynolds. Revival.
GAIETY.—'The Rivals'—'The School for Scandal.'
QUEEN'S.—'Rachel the Weaver,' a Domestic Drama, in Two Acts. By Mr. Charles Reade.
HOLBORN.—'Les Domestiques,' Comédie, en Trois Actes. Par Eugène Grangé and Raymond Deslandes.—'Les Grandes Demoiselles,' Comédie, en Un Acte. Par Edmund Gondinet.

IN spite of the wordiness of the early acts, Mr. Tom Taylor's historical play of 'Lady Clancarty; or, Wedded and Wooded' obtained, on its first production, a distinct success. The idea on which it rests is ingenious and novel, if not thoroughly dramatic; and the arrangement of the incidents is the work of a practised hand. The dialogue, moreover, in the more exciting scenes does not want elevation; and the principal characters are depicted with care. These merits prove sufficient to atone for slow movement and elaborate explanations in early scenes, and to win for the last two acts a highly favourable reception. With a certain measure of compression, 'Lady Clancarty' may hope to retain a position as an acting play, like that of the 'Sheep in Wolf's Clothing,' a drama which is from time to time revived.

Few stories of real life are more picturesque in accessories, or more romantic in incident, than the life of Donagh MacCarthy, Earl Clancarty. The dramatist, indeed, has had no further trouble with his materials than implicating the young nobleman in a plot for the assassination of William the Third, with which he was not, in fact, concerned; and giving additional spirit to the first meeting of husband and wife, by making it the occasion of a rescue, in which the Earl shows reckless bravery. He would be but a churlish critic who should take exception to alterations so conventional, and warranted by so long precedent.

Four acts serve for the development of the story. Act first shows a meeting of Jacobite conspirators and smugglers, at The Hurst, in Romney Marsh. Clancarty, who has just arrived from France, is fortunate enough to rescue from the mob a lady, whose carriage has broken down on the rough road leading to the tavern. After her departure, he finds that the woman he has protected is his wife, married in childhood and since separated from him, through a combination of circumstances, among which his own Jacobite proclivities must count. A project for the abduction or assassination of William is mooted, and Clancarty alone opposes it. In the second act, Clancarty has an interview with the King, in Kensington Palace, and reveals to him, with due precaution for the safety of the plotters, the contemplated outrage. With modesty not supposed to be characteristically Hibernian, he keeps from William a knowledge of his name. While in the palace upon this errand, he meets his wife, and ventures upon a little wooing—assumably vicarious, since he presents himself to her as the friend of the husband from whom she is separated, and concerning whom she has a natural curiosity. His attempt to shield the conspirators is unavailing, since a traitor less scrupulous than he reveals the entire plot, and gives a list of the intending regicides. In this the name of Clancarty figures. In the third act, flying for his life,

he takes shelter in his wife's apartment, and throws himself upon her mercy. A refuge can scarcely be refused him by the woman whose life he has saved but a few days previously. His wooing is, however, repelled, until he discloses his name, and gives satisfactory proof of his identity. Short space is afforded for love-making, for the *titte-à-tête* is rudely interrupted by the arrival of Lord Charles Spencer, the brother of the lady. Knowing the uncompromising character of the man with whom she has to deal, Lady Clancarty attempts to rescue her husband at the price of her reputation, and passes him off as her lover. Such degradation Clancarty will not permit. He discloses his name accordingly to Lord Charles, who, deaf to his sister's prayers, and to all considerations but those of loyalty, fetches a file of soldiers, and arrests the young Irishman in his wife's arms. A fourth act brings the *dénouement*. The letters of Lady Clancarty to the King, supplicating for pardon, are stopped by her brother, and the day for the infliction of death upon the conspirators arrives. At the last moment the "widowed wife and wedded maid" succeeds, by means of a private staircase, in obtaining access to the King, throws herself at his feet, and, not without considerable difficulty, procures pardon for her husband, and leave to reside with him abroad.

Such, cleared of matter which is superfluous in narration, even if useful for dramatic purposes, is the story Mr. Taylor tells. In the early acts there is little of value except local colour, which is cleverly employed. From the commencement of the third act the story augments in interest, and the crowning situation is decidedly effective. The whole must be taken, due allowance being made for the wordiness of the second act, as neat dramatic workmanship. It is a cabinet picture of the Meissonnier school, and the portraits of ruffians, courtiers, and conspirators are striking and effective.

The exposition was satisfactory. Mr. Neville gave a bold presentation of the daring Irishman. His love-making had a soldierly ring, and his bearing was spirited and insouciant. A little uncertainty about the Irish accent, which came and went with the irregularity of a marsh light, alone interfered with the presentation. Mr. Charles Neville gave a very clever representation of *King William*. His get-up was remarkable, and the entire performance, in its moderation and equality, evinced power of no ordinary kind. Mr. Anson played, with a grim truth almost repulsive, the part of a traitor afraid of death. The episode in which this scene occurs is not in the same key as the remainder of the piece, and disturbs and impedes the main action. Miss Cavendish enacted the heroine with the requisite distinction and grace. In the third act she displayed great power, the manner in which she interrupted the avowal of her husband being startling in its intensity. Miss Fowler gave a bright presentation of *Lady Betty*, a high-spirited and turbulent madcap. The scenery and dresses were excellent in all respects, strict attention being paid to archaeological correctness.

Great must be the antiquarian zeal or the loyalty of those who sit out the performance of 'Elizabeth; or, the Exiles of Siberia,' revived at the Adelphi as an appropriate commemoration of royal nuptials. The old melodramatic opera, extracted by Reynolds from

the story of Madame Cottin, owed to the acting rather than any intrinsic merit the popularity it at first enjoyed. When produced at Covent Garden, in 1808, with the title of 'The Exile,' it was supported by Young, Pope, Munden, Liston, and Fawcett; in addition to Incedon, whose singing in Count Calmar was sufficient to secure the success of the representation. Since then the piece has undergone many alterations. Upon its revival at Covent Garden in 1821, most of the music was cut out, and the plot was re-arranged. To fit it for production at the Adelphi, the situations and dialogue have been reset. As it now stands, the play is wholly spectacular, the little dialogue introduced being singularly rapid in character, and barely serving to justify the not too appropriate scenery which is furnished. The sooner the piece is withdrawn, to make room for some more meritorious revival or novelty, the better it will be for the reputation of the Adelphi.

The success of the morning performances of "classical comedy" at the Gaiety has induced the management to extend the experiment. The representation of Sheridan's 'School for Scandal' on Saturday morning last accordingly was followed by the revival, on Monday evening, of 'The Rivals' of the same author. If neither performance comes entirely up to the highest standard of Art, neither can be regarded as unsatisfactory. In the most important characters the representation is the best the modern stage can supply. Mr. Phelps, who played *Sir Peter Teazle* and *Sir Anthony Absolute*, has a hard, dry style, which is in strong contrast to that of the more renowned among his predecessors. It is, however, not unsuited to the characters of last-century comedy. Mr. Phelps's performances in this line show, indeed, much study and high ability. Mr. Toole inherits few traditions. His *Moses*, in the 'School for Scandal,' and his *Bob Acres*, in 'The Rivals,' are full, however, of the drollery which springs from the individualism of the actor, resembling in this respect the comic impersonations of Mr. Buckstone. Mr. Vezin brings to the difficult parts of *Joseph Surface* and *Faulkland* eminent gifts, among which a sharply-defined style and great clearness and purity of elocution are the most noteworthy. Both performances were as good as any presentation of rather improbable characters can well be made. Miss Ada Cavendish gave a very finished portraiture of *Lady Teazle*, looking thoroughly the "belle" of the past century, and delivering the sparkling repartee with a grace of style rare on the stage, and admirably suited to last-century comedy. The part of *Lydia Languish* was taken by Miss E. Farren, who is certainly not its ideal exponent. The brightness and inexhaustible spirits of the actress compensated, however, for the absence of other qualities, and her performance was one of those most warmly greeted by the audience. Other characters were fairly sustained by Mr. Harcourt, Mr. Brough, Mr. Maclean, and Mr. Soutar, and both representations were received with a warmth which proves that older comedy, when fairly presented, will yet obtain a hold upon the public.

Mr. Charles Reade's drama, 'Rachel the Reaper,' is an adaptation of a novel previously published. It is new to London, but has been given with success in America and Australia. The story is interesting, and the treatment

new, at least, to the present generation; recalling rather the pastorals of Allan Ramsay than any modern composition. A single scene, representing a farmyard, suffices for the entire action. A reaper, travelling from farm to farm in search of work, wins, by her innocence and beauty, the love of the son of a yeoman. Her past history is sorrowful, however, and she declines regretfully a love she has no right to claim. A villain has seduced her by means of a bigamous marriage; has deserted her, and left her to earn a hard-won subsistence by the labour of her hands. This man is a visitor to the farm, and, moved by a desire to secure his own safety, betrays her secret, and causes her to be driven with shame from the house which has proved temporarily a home. With her restoration to honour, fortune, and love, and the exposure of the villainy to which she has been subject, the play ends. The story is familiar, and almost commonplace. It is elevated, however, by the treatment, which is thoroughly natural and unconventional. Mr. Reade can show the heart that beats behind dimity and home-spun; and his characters, conventional as regards their exterior, are natural and touching in their language and their emotions. The play, accordingly, enlists actively the sympathies. It has an agreeable odour of country lanes, fields, and gardens of

—gold-dusted snap-dragon,
Sweet-william, with its homely cottage smell,
And stocks in fragrant blow.

The acting in the principal characters is excellent. Miss Rose Evans shows a command of pathos in domestic drama which few actresses possess; and Mr. Kelly gives a thoroughly fine and sustained impersonation of the young farmer. A little exaggeration and roughness which was noticeable in the minor characters, was, perhaps, in keeping with the bucolic character of the piece.

At the Holborn, 'Les Domestiques' of MM. Grangé and Deslandes, and 'Les Grandes Demoiselles' of M. Gondinet, are the latest novelties. Neither piece is entirely new to London, adaptations of both having been given at West End theatres. The first, which is a clever satire upon modern servants, was finely interpreted by M. Didier and Madame Wilhelm, and obtained a great success. A dance in the third act was warmly encored. 'Les Grandes Demoiselles' was received with moderate favour.

Dramatic Gossip.

COMPLAINTS are again heard from France concerning the activity of the Censure, which, after having been awhile dormant, is once more "up and busy." A change of Government ordinarily brings some corresponding change in the exercise of the censorship. It is to be hoped the accession of a Conservative Government will beget in England a more cosmopolitan reading of the relations of art and propriety, so far as the French plays are concerned. The praiseworthy performances at the Holborn are continued with extreme difficulty, in consequence of the constant, and, as we hold, degrading, interference of our licensors with the pieces to be produced.

A VERSION by Mr. Wills of 'L'Article No. 47' of M. Adolphe Belot has been given with complete success at the Amphitheatre, Liverpool. Mrs. Herman Vezin played the principal part.

A NEW drama, by Messrs. A. E. T. Watson and Savile Clark, entitled 'Pendarvon,' has been successfully produced at the Alexandra Theatre, Liverpool.

A VERSION of the novel of 'Ready-Money Mortiboy' was, as we announced it would be, produced on Thursday at the Court Theatre.

THE long and painful illness of Mdlle. Desclée has at length terminated fatally. Rumours of her death were in circulation some days previous to the event. The loss of Mdlle. Desclée is one of the most serious histrionic art has known. Brief, comparatively, as had been the period in which she had been prominently before the public, she had displayed remarkable gifts, and obtained a large share of that personal sympathy and regard which it is the special privilege of the actor, above other artists, to excite. Her fame is all but exclusively associated with the work of the younger Dumas, the heroines of which she presented in a manner that contributed greatly to their success. Diane de Lys was probably her finest impersonation.

It is stated that a new theatre will shortly be opened in Liverpool, to be called The Gaiety. It is to be devoted chiefly to the performance of burlesques and the lighter order of drama. We understand that the magistrates have granted a theatrical licence to the building.

Mdlle. BLANCHE MIROIR, a young artist who has not previously been seen on any Parisian stage, has obtained a remarkable success at the Palais Royal, in 'Une Femme qui Bégaie.' She has signed, at once, a two years' engagement with the Théâtre de la Renaissance. Very sanguine anticipations are formed concerning her forthcoming services on the stage.

SOME changes in the cast of 'Marie, Queen of Scots,' have been made at the Princess's, and the piece is the better for the change. The part of Chastelard is now played by Mr. Forbes Robertson, a young actor of much promise.

'DON JUAN D'AUTRICHE,' by Casimir Delavigne, is in rehearsal at the Porte Saint-Martin. M. Dumaine will play Charles Quint; M. Taillade, Philippe II.; M. Mangin, Quezada; and Mdlle. Dica-Petit, Doña Florinde.

'AMBOISE PARÉ,' by M. Maurice Coste, is in rehearsal at the Ambigu Comique, and will be followed by a version, by MM. Marc Fournier and Jules Lermina, of Hawthorne's 'Scarlet Letter.'

MISCELLANEA

A Use for the Surplus.—May I, through your columns, suggest to the Government that a tiny portion of the estimated five millions surplus should be used to bring up the small sum (1,200L.) available yearly for pensions on the Civil List to 2,000L. per annum? The additional 800L. a year would be well bestowed, and the tax-payers none the worse. M. J.

The Crane.—Knowing the interest many of your readers take in all that relates to local customs and provincial locutions, I beg to say a few words in reference to your review of Mr. Longfellow's 'Hanging of the Crane.' My early days were passed in Somersetshire, between Bristol and Weston-super-Mare, and in that part of the country the iron that was in use in many a farm and cottage for hanging the three-legged crock resembled a crane, and was so called. Needless to say how completely the French "pendre la crémaillère" corresponds to Mr. Longfellow's title, and its signification, Anglied house-warming. J. B. BROCKLEY.

In your review of Longfellow's new poem, you remark that the word "Crane" is scarcely the word we attach to the article to which he refers. In some of the northern or north-western counties of England it is known by the appellation of a "sweck," or "sweck." J. F. S.

TO CORRESPONDENTS.—H.—H. B.—M. C.—R. T.—C. L.—W. H. W.—received.

J. A.—Declined, with thanks.

We are compelled to hold over till next week a reply by Mr. Staunton to Dr. Ingleby's letter on Greene's "Young Juvenal."

No notice can be taken of communications not authenticated by the name and address of the senders.

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LITERATURE

PRINCE FLORESTAN.

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THIS political satire is a curious work. In the first place—when a clever skit of the kind appears it is generally easy to see against whom it is directed, and what are the opinions of the author. 'Prince Florestan' is directed against no man and against no party,—the few attacks upon individuals that it contains are merely parenthetical, and do not affect the truth of our remark—and we are as much in the dark as to the real opinions of the writer when we lay it down as we were when we first took it up. There are passages in it which might have been written by a defender of barricades, and there are others which would suit the views of a top-booted Tory. The only party treated throughout the satire with a real kindness which underlies apparent opposition are the Catholics; but then the work is evidently not from a Catholic hand.

"Prince Florestan," the hero, is a Würtemberg Prince of twenty-four years of age, nephew to Prince Charles Honoré of Monaco, the blind prince, now reigning at Monaco as Charles the Third. As a fact, we find from the *Almanac de Gotha* that there are four princes of Würtemberg who are sons of the prince and princess called by "Prince Florestan" his father and mother, that all four have "Florestan" for one of their baptismal names, and that the eldest of them is of a very different age from twenty-four, so that we are at once in the realms of fiction. The reigning prince of Monaco,—his son the Crown Prince, and his grandson the child of the Duke of Hamilton's sister, are all killed by our author in the first twelve pages of his book, and he succeeds to the throne of Monaco on the 31st of January last. At this time, he was a Cambridge undergraduate:—his opinions "universal negation":—

"Prince of Monaco! Prince of Monaco. And I had seen Lafont in *Rabagas*! I was not a 'milk-and-water Rabagas,' as Mr. Cole called Mr. Lowe, when all the papers reported him to have said 'milk-and-water Rabalais,' and the *Spectator* mildly wondered at the strangeness of the comparison. No, but I was somewhat of a milk-and-water Prince of Monaco after Lafont. What distinction! What carriage! If the princes of the earth were only like the princes of the stage, there would be no republicans. But then, fortunately, they are not. 'Fortunately!' and I one of them. What am I saying! Poor little fellow! How sad for his young mother, too. A reigning prince for nineteen hours, and that outside of his own dominions and at the age of six. A strange world! and a strange world for me, too. A half-Protestant, half-freethinking, republican, German, Cambridge undergraduate, suddenly called to rule despotically over a Catholic and Italian people. My succession, at least, would be undisputed. No one had ever vowed that I 'should never ascend the throne—without a protest.' One of the Grimaldis had a claim which was no doubt a just one, my respected great-uncle having been probably an usurper; but Marshal MacMahon and the Duc de Broglie would, I well knew, support me, preferring even a German prince at Monaco to an Italian. My succession, I repeat, was undisputed; but if anybody had taken the trouble to dispute it, I can answer for it that they would have been cheated out of their amusement,

for I should willingly have resigned to their charge so burdensome a toy. I was that which the republican mayor of Birmingham, Mr. Joseph Chamberlain, in his jocular speech proposing the Prince of Wales's health at the mayor's banquet, said that one of his friends had been trying by argument to make the prince—with, 'as yet,' only 'partial success,'—a republican King. I would have gone only to Monaco to proclaim the republic had I not known that the strange despotism—presided over not as a despotism should be by one clever despot, but by two stupid despots, the Dukes of Magenta and Broglie—which is called the French republic, would not permit the creation of a small model for herself in the middle of her commune of Roquebrune. I was not sorry to leave Cambridge. My rooms in the new court overlooked Caius, where they had typhoid fever; and between the fear of infection and the noise of the freshmen's wines in Trinity Hall, I was beginning to have enough of Cambridge. My bedmaker and tutor were the only people to whom I bid good-bye. The men were all in hall and out at wines, and I left notes for my friends instead of looking them up in their rooms. I caught my tutor as he was going into hall. I told him of the news, and I could see the idea of an invitation for next winter to the castle at Monaco pass through his mind as he assured me that my rule would be a blessing to my country, and that nothing could better fit me for a sceptre than the training of an English gentleman. He added, with a return of the grim humour of a don, that he supposed that as a sovereign prince I need scarcely 'take an exam.' My poor old bedmaker, who had read the telegram in my absence from my room, called me 'your imperial majesty' three times while she packed my shirts, but in half-an-hour I was off to London; and on the evening of the 3rd of February I met M. de Payan and Lieutenant Gasignol by appointment at the Grand Hotel at Paris."

Prince Florestan reaches Monaco, and makes the acquaintance of M. Blanc, the keeper of the gaming-house:—

"I found him literally 'a counting out his money.' That is to say, two clerks were counting rouleaus of gold, while he at a small table was quietly playing patience with two packs of cards. At a bureau was a third clerk, an Englishman, translating into French for his benefit one of Mr. Bagehot's leaders in the *Economist*. He knew me at once, although he had seen me but for a moment and in a wholly different dress. Bowing low, and speaking not to me but to his clerks, he said, 'Qu'on nous laisse.' The moment they had left the room he bowed to the ground again, and said, 'Ah, monseigneur, votre seigneurie me fait trop d'honneur! J'allais écrire à monsieur le chambellan pour lui demander de vouloir bien solliciter une audience en mon nom, afin de déposer mes respectueux hommages aux pieds de votre Altesse. Elle me comble en venant chez moi inconnu.' M. Blanc, whose appearance I described before, is well known to gambling Europe as a distinguished political economist, the keeper of the greatest 'hell' on earth, and the loving father of a pair of pretty and accomplished daughters, living upon roulette, but himself innocent now-a-days of all games but the mildest patience—of which he knows sixty kinds. At Monaco he is more than a public character: he is a benefactor and a prince. Attacks may be made upon gambling establishments even conducted as his is, but I am disposed to agree with the Jesuit fathers of the Visitation that the Monaco roulette—forbidden to the inhabitants of Monaco and of the neighbouring parts of France—does not do much harm to any one, although I could hardly go with Père Pellico so far as to prohibit the building of a Protestant church while he tolerates a 'hell,' and even permits his students to visit the musical portion of its rooms. . . . I found M. Blanc's mind running upon the question of whether English families would be most attracted to Monaco by pigeon-shooting or by an English church. The church he fancied most, but owing to the oppo-

sition of Père Pellico it would have to be built upon the hill a mile off from the Casino, in the territory of France. 'I will authorize you to disregard Père Pellico's bigotry, and to build it where you please,' I cried. M. Blanc smiled, and said, 'If your Serene Highness will excuse me, I had sooner not go against the Jesuits.' . . . I rapidly exposed my views to M. Blanc. I was much struck by the fact that his practical mind insisted on viewing my reforms as questions not of principles but of men. 'You have no men to back you,' he kept saying; 'and if you turn out your present set and get some clever Germans you will be deposed.' He had dropped the excessive formality of speech with which he had begun. Several times he used the phrase, 'Dr. Coulon is the only man you have.' Then, after thinking for a time, 'What do you propose to gain by your reforms? You are rich. Your people are contented. Why trouble yourself? As for works of art, as for theatre, as for orchestra, these things are matters of money, and I will do my best to help. I am not sure that as a mere investment they will not pay, and at all events I will do my best to make them do so; but as for your reforms of army, church, and education that you talk about, I beg your Highness to leave it all alone. The shares in the bank will fall ten per cent. when it is known. My shares here are like the funds at Paris, they hate liberty. The less liberty, the higher they stand. It is just the same at Paris. Suppress a journal, and the *rentes* rise a franc. Suppress all the journals, and they would rise five francs! Suppress the Assembly, and they would rise ten! Does your Serene Highness take part in pigeon-shooting?'"

Prince Florestan introduces great reforms into the administration. He substitutes a "national army" for the small long service force of Monaco. He disestablishes the Church. He tries to administer the Education Policy of the State on the principles of the Birmingham League. He even attempts to bring round to his views Père Pellico, the superior of the Jesuits of the Visitation:—

"I did my best to charm Père Pellico. I courted him as my other subjects courted me. He was expansive in manner; but I am not a fool, and though only twenty-four, I knew enough of human nature to see that there was another Père Pellico underneath the smiling case-work which talked to me. To my military reform he had no objection, provided I exempted Jesuit students from service. I answered that I would exempt all those at present in Monaco, to which he replied that he feared then that I should never have the pleasure of seeing any others. I thought to myself 'here is'—but Père Pellico smiled and slowly spoke again. 'Your Highness was thinking, I venture to imagine, that that would be an additional reason for hurrying your military reform. But I must crave the pardon of your Highness for speaking except in reply to your Highness. I have not the habit of courts.' I spoke then of the Church; he was indifferent—the salaries of his four professors could easily be got from Italy. I then touched upon education. Père Pellico, to my astonishment, exclaimed, 'But on the contrary; my opinions are not different from those of your Highness. They are the same. But as a democrat I do not venture, although I may be wrong, to force them upon the people. Here was a change of base. 'If I were your Highness,' he continued, 'I would dismiss the Council of State and call an elected parliament to frame a constitution. That would be a more regular method of proceeding than limiting your own prerogative by the exercise of that very prerogative itself.'—'Father,' I replied, 'is not the country somewhat small for the complicated machinery of parliament?'—'Why then not try a Plebiscite, "yes" or "no," upon certain written propositions, as in Zurich?'—'How liberal a politician can afford to be when he has the people with him,' I thought to myself as I bowed out Father Pellico."

The reforming Prince carries out some, but not the whole of his reforms. He soon goes too far, and the final episode is told as follows in the book:—

"The weekly parade of the militia was put off for fear of a hostile demonstration; and on the day on which it would have taken place I received, instead of the muster-roll of the national regiment, a vote of thanks from the Executive Committee of the English National Education League, and notice of my unanimous election to membership of the Council of that body. A strange event occurred in the afternoon (it was the 11th of March), to distract my thoughts. General Garibaldi, who had been travelling incognito, and with the permission of the French Government, given conditionally on the incognito being strictly preserved, to visit his birthplace—Nice, applied to me to know whether I would receive him if he stopped at Monaco for a day on his return. I replied that I should be glad to see him, the more so as I had met his son Ricciotti at Greenwich in June 1870, at the dinner of the Cobden Club, to which orgie he and I had both been lured by the solicitations of the arch-gastronomist, the jovial Mr. T. B. Potter. I did not add that our acquaintance had been interrupted by the war in which the same clever and conceited officer had cut up my cousin's (the King of Wurtemberg) troops at Châtillon-sur-Seine. On the 12th the old General came, and I met him at the station and drove him to the palace. The news that he was with me soon spread through the town, and a mob collected at the palace gates. The General, to whom I had given the 'bishop's rooms,' which had once been occupied by Monseigneur Dupanloup, his arch enemy, imagined that the crowd was composed of his admirers, and, leaning upon his stick, he proceeded to harangue them from the window of the private apartments. Some hundreds of my subjects, I was afterwards informed, had listened to him languidly enough until he began to attack the Jesuits, when arose the uproar which brought me to his room, and all my household into the courtyard. I begged him to remember where he was, but the howling of the mob had excited the old lion, and the more they threatened the more violently he declaimed. When he was pulled into a chair by Major Galignol the mischief was done, and a maddened crowd was raging on the place crying 'à bas Garibaldi,' 'à bas les Communistes,' 'à bas le Prince.' Colonel Jacquemet made his way to me and said, 'Sir, I can count on twenty of the sergeants and corporals who are in the courtyard, ex-soldiers of your Highness's ex-garde. They are grand old soldiers, and with the strong walls to help them, will hold this casaille in check.' He might have said, 'Sir, I don't like your ways, and have disapproved of everything that you have done, but after all you are the rightful Prince of Monaco, as well as a good fellow, saving your Highness's presence, and I am ready to die for you.' He didn't. He only spoke the words that I have set down. My answer was an unhesitating one. 'I, Prince Florestan the Reformer, am not going to hold my throne by force if I can't hold it by love; and, moreover, if I wished to do so it is doubtful whether I could succeed.' As I spoke the crowd parted asunder, and I saw advancing through it in a wedge the English blue-jackets from my yacht, armed with cutlasses. A few stones were thrown at them, but of these they took not the smallest notice. At their head was the captain of the port, a native Monégasque, the very man who years before had saved my sailor cousin from the waves. They entered the courtyard, and I at once asked them to make their way, with General Garibaldi in the midst, back to the yacht, and steam with him to Mentone, land him, and return. At the same time I sent for Father Pellicio. It was lucky the sailors had come, for I soon discovered that the carabineers had made common cause with the mob, and that the sergeants who were ready to die for me would not have escorted Garibaldi. The mob howled dismally as he left but he was embarked safely just before

Father Pellicio reached the palace gate. I told him that the General had left, and asked him whether this concession would satisfy the crowd. He asked whether I was prepared at the same time to give way about the schools. I told him that if I thought that after doing so I could continue to reign with advantage to the country and credit to myself I would willingly give way, but that if he thought that in the event of my abdication the public peace could be maintained until a vote was taken to decide the future of the country, I should prefer to return to my books and to my boat. He said that he hoped that I should stop, but that if, on the other hand, I went he thought that order would be maintained. I bowed to him, and said, 'Père Pellicio, you may if you please occupy the throne of the Grimaldis. I shall leave in an hour when the yacht returns.' I went on to the balcony and attempted to address the crowd. If they would have listened to a word I said I might have turned them, but not a syllable could be heard. I could not address my remarks to the reporters, because owing to the wise precautions of my predecessor with regard to the press there were none. I retired amid a shower of small stones."

The net result of Prince Florestan's short but lively reign is that the population vote for annexation to France, unanimously, save as to one vote, the one NON being that of M. Blanc, "who, being a Frenchman, ought not to have been allowed to vote" on a question in which he was personally interested, although interested, as it would have been thought, the other way.

'Prince Florestan,' like all satires, concludes by a moral, which is as tiresome as morals always are. We cannot see why the deserved expulsion from his dominions of an obstinate young prig of a prince should be a warning to Republicans not to deny the doctrine of the Immortality of the Soul!

MR. O'SHAUGHNESSY'S NEW POEMS.

Music and Moonlight. Poems and Songs.
By Arthur O'Shaughnessy. (Chatto & Windus.)

We spoke well of 'An Epic of Women' and 'Lays of France,' Mr. O'Shaughnessy's two previous volumes, and are, therefore, happy in being able to report favourably of this. Still it would be incorrect to say that the new work is superior to either of its predecessors. Consisting of more than thirty independent pieces, 'Music and Moonlight' may be judged as a whole or each poem treated separately. Taken in its entirety it is disappointing. It has no dominant tone, and is best described as being "unequal." In an epic long poem, Mr. O'Shaughnessy may exercise the privilege enjoyed by Homer of sometimes nodding, but in a series of short efforts we expect sustained perfection. This we do not find. Although distinguished by the same command of language and rhythmical flow as marks his former poems, there is less passion and exuberantly luxurious description in the work before us than in the ballads which first earned for Mr. O'Shaughnessy his place among poets. Even in finish and strength of diction experience and practice have not improved the author. But the great defect, apparent throughout the work, is want of purpose. The poems give the reader an impression of having been written without adequate incitement, either from external things or internal impulse. They have an air of literary insincerity. There is no palpable mimicry in

them of any particular predecessor, but there is also little trace of distinctive individuality on the part of the poet. As a consequence, in the selection and treatment of his themes, Mr. O'Shaughnessy fails to produce on his reader that complete satisfaction felt when the singer is spontaneous.

The longer and more ambitious pieces, usually mystical in character, contain a number of fine passages, written in a bold, vigorous style, and leave a distinct impression on the mind. But they soon lapse into their prevailing tone of indefiniteness, and the language, like the thought, wants strength and incisiveness. From this cause, it is difficult to understand the full sense of 'Nostalgie des Cieux,' read as a whole. Still more difficult is it to find a meaning in the following extract:—

But then I bore, indeed, without a thought,
Unfinished raptures, fresh from many a place
Where I had tarried some last moment's space;
All the rich inward of my soul was fraught
With latest music that my ear had caught
In the far clime that morning; and unsought
Strange words of joy would flood my lips apace,
And language of swift laughter fill my face.

Another stanza from the same poem is, perhaps, more clumsy and unintelligible:—

I hate the heavy sham of wits, that find,
Examine, lose, and refine that sole grain
Of rarest gold-dust on a golden plain,
Their science—leaving thousand-fold behind
Mysterious tracts of knowledge, that my mind
Scans with some inner vision not yet blind,
Like flash of memory striving to regain
Possession of a heart's once bright domain.

Occasionally, Mr. O'Shaughnessy makes use of rhapsodical prose, as in the soliloquy entitled 'Earth,' a composition which reminds us of the late Ada Menken. Here is a passage:—

O mother! I feel a great desire to tell you all this.
See how foolish and agitated and frantic I have been,
and how I have suffered. I think if I were to be
quite with you now, I should have enough to tell
you for ever.

You must teach me to bear this, as you bear the loss
of so many lilies and other flowers for so many
thousand years.

And, indeed, if you are such as you seem to be now,
how could you ever give birth to one such as I
am!

One of the brightest and best things in the volume is the short lyric, 'Zuleika,' which we quote as a final specimen. It is at once simple, complete, and satisfactory. At the present moment, too, it might be read with interest, if only the reader should fancy the poem refers allegorically to the royal lover who has so lately secured a bride:—

Zuleika is fled away,
Though your bolts and your bars were strong;
A minstrel came to the gate to-day
And stole her away with a song.
His song was subtle and sweet,
It made her young heart beat,
It gave a thrill to her faint heart's will,
And wings to her weary feet.

Zuleika was not for ye,
Though your laws and your threats were hard;
The minstrel came from beyond the sea,
And took her in spite of your guard:
His ladder of song was alight,
But it reached to her window height;
Each verse so frail was the silken rail
From which her soul took flight.

The minstrel was fair and young;
His heart was of love and fire;
His song was such as you ne'er have sung,
And only love could inspire:
He sang of the singing trees,
And the passionate sighing seas,
And the lovely land of his minstrel band
And with many a song like these

He drew her forth to the distant wood,
Where bird and flower were gay,
And in silent joy each green tree stood;
And with singing along the way,
He drew her to where each bird
Repeated his magic word,
And there seemed a spell she could not tell
In every sound she heard.

And singing and singing still,
He lured her away so far,
Past so many a wood and valley and hill,
That now, would you know where they are?
In a bark on a silver stream,
As fair as you see in a dream;
Lo! the bark glides along to the minstrel's song,
While the smooth waves ripple and gleam.

And soon they will reach the shore
Of that land whereof he sings,
And love and song will be evermore
The precious, the only things;
They will live and have long delight
They two in each other's sight,
In the violet vale of the nightingale,
And the flower that blooms by night.

THE HOUSE OF GIB.

The Life and Times of Robert Gib, Lord of Carribber, Familiar Servitor and Master of the Stables to King James V. of Scotland. With Notices of his Descendants who held Offices of Trust near the Person of the Sovereign, in the Reigns of Queen Mary, James VI. of Scotland, and I. of England, and Charles I. By Sir George Duncan Gibb, Bart. 2 vols. (Longmans & Co.)

"Of what family, Madame?" asked Marie Antoinette, of one of the Walpole ladies, whose name, on being presented, the Queen had failed to catch, or had forgotten. The reply was, "D'Ancune, Madame," and the Queen smiled, thinking it, perhaps, as ancient a family as that of Hapsburg. The laborious compiler of this book is manifestly not of opinion that the Gibs are of the De Nobody family. He lets the world know that they are "a branch of the De Guibe family of Brittany and Normandy, that accompanied the invading army of William the Conqueror as sergeants-at-arms." This is the first, and positively only occasion, when a whole family were employed in the office of sergeants-at-arms! No labour has been spared, and certainly the reader is not, in getting through this family history; in writing which, we are told, there has been no "desire to be tedious." We cannot, however, help lamenting that good intentions do not exempt a writer from being very tedious indeed. To be sure, there is some amusement, here and there, when we come upon a reflection or a conclusion arrived at by we know not what process. As an example, we may quote the paragraph in which we are told that "nothing shows more the superiority of the intellect of King James in the age in which he lived than his desire to know what treasures existed in the ancient religious houses," which seems to us a singular standard whereby to measure the royal or any other intellect. Again, the world is informed that Sir John Gib was born not only in the town, but in the parish of Linlithgow, and was baptized a day or two after his birth with his twin sister Elizabeth. To this is added a copy of the baptismal certificate of the twins. Whereupon follows this remark:—"We give this with some satisfaction, because exception was taken in a Court of Honour to the use of

the word *twins*, at a much later date, and we feel assured that the term is by no means uncommon at a time far antecedent to the year 1618."

Although in this compilation there was no desire to be tedious, the result is as much tedium as if the compiler went at it with malice aforethought. A history of the family might have had some little interest for all the people who live under the vulgar varieties of the old Breton and Norman name. But when with the life of a single Lord of Carribber, —which sounds very like kinship with that ancient lineage of the famous Marquis de Carabas,—we also have the "times," we know what we have to expect even if no desire exists to be tedious. Anything may be dragged in that is contemporary, up to a history of the World, and we can only be thankful when we are spared such an encyclopædia of universal information. These volumes do not try us to that extent, still they run into subjects which have no more connexion with the De Guibes than with Shakspeare. Thus, we are told that the Master of Forbes was beheaded in 1537, and that Lady Glamis of Skipniel was burnt ("suffered at the stake") in the same year for an attempt on the King of Scotland's life. Very good. But what has that to do with the De Guibes? or what the following supplementary extract from the Treasury accounts, two months after the naughty lady was executed? "September 14, 1537. Item. To two dochteres of the Lady Glamis, two pair doubbill solit schone, price of the pair 2s. 2d., summe 4s. 4d." The matter is clear enough; but the reader is told: "The true interpretation of this we are unable to make out, for we can scarcely suppose that the ladies referred to were left in a state of penury."

Let us say a word in favour of one of the tribe of Gib, for whom the family chronicler seems to have an unnecessarily lofty scorn. He protests against Sir John Gib being supposed to be identical with "a sailor named John Gib of Borrowstounness, who was a leader of a remarkable sect of fanatics who appeared a short time before the Revolution, and assumed the name of Sweet Singers." We confess to a sort of liking for the founder of the Gibbites. John of Bo'ness was popularly known as "King Solomon," and no De Guibes, from the time when they were all sergeants-at-arms to the Conqueror, has earned or assumed such a distinguished title.

John Gib was a master mariner, and he is not to be pushed from his form, under the general name of "sailor." The Sweet Singers thought the whole world in such a muddle, that they denounced and renounced every thing, law, authority, custom, or fashion, that had ever ruled it. The women made a *pronunciamento* against their husbands who declined to join the fantastic Gibbites, and obey the teaching of Muckle John Gib; and if, says Walker, "the husband, in his endeavours to win his wife back to rationality, took hold of any part of her dress, she indignantly washed the place, as to remove an impurity." We believe the Gibbites ultimately affected to renounce clothing with everything else, but this practical illustration of the Naked Truth suited neither the climate nor the magistracy. They were not entirely different from other "churches" since they cordially consigned to

Satan and his dominion all sects and churches under Heaven, except their own!

If the 'Life and Times of the Lord of Carribber' should reach a second edition, we hope that Muckle John Gib will not be snubbed. His history would be a good addition to a book which is to be commended for the labour bestowed upon it, but which can hardly find much favour outside the families of the descendants of the sergeants-at-arms to Guiliemus Conquistador.

DAHOMEY.

Dahomey as It Is; being a Narrative of Eight Months' Residence in that Country. By J. A. Skertchly. (Chapman & Hall.)

MR. SKERTCHLY left England in the early part of 1871, with the object of making zoological collections on the West Coast of Africa, and in the course of his explorations at length arrived at Whydah. He had no intention of proceeding inland, knowing that Dahomey was so effectually "tabooed" to Europeans, and that there was little chance of his having the opportunity of making a journey into the interior. But some guns had recently been landed for the King, and his Sable Majesty having been informed that Mr. Skertchly would be able to teach him the use of them, invited him to the capital, Abomey, promising that he should be well treated and "be back again at Whydah in eight days." The first part of Gelelé's promise was more than fulfilled; but the eight days were prolonged to eight months, during nearly the whole of which period Mr. Skertchly was kept in polite custody at Abomey; and was entirely precluded from making any natural history collections, save the meagre specimens to be obtained in the spacious courtyards of his residence. He was, indeed, allowed to make an excursion of about 120 miles, due north of Abomey, to the highlands of Mahi, and Abomey being about 60 miles from the coast at Whydah, Mr. Skertchly altogether penetrated Western Africa for about 200 miles due north, on or about the line of the 2° of east longitude. But as he says himself, his natural history labours "resulted in almost nil," in spite of his repeated and earnest solicitations to Gelelé for permission to collect in the environs of Abomey at least. He, therefore, set himself to acquire a thorough knowledge of the Dahoman people, or Ffons; and the result of his enforced study is this book, one third of which is filled with a full and particular description of the horrible and notorious annual *Customs* of which Mr. Skertchly was the involuntary witness, the remaining chapters being taken up with the narrative of his journey from Whydah to Abomey, and of his excursion to the mountains of Mahi, and with a general account of the social and religious institutions of the Ffons. There is an appendix on Ashantee, and a glossary of Dahoman words and titles is added. The book, too, is profusely illustrated from sketches by the author and by a sketch-map compiled from his itinerary.

Mr. Skertchly's route even to its furthest limits has been gone over before by Europeans, and we have so many good works—from Dalzeil, Norris, and McCleod, to Forbes and Duncan, Hutchinson, and Capt. Burton—on Dahomey, that there was really no necessity for Mr.

Skertchly writing another, unless he had something more original to tell us than the thrice-told tale of the annual *Customs*, on which he has enlarged as if the world had never before heard of them. He is an accurate observer, with a very dry and matter-of-fact way of describing what he sees, and he has illustrated the scenes of these *Customs* with the most horrible chromo-lithographs, in blood red and hot turmeric yellow (in vile imitation of the admirable coloured illustrations of the first edition of Bowdich's 'Ashantee'), so that one is positively repelled from the book on first opening it. But his book is valuable, as embracing the latest information on Dahomey by a competent and trustworthy writer, and has a special interest at this moment on account of our expedition to the Gold Coast. The appendix on Ashantee, indeed, is of great practical interest. Ashantee, Mr. Skertchly says, is the gold country *par excellence* of the West Coast. He has seen 300 ounces of it taken in a single day in one small factory. The region abounds also in iron, copper, and titanium. The population may be roughly estimated at three millions, and, like the Ffons, the Ashantees are a Semiticized race, and far superior to the pure Negro Coast tribes, like the Fantoes. The non-possession of a coast line, which debars them from direct traffic with Europeans, has led to their constant feuds with the Fantoes and other Coast tribes under our Protectorate. The Ashantees have a remarkable aptitude for commerce, and if the trade of the Coast were once opened up to them, Mr. Skertchly believes they would soon take advantage of the great natural resources of their country. "Should we," he observes, "become masters of the Ashantees, it is to be hoped that they will be ruled with a strong hand, and at the same time every opportunity of direct trade given to them, by which means we may develop a cruel, blood-thirsty race into the greatest mercantile tribe on the Western Coast." Unlike the Dahomans, the Ashantees are great poisoners, and are far more cruel and vindictive than the Ffons, so that their annual *Customs* are more bloody, and the terrible tales which have been told about Dahomey apply with far greater truth to Ashantee. Still, it is becoming evident that the annual *Customs* in both these dark places of the earth are, in some degree, traditional and conventional cruelties, and that they do not altogether spring from the innate and ineradicable cruelty of the Dahoman and Ashantee character. In Dahomey the force of European opinion is already beginning to tell against the *Customs*, and there can be no doubt of the capacity of these races for an improved civilization. Our recent experiences of the Ashantees have convinced us of their courage and high sense of personal and national honour; and it is to be hoped that, having thoroughly "smashed Coomassie," and spread the fear of our name upon all the tribes of Western Africa, we may, as a nation, rise to a sense of our responsibilities to humanity and civilization on the benighted and too-long neglected Gold Coast.

Isolated missionary efforts effect little good, and under trying conditions of climate are often apt to degenerate into evil. It is remarkable that throughout his book Mr.

Skertchly never has a favourable word to say of the missionaries, and his opinion is that good can seldom be expected of missionaries who are not also thoroughly well-educated men. The case of gross misconduct on the part of a Wesleyan missionary, given at page 49, should attract official notice. The italics are our own:—

"To the left of this establishment is the house of the Wesleyan mission, the darkest blot in Whydah. The Wesleyans established themselves at Whydah in 1843, the Rev. T. B. Freeman, Bishop of the Gold Coast, and Mr. Dawson being the pioneers. In 1854, the Rev. Peter W. Bernasko was removed from the Gold Coast to Whydah, and began a mixed traffic in religion and palm oil. King Gésu, the then reigning monarch, objected to the two professions being combined in one individual; but the present King, on his accession, looked with a more favourable eye upon the mission. In 1863, Mr. Leing was removed to Annamboo, and Mr. Bernasko remained in sole charge. . . His reverence, however, was fond of spiritual things in more than one sense, for he took to imbibing rum and other unholy liquida. *Things went from bad to worse, until he had repeatedly to be carried from the pulpit in a disgusting state of intoxication.* News soon flies in Dahomey, and the King, hearing of the misconduct of his reverence, prohibited him from making any more converts. He said that '*If white man's religion make men drunk, it no good,*' and he would have no more of it. Such a disgraceful affair was only calculated to bring religion into bad odour. *At the present time affairs are still worse.* Religion is utterly neglected, and the reverend fills up the time by visiting the various factories at meal time, and sponging as much liquor from each as he can. . . *Bernasko's son has been partly educated in England, but he is as worthless as his father, and has been detected in pilfering.*"

The rest of the account is so bad that we prefer not to print it.

The description of Mr. Skertchly's reception by Gelelé at Cana is necessarily a repetition of what has been written before of similar scenes in Dahomey and Coomassie, and reminds the reader forcibly of the hospitalities to which the Emperors of Eastern Europe have so ostentatiously treated each other of late at Berlin and St. Petersburg. But there was a poet present to give a crowning grace to the military festivities at Cana, whose song of welcome to Mr. Skertchly, sung by a band of dancing drummers, "with rings on their fingers, and bells on their toes," advancing and retreating in alternate rhythmical action, is not unpleasant even in its translation:—

The white man comes from England.
Oh Kerselay!
(i. e. Skertchly)
He has seen many wonderful things there.
Oh Kerselay!
He now comes to see his friend Gelelé.
Oh Kerselay!
And he will be welcome to the King's heart.
Oh Kerselay!
The King will show him plenty of fine things.
Oh Kerselay!
He is welcome! All the people welcome him!
Oh Kerselay!
The King holds him close to his heart.
Oh Kerselay!
All people must join to praise the King's friend!
Oh Kerselay!

Mr. Skertchly describes Gelelé as a tall, athletic, broad-shouldered fellow, with a truly kingly dignity about him, and an expression so pleasing as to counteract even the disfiguring effect of the small-pox marks which thickly cover his face; and he adds that he never received greater or more sincere hospi-

talities at the hands of any man, civilized or savage, than from Gelelé.

It is a great blemish that, throughout his book, Mr. Skertchly shows an unbecoming zeal in pointing out minute errors in Capt. Burton's account of Dahomey. Capt. Burton belongs to quite a different category of African explorers from our author, who has industriously put together a book, the main value of which is, that it confirms, so far as Mr. Skertchly went over the ground, the narrative of Duncan's journey from Whydah through Abomey to Adfoodiah.

MOTHERWELL.

Minstrelsy, Ancient and Modern; with an Historical Introduction and Notes. By William Motherwell. (Paisley, Gardner.)

WILLIAM MOTHERWELL, the son of a Glasgow ironmonger, was born in 1797. He early displayed literary and poetic tastes, and having been placed at the age of fifteen in the office of the sheriff-clerk of Paisley, the skill which he acquired in reading old deeds and other legal documents gave his mind a special antiquarian bent, which was never more happily employed than in the elucidation of historical and literary monuments, especially those connected with the ballad literature and poetry of his native district, and of Scotland generally. At the age of twenty-one, he was so fortunate as to be appointed to the office of Sheriff-Clerk Depute of Renfrewshire, a position which at once brought him a respectable income, and allowed him considerable leisure for the prosecution of his favourite studies. In the same year a number of pieces from his pen, both in prose and verse, appeared in the *Visitor*, a small work then published at Greenock; and in the following year he attained to considerable celebrity by editing a work called the 'Harp of Renfrewshire,' containing notices and specimens of the poets of that county from the sixteenth century downwards. After various other contributions to local journals, &c., he published, in 1827, the original edition of the work before us, 'Minstrelsy, Ancient and Modern.' Tempted by the success of his literary work, he exchanged his legal avocations in 1829 for those of a journalist, editing first the *Paisley Advertiser*, and afterwards, the *Glasgow Courier*. The harassing and matter-of-fact duties of an editor proved, however, but little to his taste, leaving him less time for higher work, and, eventually, hastening his death, which occurred in 1835, at the premature age of thirty-eight. In 1832, he had collected and published a small volume of his own original poems, a work which was republished in a greatly enlarged form after his death, and has since passed through various editions. Many of his lyrical pieces are well known and highly esteemed, and are sufficient to give him an eminent place among the poets of his country. The work before us, as we have already mentioned, was published in 1827, by John Wylie, Glasgow. Many collections of the ballads and songs of Scotland had already appeared; in particular, those of Herd, 1776; the 'Scot's Poetical Museum,' 1787; Ritson, 1791—5; 'Minstrelsy of the Scottish Border,' 1803; Jamieson, 1806; C. K. Sharpe, 1824; but Motherwell had succeeded in collecting not only many ballads not included in any of these, but also in recovering "from recitation"

more faithful and correct versions of many of those already printed. Most of the latter, moreover, contained interpolations and alterations by their editors, intended to supply obvious gaps in the traditional forms of the ballads, or to render their metres less rude, and their expressions more poetical. Motherwell, though a true poet, and better fitted than most of his predecessors to undertake such rehabilitation of ancient remains, had also a true poet's delicacy of taste, and resolved to give the ballads in the precise form in which they came to him; and it is generally agreed that he carried out this resolution with praise-worthy fidelity. In his Introduction he pours forth the vials of his righteous wrath upon those "culpable editors, who, under no authority of written or recited copy, but merely to gratify their own insatiate rage for innovation and improvement, recklessly and injudiciously cut and carve as they list on these productions, and, in some cases, entirely re-write them." He is no less severe on those editors who admit in their collections pseudo-antiques of their own, "trash accounted as ancient, which they have by sheer impudence thus succeeded in forcing down the throat of a credulous and gaping public," as "genuine specimens of ancient song." As his own collection bore the title of 'Minstrelsy, Ancient and Modern,' and avowedly contained several anonymous pieces by living writers, there was no inconsistency with these declamations in his inserting compositions of his own; though, was it modesty, or a desire to lead his readers on a false track, that tempted him to head his "Cavalier's Song"—

A steed! a steed of matchless speed!

A sword of metal keene!

with the notice "The following lines are written, in an old hand, in a copy of Lovelace's *Lucaste*, London, 1679," without any hint that the "old hand," and it may be added, the pseudo-antique spelling, was his own! But this is, we believe, the only apparent departure from straightforward work to be found in the 'Minstrelsy,' and, as may be anticipated, the book, both from the richness of its contents and its repute of honest work, speedily attained the celebrity of being the very best ballad collection in existence; a fame which, notwithstanding all that has since been done in that special field, it still in part retains. The work was enriched by an Historical Introduction, extending to 105 pages, discussing the origin and character of the Scottish ballad literature generally, with an account of the various publications and collections that had preceded his own, distinguishing in each the ballads which it first made public. From this it appears that 151 of these compositions had already been printed, to which the present work, "besides giving a number of different versions of known ballads, and completing others which were imperfectly recovered by former editors," added twelve never before published, and now "printed precisely in the form in which they were remembered by the several individuals who sang or recited them." An interesting and valuable feature of the work was, moreover, the Appendix, containing, among other matters, the "Musick" of thirty-three of the ballads, i.e., the airs or melodies to which they were sung by their communicators.

The present edition is really a reprint of

John Wylie's original small quarto of 1827, in a more sumptuous style, the margin being more luxuriously wide, the paper tinted, and the type old-faced. It reproduces the original dedication to Charles Kirkpatrick Sharpe, and in general corresponds page for page to the old edition; in the text entirely so, but in the Introduction not quite, which seems a pity, inasmuch as if it was worth while to follow the original so closely elsewhere, the like care might have been extended to the lines and pages of the Introduction. So far as we have been able to compare the two, the present edition is a perfectly accurate copy, while it has the merit of being in itself a handsome specimen of the typographical art. We congratulate the publisher on his success, and trust that there are enough admirers of Motherwell and of ballads to render remunerative such an elegant re-issue of the poet-collector's work.

As to the ballads themselves, the greater number of them are essentially modern, in the wider sense of that word. In form, they are of course, all modern; but we mean that in substance also they are mostly productions of the last two centuries. 'Sir Patrick Spens,' of course, is there, "laying claim to a high and remote antiquity." Robert Chambers had not yet appeared in his iconoclastic rôle to cast discredit on this claim, and almost, if not altogether, prove it to be the work of Lady Wardlaw of Pitreavie. For ourselves, we believe such ascription of antiquity to "traditional ballads" to be in the vast majority of cases quite fallacious. We are inclined to think that few ballads which have not the fortune to be picked up and committed to writing or print by some collector during the lifetime of the generation which produced them, or at least during that of the succeeding generation, ever survive to be collected at all. It would be only a "bull" to say that in all cases where a ballad that can be proved to be ancient is still found orally current, that ballad must have been committed to writing or printing at an early period (of course it must, else how could we prove it to be ancient!); but we more than suspect that in all cases where an ancient ballad is still current, its currency is due, directly or indirectly, to its having been thus committed to writing. Our own experience, acquired in a remote district of the country, testifies how easily and naturally a new generation rises, knowing nothing of the songs or ballads of the preceding, save the faint recollection that such and such a song, of which the tune mayhap still dimly haunts their memory, while its words have long since vanished, used to be sung by such and such an old woman; while the new generation has a new set of songs and tunes of its own, received from fresh sources. The same experience also shows how easy it is for a song or ballad to acquire the repute of being *old*. We have repeatedly had productions of the present century sung to us as "real old songs," when their only claim was, perhaps, that the subject-matter was old, and the singer or reciter had himself or herself learned them from old people, and not from books. Only very recently we had an inquiry from an intelligent gentleman as to the value of a "crown" in ancient Scotland, in reference to the mention of that coin in the "old Scots song" of 'Auld Robin Gray.' The inquirer

was quite "dumfounded" on being told that 'Auld Robin Gray' is a modern production; he had learned it from his mother long before he saw it in print, and she always called it an "auld Scots sang"; and, on the strength of this traditional evidence, he was disposed to disbelieve any statement to the contrary. It will probably be said, that even granting these conditions now prevail, and that our old ballads are only too surely dying out, this is due to the general spread of education and the all-penetrating agency of the printing-press; but that in earlier times, when education was the exception, and penny papers and penny gaffs alike unknown, the case was very different. But the answer is, that, so far as we can judge, every past age did produce its own crop of ballads and songs, which, despite the want of newspapers and music-halls, did somehow get disseminated; while, so far as we can summon evidence to our aid, these did not continue in popular memory to a succeeding age, and, if cited then at all, are cited by some collector who knew them from MS. or printed copies, or at least by those who were dependent on such copies for their knowledge of them. Thus, of the long list of tales, ballads, and songs given by the author of 'The Complaynt of Scotland,' in 1548, it can be shown that of almost all those dating to earlier times than his own, printed editions had appeared in Scotland or England during his own lifetime. Of those presumably of his own age, we know no more than the names, except in the case of the few preserved in contemporary MSS. It has never been pretended that any of those not so caught up at the time have ever been found floating in the oral tradition of the present or last century. Nay more, George Bannatyne, whose omnivorous soul burst forth only a generation later, appears to have found few or none of them in existence, even in his day. He did, indeed, find parodies, "godified" versions of some, but then these "godified" versions had been committed to the custody of printer's ink. After the wild outlaw life which had prevailed on the English and Scottish Border was put a stop to by the union of the two kingdoms under James the First, the memory of the daring deeds of the marauders lingered in the affections of their children and grandchildren; where, lighted up by the glamour of the past, and freed from all the vulgar associations that attended the Border thieving when it was in real operation, the stories of many of their daring burglaries and hair-breadth escapes, which must have seemed romantic and picturesque to men now reduced to the position of mere shepherds and day-labourers on their barren hills, blossomed forth in song, celebrating that traditional golden age when an outlaw could present himself in silk and burning gold in face of a king. Several of these ballads were printed in the 'Hawick Museum,' 1784, being "communicated by a gentleman well skilled in the antiquities of the Western Border." When Sir Walter Scott compiled [and wrote] his *Border Minstrelsy* in 1802, he found these, or some of them, very popular in Liddesdale, as they could scarcely fail to be, having been so recently printed in a neighbouring town, but he found nothing else similar to them surviving in the oral traditions of the people; albeit, two "Border Ballads" were palmed upon him as genuine antiques, though afterwards known to

be written by Surtees. From all of which, we conclude that ballads do not usually, according to the orthodox belief, get handed down from age to age, receiving alteration and transliteration at the mouths of each succeeding generation, but still remaining substantially the same. Is the work of the ballad-collector then vain? Nay, verily; if ballads are thus fugacious, the greater the need to fix them as they fly, and the greater the meed of the collector who thus fixes them for our study and delectation, and the gratitude of after ages. It is, probably, a chief element of pleasure to many a reader of a ballad to fancy that the production which he enjoys is the work of the anonymous and shadowy great ones of centuries ago; and his relish for it would perhaps be materially lessened by knowing that it was the work of a mere "modern" mortal. But there are drops of consolation in his cup of bitterness; the modern mortal will be a veritable ancient to the reader of three centuries hence; and if the nineteenth-century reader wishes to taste the actual things which delighted his forefathers and foremothers three centuries before him, he can find them in the collections of Bannatyne and Maitland, in the ballads of Sempil, in the 'Ballads from Manuscript' of the Ballad Society, and the many other modern collections that reproduce from copies made at the time the lays which delighted their predecessors three centuries ago.

Memoir of the Comparative Grammar of Egyptian Coptic and Ude. By Hyde Clarke. (Trübner & Co.)

THIS is an attempt to show the affinity of the Ude language with the Egyptian, and its descendant, the Coptic. Ude is now spoken, according to Mr. Clarke, only in two villages of the Caucasus, Wartashin and Nij, and even there it is becoming extinct; but there is no reason to doubt that it once covered a larger area. Mr. Clarke identifies the speakers of this language with that Egyptian colony in Colchis described rather circumstantially by Herodotus (ii. 102). Without giving much weight to that tradition in itself, Mr. Clarke considers it to be supported by linguistic evidence. His method of dealing with this evidence is that of Dr. Latham; he gives lists of words denoting the simpler relations of life, parts of the body, &c., which are more or less alike in Coptic and Ude; these he calls "roots"; and principally from these he infers the identity of the two languages; but he also attempts some description of the Ude phonetics, and accounts for the difference of the two grammars by the fact that Ude has been for ages under the influence of foreign grammars. He would have accepted, no doubt, the support which identity of grammatical forms would have given to his theory; but he does not consider the want important, because he holds that "the test of root-words is the best when properly applied," i.e., when the words belong to the classes above mentioned. From this principle we dissent. We hold that, in the absence of any sufficient grammatical evidence, a problem of this kind is insoluble. Identity of words may lend help to a theory which has other and better support, but by themselves such lists are perfectly deceptive. In the present case, we are invited to hold

Coptic and Ude akin because of resemblances of "roots," such as—

	Coptic, as	Ude, is
Man	shimi	shumah
Woman	shimi	shumah
Eye	bal	pal
&c.	&c.	&c.

But these are actual words, which must have been subject to the ordinary influences of phonetic change from time immemorial. Is there the slightest probability that we have in any one of them anything like the form which they had in the supposed day when Coptic and Ude still formed one language? And if not, what is the use of comparing them? The two languages, on any hypothesis, existed in widely-separated districts apart for centuries. Each (especially the Ude) was exposed to foreign influences; there was everything to cause divergence, no cause (like a common literature) to help to maintain a common type. We are told that the words in the different dialects of North America change so rapidly that books written in them become totally useless in the course of a generation. This being so, could anything short of a miracle have kept these words the same through so long a time? Must they not, on the contrary, by every law of probability, have reached their final identity (or resemblance) from original difference? And what then becomes of the argument? It would almost seem that the idea that these word-forms are ultimate has arisen from calling them "roots." But if we take the same or similar words in languages whose structure can be analyzed (and no others can give us any certain knowledge), we shall not find that they are roots. A root is an ultimate form, not commonly in actual use, from which, by different suffixes, different words are made; it expresses the idea of some action, and the words derived from it express first realized forms of that action, then things whose most noticeable characteristic is one of those forms of action. There is no reason whatever to suppose that the process has been any different in languages where the same analysis is impossible. In these, we cannot arrive at the really ultimate forms: we cannot say here is root, there is suffix; we cannot say these roots and those suffixes are identical in these two languages, or have only suffered such changes as we know were inevitable from the phonetic laws of the respective languages; we cannot prove anything at all about them, and we must acquiesce in our ignorance. But we must not take a term like "father-in-law" and call it a root.

Another element of uncertainty in comparison of words in different languages lies in the fact that many words come to be used by the same people to express one idea; and the new terms often displace the old. Mr. Clarke allows this to be a result of foreign admixture; but it is quite common when there is no reason to suspect anything more than the changes which are common to every living language. Greek and Latin are certainly as cognate as Coptic and Ude can be; but what do we find in them if we take Mr. Clarke's own terms? Man is *άνθρωπος* and *homo*, woman is *γυνή* and *mulier*,—words which have probably nothing to do with each other; eye is *ὄφθαλμός*, *δμμα*, and *oculus*,—words which come from the same root no doubt, but after widely different histories; and so on. The old common term

has fallen out in at least one language, and others have taken its place. Are we entitled to assume the converse of the proposition before us, and decide that Greek and Latin are not connected? It will be said these are only the exceptions, and that numerous instances of identical words could be given. But which list are we to follow? We need some test to know which is the true list—that which shows the languages to be the same, or that which shows the languages to be different. It is not pretended that any other additional test can be used, except the grammatical one; and as that is sufficient in itself, when historically applied, we may fairly dispense with the other, except as an occasional assistant.

It would be unjust to Mr. Hyde Clarke not to notice that he does not think mere identity of words sufficient; he compares also words which have been changed in the several languages upon some phonetic principle. If this could be fully carried out, the method would be much more valuable. For example, if it could be shown that *s*, *sh*, in Coptic, regularly correspond to *k*, *kh*, in Ude, an important result would have been reached. But from another table (p. 17, bottom), it would seem that the guttural is not unfrequently found in Coptic, where the sibilant occurs in Ude. This disturbs our faith in the value of the phonetic law.

Memoir of Mrs. Barbauld, including Letters and Notices of her Family and Friends. By her Great-Niece, Anna Letitia Le Breton. (Bell & Sons.)

"SURELY this book is published thirty years too late," was a critic's judgment on taking up this memoir of Mrs. Barbauld. And yet, how readable and pleasant are the lives, but lately written, of several who were her contemporaries. There is Mrs. Montagu, and there is Mrs. Piozzi, to go no further; and Mrs. Barbauld might be made the subject of a not less interesting study, if only the treatment showed skill and the arrangement care.

The England of those days was so different from the England of to-day. Provincial towns vied with London itself as centres of intellectual thought and literary effort. Norwich had her Taylors and her Opies. Lichfield rejoiced in the philosophical poetry of Dr. Darwin and the sentimental stanzas of Miss Seward. Liverpool was learning from her own Roscoe the story of the merchant princes of mediæval Florence; and at Warrington (also in Lancashire), where Mrs. Barbauld's early years were spent, there was a remarkable group of Nonconformist tutors, of whom Priestley was the most distinguished.

In those days, politics ran high among the men, and each turn of the French Revolution was watched with the keenest and most intense interest. Then, as now, literary ladies mustered strong, but their taste lay in the direction of moral essays rather than of doubtful novels. Then was the palmy time of letter writing, when large quarto sheets, closely written and crossed, passed from London to the country, or from county town to county town, with their weekly budget of news; and then Members of Parliament knew to their cost all the social pains and penalties, the coaxing and the worrying, that attached to the privilege of franking.

A well-written sketch of those times is always entertaining, and we opened the book before us with eagerness. We have been sadly disappointed. A long unnecessary account of ancestors of the Aikin family,—several pages of extracts about Warrington Academy,—a bundle of letters, chiefly Mrs. Barbauld's correspondence with Miss Edgeworth,—and a few of Mrs. Barbauld's poems,—and this is nearly all. There is no adequate sketch of Mrs. Barbauld's domestic life or literary labours. We learn far too little about her friends or her books,—her management of her school or her future relations with her pupils. Again, the printing of this book is not what it should be. The extracts and the letters are all in the same type as the original matter, and, quotation marks being rarely given, it is not easy to tell at a glance where we are, and whose opinions we are reading.

Mrs. Barbauld was born at Kibworth Harcourt, in Leicestershire, in 1743. When she was fifteen, her father, Dr. Aikin, was appointed theological tutor of a dissenting academy, just established at Warrington. This academy, which barely existed thirty years, had an amount of influence far greater than is commonly recognized. In a small country town were collected together such men as John Taylor, Aikin, Enfield, and Priestley, and under their care were placed the sons of many of the leading Nonconformists of that day. Among their pupils, too, were some destined to be known in after-life beyond the Nonconformist circle: Hamilton Rowan and Malthus, Dr. Percival the physician, and Sergeant Heywood, the author of 'The Vindication of Mr. Fox's History.' This academy was a head-quarters of advanced opinion in politics and in religion; and it was from this time that the Unitarian sect fairly emerged out of a stagnant Presbyterianism into an energetic life, which, having lasted about a century, seems now to be losing itself in a newer Theism.

Mrs. Barbauld always spoke of Warrington with much affection. The amusements were chiefly of the old-fashioned intellectual kind. The tutors wrote *vers de société*, and Dr. Priestley used to say that some verses of his first made Mrs. Barbauld try her hand at poetry. *Bouts rimés* and acrostics were also in vogue, and we remember seeing a most tender acrostic written by Mrs. Barbauld herself (then, of course, Miss Aikin) to one of the pupils. In 1773 the first volume of Miss Aikin's poems was published, and the great Mrs. Montagu writes to congratulate the new authoress. She is delighted at opening a correspondence with Miss Aikin; she prefers always to indulge an admiration of excellence rather than cherish a secret envy of it; she wishes to live under the benign empire of the muses; she has infinite pleasure in finding Miss Aikin's moral character returns the lustre it receives from her mental accomplishments; she hopes to see her in London, and will gladly send her any book she wishes; meanwhile (in a postscript), "I made my friend Gen. Paoli very happy by presenting him with your poems. The muses crown virtue, when fortune refuses to do it."

A year or two later (the exact date is omitted), Miss Aikin made the sad mistake which was to cloud her entire life. A young Frenchman, named Rochemont Barbauld, was

a pupil at the academy. He fell in love with Miss Aikin, as, indeed, had Hamilton Rowan and others besides; but of all her admirers, this Barbauld was the least eligible. He was poor, insignificant in appearance, of strange flighty manners, and had been once, at least, absolutely insane. She could hardly care much about him, but she fancied that if she disappointed him he would go mad again. Besides, she had just been reading the 'Nouvelle Héloïse,' and this edifying book seems to have partly turned her own head, and impelled her to a course as romantic as it was disastrous. Never was a truer and nobler wife. Mr. Barbauld had repeated fits of insane frenzy, yet she bore with him and watched over him for many long years. She helped him with his school, and did what she could to lighten the duties which fall to him as minister of a Unitarian chapel. At last her life was in danger. He had rushed at her with a knife, and she had barely escaped his violence. She was now obliged to leave him, and soon after he escaped from a keeper, and his body was found in the New River. His death must, in some sense, have been a relief to that poor tried woman; yet she had grown attached to him during that time of suffering, and she felt the loss more than could seem possible. No more affecting lines can easily be found than some which she then wrote. Here are three of the stanzas:—

'Tis not for thee the tears I shed,
Thy sufferings now are o'er;
The sea is calm, the tempest past,
On that eternal shore.

No more the storms that wreck'd thy peace
Shall tear that gentle breast;
Nor summer's rage, nor winter's cold,
Thy poor, poor frame molest.

Thy peace is sealed—thy rest is sure—
My sorrows are to come;
Awhile I weep and linger here,
Then follow to the tomb.

After all, there must have been something good about the man to have won the regard of such a woman, and she has spoken elsewhere of his cultivated mind and kindly nature. One characteristic anecdote of them both we remember to have heard. They were in a boat, when a storm suddenly arose, and there was real and imminent danger. Mr. Barbauld at once gave in. "My dear Letitia, let us perish together."—"I've no idea of perishing," was the answer; "take an oar, and give me another."

Among their pupils, perhaps the most distinguished was the first Lord Denman, who always spoke most affectionately of his old instructress; another was afterwards Sir William Gale, the well-known antiquary. They had no children of their own, but adopted a son of her brother Charles, and it was for him that she wrote her 'Early Lessons' and her 'Hymns in Prose.'

The school at Palgrave was given up in 1785, and after a year or two spent on the Continent and in London, they settled down at Hampstead. Again they moved to Stoke Newington, and in 1808 her husband's death occurred.

She was now freer than she had been since her girlhood for literary work, but her zest for it was no longer what it had been. Her best work had already been done, and, with the exception of a fine poem, entitled 'Eighteen Hundred and Eleven,' she wrote nothing more of much

importance. The spring of effort was then fairly broken by the cruel and unmanly article of the *Quarterly Review*. Those were the bad times when political bias was the motive of literary criticism, and when nothing could be written too crushing or too personal if the politics of the author were other than the politics of the reviewer. In this particular review insult was heaped on insult. Mrs. Barbauld had "miserably mistaken both her powers and her duty in exchanging the birchen for the satiric rod." She had thought it right to "dash down her shagreen spectacles and her knitting-needles" in order to save the State. She was "this fatidical spinster," and her satire "is satire on herself alone." We can hardly wonder if Mrs. Barbauld, no longer young, withdrew with a sick heart from a toil which brought with it this reward. The poem itself, though too melancholy and somewhat artificial, abounds in noble thought and striking couplets. It is here that Macaulay's "New Zealander" was anticipated, as some wanderers among "London's faded glories" climb a crumbling turret, and see below them only scattered hamlets—

And, choked no more with fleets, fair Thames survey
Through reeds and sedge pursue his idle way.

The years now glided on calmly and uneventfully. She had loving relatives and admiring friends to cheer and solace her. At last, in the March of 1824, she passed away, without a struggle, in her eighty-second year. It was a death befitting the author of those most exquisite lines on "Life,"—lines which Wordsworth once said he would rather have written than any lines of his own. We must find room for the concluding stanza, less familiar than it should be:—

Life! we've been long together,
Through pleasant and through cloudy weather;
'Tis hard to part when friends are dear;
Perhaps 't will cost a sigh, a tear;
Then steal away, give little warning,
Choose thine own time;
Say not Good night, but in some brighter clime
Bid me Good morning.

Among Mrs. Barbauld's closest friends were Hannah More and Joanna Baillie, and with Miss Edgeworth she had a correspondence lasting over several years. These particular letters, which form no inconsiderable part of this volume, are not Mrs. Barbauld's best. There is something a little stiff and restrained about them. The fact is, that the acquaintance was chiefly by letter, and even when Miss Edgeworth came to London, she was too much fettered to be able to give much time to her dear friend. Thereupon arose a "delicate dilemma," and for two years the ladies, hardly knowing on what terms they were to be, never wrote to one another. At last, Mrs. Joanna Baillie suggests to Mrs. Barbauld that it looks as if she had taken offence at not having seen more of Miss Edgeworth when in London. So Mrs. Barbauld writes again, and hopes, "on the knees of my heart," that her dear Miss Edgeworth will forgive her. And then Miss Edgeworth, "on the knees of my heart," thanks Mrs. Barbauld for her condescension and goodness, and all goes well again.

It was in letters to her own family, when she writes freely and naturally, that Mrs. Barbauld is at her best. Her criticisms, too, are always sensible. Here is an extract about Dr. Darwin, which we take from an unpublished letter now before us:—

"I have been reading, with great pleasure, your friend, Dr. Darwin's poem, on the 'Loves of the Flowers.' There is more poetry in it than in any piece I have perused a long time; the invocation at the beginning and the description of a balloon particularly struck me; but it is not even in his power to render interesting such shadowy and fanciful beings, or marriages so contrary to all our modes of thinking."

We cannot here do more than just allude to Mrs. Barbauld's writings. Quite the most popular is her 'Hymns in Prose,' which has passed through numberless editions, and still holds its own. There is, perhaps, no other book in the language of the same class,—or, if there be, it is of very inferior merit. In simple illustrations, drawn from natural objects, and with a graceful, and almost rhythmical, flow of words, Mrs. Barbauld tracks out the various proofs of God's love and greatness. The theology is so simple, the picturesque touches so abundant, that the youngest child can understand and value these 'Hymns in Prose.'

Mrs. Barbauld's poems are of various quality. Some few have an old-world formality about them; many are beautiful, and well deserve to be re-published. There are some lines in 'An Address to the Deity' of almost the highest stamp. Her essays are also good, thoughtful, and vigorous; but they would, perhaps, not be appreciated as they were when they first appeared, and when essays were all in fashion.

We have had so much pleasure in recalling past memories respecting Mrs. Barbauld, that we regret all the more the inadequacy of the present Life. We really think it would have been better if Mrs. Le Breton had re-edited Miss Lucy Aikin's memoirs of her aunt, with, of course, the necessary additions; for Miss Aikin acted, as did Talfourd, in the case of Charles Lamb, and made her story unintelligible by omitting any mention of the sad insanity by which it was embittered. Such blunders as we find at pages 34 and 41 would have been avoided, and we should have had several capital letters, which are here left out.

However, we will forgive Mrs. Le Breton everything, if she will let us have a careful and complete edition of Mrs. Barbauld's poems. They have been too long neglected; and both for their own excellence and as a memorial of a distinguished authoress of a past generation, we should be glad to have them.

NOVELS OF THE WEEK.

Young Mr. Nightingale. By Dutton Cook. (Low & Co.)

Out of Court. By Mrs. Cachel Hoey. (Hurst & Blackett.)

The Vicissitudes of Bessie Fairfax. By Holme Lee. 3 vols. (Smith, Elder & Co.)

A Friend at Court. By A. C. Ewald. 3 vols. (Tinsley Brothers.)

THE first two novels on our list resemble each other in both being clever and readable, without being well constructed. Mr. Dutton Cook's is the more natural and life-like of the two, but the less well built up. Mrs. Cachel Hoey's is a more regularly-developed novel, but spoilt by having a purpose, which is to discredit divorce. Nevertheless, both books are much above the average "novel of the week." Mr. Dutton Cook is peculiarly happy in a point in which

most novelists signally fail, namely in the management of dialect. His western talk never bores the reader for one moment, but, on the contrary, greatly adds to the amusement with which one reads his already and otherwise amusing pages.

Our readers may reassure themselves, for in spite of its remarkable title, Holme Lee's book contains no reference to anything miraculous, or to the doctrine of transmigration in any form. It is not the Protean character of Miss Fairfax, but the incidental changes in her fortunes that the title is intended to indicate. The moral to be deduced from her adventures is the old one, that true love may sometimes outweigh the accidents of birth and fortune, and that true nobility of character and refinement of mind are not inseparably connected with the advantage of an educated ancestry. The hero, Harry Musgrave, whose genius raises him above his original circumstances, is a fine specimen of a gentleman in the only real sense of the word, and it is unnecessary for the purposes of fiction to advert to the fact that such cases are necessarily exceptional. Bessie herself is a warm-hearted girl, loyally attached to the humble friends who loved her when her aristocratic ones ignored her existence, and constant in her resolution not to lose their tried attachment for the sake of the large worldly advantages which might accrue to her when her circumstances are altered by the recognition of her blood-relations. She is not perfect: her very virtues cause her to assume an attitude a little too defiant to her aged and solitary grandfather; but she endeavours to do her duty to him and in reconciling him to the family of a son from whom he has become estranged, confers a benefit upon him at the expense of her own prospects of inheritance. When the pride of her lover has been sobered by the loss of his health, and of the dreams of ambition which depended on it, that he will accept the position of dependence on the fortune of a wife, Bessie's happiness is consummated in the opportunity of showing her devotion. Some minor characters in the book, the caustic Mr. Phipps, the tender-hearted though patrician Lady Latimer, honest Miss Buff, with her practical benevolence, are all good in their respective degrees. Lady Latimer's tactics in view of what she considers Bessie's *mésalliance*, and their final collapse under the influence of womanly pity, are admirably described.

Mr. Ewald's book is written in a jaunty conversational style, and in spite of the real thinness of its texture will be read because it is easy to read. The University boat-race appropriately introduces us to the hero, a young athlete from Oxford, and, on the whole, a pleasing and natural specimen of the genus. The fortunes of this young gentleman, from the time of his introduction to Lord Salamis, the minister, till the period when a good appointment and a happy marriage reward his very endurable toils, constitute the subject of the book, which is mainly used as a thread on which to hang the erudition and opinions of the author. There is a rather complicated bit of villainy about a will, but otherwise the story is singularly devoid of incident. The characters are various, and superficially well sketched, but there is no attempt at anything deeper

than social characteristics. Kingairlock, a Scottish man of letters, who raves against the Germans, and Colonel Mowbray, Kit's uncle, a man of the world in the most limited sense, are the best. The author is apt to be inaccurate in details. "The glories of our birth, (not our wealth) and state," are the "shadows, not substantial things," familiar to our youth; and it is perhaps allowable to remark that the village of Cromer, in Norfolk has only one church, which is dedicated to St. Peter and St. Paul.

OUR LIBRARY TABLE.

MR. DUDLEY BAXTER has published, through Mr. Bush of Charing Cross, an answer to Mr. Goschen's local-taxation report, in which he seems to us to come off victorious, so far as principle is concerned; but, then, in taxation there is no such thing as principle.

In the autumn of 1872, Capt. Cooke, who, though now an infantry officer, formerly belonged to the 4th Hussars, was present at the exercises of the Austrian Cavalry at the Camp of Instruction at Bruck, and was so convinced of the excellence of the system, that he was induced to translate the work on *Austrian Cavalry Exercises*, from the abridged edition of Capt. Illia Wornowits, of the General Staff (H. S. King & Co.). The result of the seven weeks' war of 1866 showed the military authorities at Vienna that a complete revolution in drill tactics, and organization, in fact, in everything connected with their army, had become indispensable. The Austrian troops had displayed great gallantry, yet on every occasion save one during the campaign they were worsted. With admirable wisdom the Austrians determined to go to school again, to discard past traditions, and to re-constitute, re-organize, and re-train their army as completely as if it had been just raised. Working zealously and steadily, but quietly, during the past seven years, they have every reason to be satisfied with their docility, perseverance, and clear-sightedness. One of their reforms consisted in abolishing the distinction between heavy and light cavalry. The new organization was introduced in 1869, when an Imperial Order decreed "that the whole of the cavalry was to be mounted on the same class of horse, have the same description of sabre, and be armed with breech-loading carbines." The cavalry now consists of 41 regiments, of which 14 are Dragoon, 16 Hussar, and 11 Lancer regiments. Apparently the Lancer regiments do not carry carbines. A regiment "consists of a staff, 6 field squadrons, and a dépôt cadre; in war the dépôt cadre forms a dépôt squadron, and furnishes a reserve squadron." In peace the regimental staff consists of 10 officers, 18 non-commissioned officers and men, and 5 horses. In war there is an addition of 27 non-commissioned officers and men, and 54 officers, including drivers and draught horses for the train. A field squadron in peace time consists of 5 officers, 166 non-commissioned officers and men, and 149 horses. The only difference in war is that the Pay Sergeant is mounted, and that consequently there is an additional horse. The dépôt cadre numbers in peace 2 officers, 17 non-commissioned officers and men, and 4 horses. In war the dépôt cadre is developed into a dépôt squadron of 8 officers, of whom 3 belong to the staff, 168 non-commissioned officers and men, and 160 horses, and a reserve squadron of 6 officers, of whom 1 belongs to the staff, 167 non-commissioned officers and men, and 160 horses. The total peace establishment of a regiment is 1,073 officers and men, and 903 horses; and the war establishment, 1,431 officers and men, and 1,269 horses. In the event of hostilities, the dépôt squadron trains recruits, and furnishes men to supply gaps in the field squadrons. The reserve squadron is employed as garrison and staff cavalry, and in watching communications, &c. In peace the dépôt cadre does not train either recruits or

horses, but keeps the books and muster-rolls of reserve and furlough men, and is employed in taking charge of clothing, arms, equipment, and ammunition. It will thus be seen that to enable a regiment to take the field an addition of only 33 non-commissioned officers and men, and 60 horses, some of them draught, is required. Of the additional men required a large number are drivers. The Austrian cavalry may, therefore, for all practical purposes, be considered as permanently on a war footing, the bulk of the augmentations being incorporated in the depot and reserve squadrons. These augmentations are taken from the reserve and furlough men, of whom there must be an ample supply, seeing that service with the regiment does not last longer than three years. The additional officers for the depot and reserve squadrons are obtained from the officers belonging to the cavalry reserve list. The cavalry drill is of the most simple and practical description, nothing whatever being sacrificed to effect. We cannot, however, go into the details of drill and training without dealing with technicalities which would possess but little interest for the readers of this journal. We may, however, point out that a principle never lost sight of is that the squadron should, when in front of an enemy, always follow its leader without waiting for specific words of command. Altogether, we are induced to believe, from a perusal of the book before us, that great progress has, during the last few years, taken place in Austria as regards the organization, training, and tactical handling of cavalry, and that in any future wars the individual excellence of officers and men may lead to happier results than those which have hitherto been attained.

DR. DAVIES, the compiler of *Other Men's Minds; or, Seven Thousand Choice Extracts on History, Science, Philosophy, Religion, &c.*, is evidently expert in the use of the scissors; but why he should have inflicted this bulky volume upon us, we do not know. A large number of his extracts are trash, and Dr. Davies's remarks on the authors from whom he has quoted are not remarkable for sense or accuracy. Of Dr. Davies's own "thoughts," the following may serve as a specimen:—"As Xerxes stood on a lofty eminence, and his eagle eye swept over the immense army in the plain beneath him, brilliant in attire, courageous in spirit, and panting, like himself, for martial glory, the thought that not one of that vast multitude would be alive one hundred years after, so oppressed his great soul, that he burst into a flood of tears. But that thought and those tears neither curbed his towering ambition, nor softened the awful hardness of his heart. Both together might have transformed him into an angel; alas! they left him the very reverse!" Messrs. Warner & Co. publish the volume.

The Popular Recreator, despite its hideous title, seems to be a serviceable manual of amusement, both in-door and out-door. Messrs. Cassell, Petter & Galpin publish it.

L'Espagne Politique, 1868-1873, by M. Victor Cherbuliez, published by Messrs. Hachette, of Paris, is a valuable book on the political state of Spain, rendered half useless, however, by the rapidity of the changes which occur in that country.

ALIPH CHEEM has published, through Messrs. Thacker, Vining & Co., of Bombay, a second series of his amusing, but not particularly artistic, *Lays of Ind*. The volume will please the public for which it is intended.

We have three excellent books of reference before us—*Crockford's Clerical Dictionary*, the most complete book of its kind, published by Mr. Horace Cox; *May's British and Irish Press Guide* (May & Son), a singularly neat and well-arranged little volume; and *Laxton's Builder's Price Book*, published by Messrs. Kelly, a work of established reputation.

We have on our table *Limited Ownership of Land*, by W. Fowler (Cassell); *Primitives and Universal Laws of the Formation and Development of Language*, by C. A. Count Goddes Liancourt

and F. Pincott (Allen);—*The Modern Avernus, The Descent of England: How Far?* by Junius Junior (Hatchards);—*An Episode in the Life of Rene*, by G. Grey (Tweedie);—*Saints' Days for the Year, Poems*, by H. Dodds (Provost);—*Memoir of the Life and Writings of the Persian Poet Nizami, and Analysis of the Second Part of his Alexander Book* (Williams & Norgate);—*St. Chad's Day in Lichfield, A.D. 1643, and other Poems*, by the Rev. R. J. Buddicom, M.A. (Parker);—*Squire Hardman's Daughter*, by M. Laughtlin (Tweedie);—*Le Verbe, a Complete Treatise on French Conjugation*, by E. Wendling, B.A. (Simpkin);—*The Climate and Resources of Upper India*, by Lieut.-Col. A. F. Corbett (Allen);—*The Prostrate State, South Carolina under Negro Government*, by J. S. Pike (New York, Appleton);—*Collins's Elementary Science Series: Building Construction, Timber, Lead, and Iron Work*, by R. Scott Burn, 2 vols. (Collins);—*Collins's Elementary Science Series: Building Construction, Brick, Stone, and Slate*, by R. Scott Burn, 3 vols. (Collins);—*Responsibility in Mental Disease*, by H. Maudsley, M.D. (King);—*The A B C Universal Commercial Electric Telegraphic Code*, by W. C. Thue (Spon);—*On the Modified Turkish Vapour Bath*, by J. L. Milton (Hardwicke);—*On Beer, a Statistical Sketch*, by M. Vogel (Trubner);—*The Three Venerable Ladies of England on Church Politics*, by the Rev. S. Kettlewell, M.A. (Simpkin);—*The Colonial Church Chronicle*, Vol. 1873 (Moxley);—*The Children's Hymn and Chant Book*, compiled by a Committee of Parents and Teachers (Marshall);—*The Book of Exodus*, by H. Morris (Longmans);—*Sayings Ascribed to Our Lord*, by J. T. Dodd, B.A. (Parker);—and *Kirchliche Zeitfragen in Vorträgen*, by M. Baumgarten (Rostock, Kuhn). Among New Editions we have *An Elementary Treatise on Quaternions*, by P. G. Tait, M.A. (Oxford, Clarendon Press);—*The Prose Works of Henry Wadsworth Longfellow*, edited by the Author of 'Tennysonia' (Chatto & Windus);—*The Life and Times of Daniel O'Connell*, by T. C. Luby (Cameron & Ferguson);—*An Account of the Township of Ifley, in the Deanery of Cuddesdon, Oxfordshire*, by the Rev. E. Marshall, M.A. (Parker);—*Albert Lund*, by the late Lord Brougham (Clarke);—*What Katy did at School*, by Susan Coolidge (Ward & Lock);—*Churches, the Many and the One*, by W. A. Garratt, edited, with Additional Notes, by his son, S. Garrett, M.A. (Seeley);—*The Changed Cross*, by the Hon. Mrs. C. Hobart (Gardner);—and *A Simple Way to Pray*, by Martin Luther (Wesley). Also the following Pamphlets: *Familiar Notes on Modes of Teaching English*, by W. S. Loan, M.A. (Longmans);—*Notes and Vocabulary to Emile Souvestre's Philosophie sous Les Toits*, by E. Gowlan (Simpkin);—*The Labour and Money Questions, a New Catechism on Political Economy*, by W. Brown (Montreal, Lovell);—*How to Save Fuel*, by the Rev. S. Baring-Gould, M.A. (Chapman & Hall);—*On the Ventilation of Schools, Hospitals, Law Courts, and other Public Buildings*, by G. Ross, M.D. (Collingridge);—*Atmospheric Life Germs*, by W. N. Hartley;—*Lectures addressed to Officers of Volunteer Corps* (Mitchell);—*The Royal Horticultural Society, as it is and as it might be*, by G. F. Wilson (Gilbert);—*Spalding's Cambridge Almanack for 1874* (Cambridge, Spalding);—*St. Stephen's Ark—Remarks on Pall Mall Scepticism and other Forms of Infidelity*, by a Barrister (Reeves & Son);—*Remarks upon the Jurisdiction of the Inns of Court*, by F. Calvert, Q.C. (Ridgway);—*Discipline in County and Borough Gaols*, by J. A. Bremner;—*Stefan Poles v. The Times Newspaper Action for Libel (Poles)*;—*A Plea for the entire Suppression of Patronage, the Bane of Her Majesty's Civil Service*, by Lynx (Smart & Allen);—*Lecture on Instinct and Reason* by J. Colquhoun (Blackwood);—and *Prophetic Thoughts humbly submitted for Christian Consideration*, by B. W. Tracey (Guest).

LIST OF NEW BOOKS.

Theology.
Beecher's (H. W.) *Life Thoughts*, cr. 8vo. 3/6 cl.
Christian Age, Vol. 5, 4to. 5/6 cl.

Church of England Magazine, Vol. 75, roy. 8vo. 5/6 cl.
Constable's (H.) *Duration and Nature of Future Punishment*, 4th edit. cr. 8vo. 3/6 cl.
Maclear's (Rev. G. F.) *Manual of Instruction for Confirmation*, 4th, 18mo. 2/6 cl.
Neale's (Rev. J. M.) *Sermons in Sackville College Chapel*, Vol. 1, 2nd edit. cr. 8vo. 7/6 cl.
Newman's (J. H.) *Tracts, Theological and Ecclesiastical*, 5 cl.
Our Children's Pulpit, edited by Rev. J. Edmond, cr. 8vo. 3/6 cl.
Robertson's (F. W.) *Sermons*, new edit. 4 vols. cr. 8vo. 3/6 each.
Talmage's *One Thousand Gems*, 12mo. 1/6 cl.
Vaughan's (C. J.) *St. Paul's Epistle to the Romans*, 4th edit. 7/6
Vaughan and Urwick's *Papacy and the Bible*, 8vo. 1/6 swd.

Poetry.

Church's (R. W.) *Sacred Poetry of Early Religions*, 1 cl. 18mo.
Dan an Deirg, agus Thompo Ghnill, Two Poems, translated by G. S. Jerram, 18mo. 2/6 cl.
Erskine's (R.) *Gospel Sonnets*, new edit. 12mo. 1/6 cl. swd.
Hunt's (G. C.) *Jade Chapel, in Twenty-Four Beads, Songs from the Chinese*, cr. 8vo. 5/6 cl.

History.

Carstairs (W.) *A Character and Career of the Revolutionary Epoch (1640-1715)*, by R. H. Story, 8vo. 12/6 cl.
Cherbuliez, *Memoirs illustrative of his Life*, by E. Bellais, cr. 8vo. 1/6 cl.
Reichardt's (Rev. J. C.) *Memorials*, by C. A. Godfrey, 16mo. 2/6 cl.
Westworth's (T.) *Life*, by E. Cooper, 2 vols. 8vo. 50/6 cl.

Geography.

Black's *Guides*, new edit. 12mo. cl.: France, Belgium, and Holland, 15; North of France, 5/6; Normandy and Brittany, 2/6; North East of France, 4/6; Paris, 3; South of France, 5; Switzerland, 3/6; Railway Map of Switzerland, 1/6 bds.

Philology.

Festus's (J.) *French Construction*, 5th edit. 12mo. 5/6 cl.
German Accidence for the Use of Rugby School, 4to. 2/6 cl.
Gowland's (E.) *Notes and Vocabulary to Souvestre's 'Philosophie'*, 4to. 12mo. 1/2 swd.
Grenfell's (E. F.) *Elementary German Exercises*, Pt. 1, 12mo. 1/6 cl. swd. Pt. 2, 12mo. 2/6 cl. swd.
Sohl's (J.) *Forty-Eight Lessons in German*, 8vo. 3/6 cl.
Taine's (H. A.) *History of English Literature*, Vol. 3, 7/6 cl.

Science.

Lyell's (Sir C.) *Student's Elements of Geology*, new edit. 9 cl.
Oliver's (Prof.) *Illustrations of the Principal Natural Orders of the Vegetable Kingdom*, royal 8vo. 16/6 cl.
Parkinson's (S.) *Elementary Treatise on Mechanics*, 5th edit. cr. 8vo. 9/6 cl.

General Literature.

Annual Register for 1873, 8vo. 18 cl.
Borrow's (G.) *Romano Lavo-Lil*, post 8vo. 10/6 cl.
Calthrop's (Rev. G.) *Lost Sheep Found*, 2nd edit. 16mo. 2/6 cl.
Circuit Rider, a Tale of the Heroic Age, by E. Eglington, 2/6 cl.
Coppee's (J.) *Hero of Estow*, 12mo. 3/6 cl.
Daunt's (G. W.) *Half a Life*, 2 vols. cr. 8vo. 51/6 cl.
De Vere's *Report of Fashions for Spring and Summer, 1874*, 5/6 cl.
Friedwald's (L.) *Gingerbread Maiden*, cr. 8vo. 3/6 cl.
Latour's *Illustrations pour les Enfants*, 2nd edit. 16mo. 2/6 cl.
Law List for 1874, 12mo. 10/6 bds.
Lewis's (M. John) *Fenn's Wife*, cr. 8vo. 7/6 cl.
Macaulay's *Lords, Bishops and Emperors of the 'Edinburgh'*, 2/6 cl.
Malton's (Capt. W. D.) *Key to the Queen's Regulations*, 1 cl.
Marryat's (F.) *No Intentions*, 3 vols. cr. 8vo. 31/6 cl.
Medical Register for 1874, roy. 8vo. 4 cl.
Melville's (G. J. W.) *Tras Oros*, cr. 8vo. 2 bds.
Pope's (J.) *Paradoxes and Puzzles*, 8vo. 12 cl.
Pope's (J. B.) *Tiny*, 18mo. 1/6 cl.
Pope's (J. B.) *Gipsy's Sowing and Reaping*, 12mo. 1/6 cl.
Proby's (Rev. W. H. K.) *Stories about the Great King*, 2nd edit. 18mo. 3/6 cl.
Rambles After Sport, by Oliver North, cr. 8vo. 6/6 cl.
Riddell's (Mrs.) *Earl's Promise*, cr. 8vo. 2 bds.
Rouse's *Practical Man*, 14th edit. 2 vols. 16mo. 12 cl.
Ruff's *Guide to Turin*, Winter Edition, 1873-4, 3/6 cl. swd.
School Board Directory, 1874, edited by D. Mackinnon, cr. 8vo. 5/6 bds.
Shingleborough Society, a Novel, 3 vols. cr. 8vo. 31/6 cl.
Symington's (M.) *Isle Gordon's Story*, cr. 8vo. 5 cl.
Wordsworth's *Thoughts for Chimney Corner*, 2nd edit. 2/6 cl.

ROMAN LIBRARIES.

I CANNOT say much in praise of the libraries of Rome. They are poor beside the British Museum or the Bodleian, not to speak of those belonging to several colleges in Oxford and Cambridge. Soon after my arrival I was told, on good ecclesiastical authority, that Biblical literature is not much cultivated here; and a few months' stay has confirmed the truth of the statement. Having occasion to refer to several books in that department, which I could not conveniently bring from home, I inquired for the best libraries in Rome, hoping to find some at least of the needful volumes. But my success has been small, for recent literature is poorly represented in the libraries. I wished to get some help towards the history of opinion about Antichrist, but soon discovered that I must wait for the wished-for light, even on that formidable person, till my return to London. With the Apocalypses, one can easily see who or what is meant by the name; but it is hard to trace, without certain books, the varying views of scholars as to the great adversary of Christ.

I went first to the Casanatensian, so called from the Neapolitan Cardinal Casanata, who bequeathed it to the Dominicans. This has more printed books

than any library in Rome. One may say, however, that after 1750 it is all but a blank, very few works having been added since that date. The funds of the fraternity must have been spent on monks rather than books. In the convent to which the library is attached, the General of the Dominicans lived till very recently; Galileo was forced to kneel there; and thence issued the most cruel sentences, as the fires once lighted in the Campo di Fiore, which I can never pass without thinking of Giordano Bruno, could abundantly testify. As the Government still allows two or three monks to remain and attend to the library, females are unjustly excluded. After turning over the volumes of the Catalogue (mostly in MS.) for several names, I gave up the pursuit, not without telling the librarians that there is a sad deficiency in modern, especially German works. The reader will form a better idea of the deficiency from a list of the authors or works I was in search of:—Bruder's 'Concordance to the Greek Testament'; Furst's 'Concordance to the Hebrew Bible'; Stephens's 'Thesaurus Lingue Græcæ'; by Hase and Dindorf; Meyer's German Commentary on the New Testament; De Wette's 'Handbuch' to the New Testament; De Wette's German translation of the Bible; Lücke's Commentary on the Johanneine Writings; Jahn's 'Einleitung' to the Old Testament; Ewald's Writings on the Scriptures; Manning's Sermons and Pastorals; Lachmann's Greek Testament; Tischendorf's Greek Testament; Renan's 'Antichrist.' None of the above could I find, except the first edition of Stephens's 'Thesaurus,' now antiquated, and three works of Jahn—his 'Hermeneutics,' and the Appendix to them in another volume; the Latin compendium of his 'Archæology,' published in 1814; and his 'Hebrew Grammar.' His large 'Archæology,' in German, which is his best book, his edition of the Hebrew Bible, and his 'Einleitung' to the Old Testament, are absent. It is singular that no leading edition of the Greek Testament since Wetstein's (I do not include Bengel's in the list) is in the library, neither Griesbach's, nor Lachmann's, nor Tischendorf's.

The result of my visit to the Angelica Library, kept by the Augustinian monks of the adjoining church, was similar. Taking the same list of authors, I looked for them all. The blank there was almost identical with that of the Minerva or Casanatensian. I found the first edition only of Stephens, the compend of Jahn's 'Archæology,' and what is styled in the Catalogue his 'Introduction to the Pentateuch.' After Wetstein's, none of the leading Greek Testaments, not even Bengel's, is there. But the edition of Tischendorf's (1842) dedicated to the Archbishop of Paris, the least valuable of all that scholar's Testaments, is in the library. I was told by some of the Roman priests that the Angelica is good in Biblical works; but experience did not justify the assertion. Curiously enough, I saw there a copy of James's 'Bellum Papale,' which aims a deadly blow at Papal infallibility. On my first visit to the Angelica, I noticed a Republican copy of Walton's 'Polyglott' (without Castle's Lexicon) entered in the Catalogue "prima et correctissima editio"! and old Græbe spelt *Græbe*—mistakes which I pointed out to the monkish librarians, saying they should be corrected. I did not expect, however, that they would; and found, at my next visit, that the entries were untouched.

The libraries of which I have been speaking are extensive, and in some respects valuable. The Minerva is said to have more printed books than the Vatican, above 120,000 in all; while the Angelica has 80,000. In the interests of literature, I am glad that the Government has appropriated both; for there is hope of their being utilized and improved. It is high time that they should be transferred to those who will consult the requirements of modern readers, and move along with the spirit of the age, a thing which ecclesiastics are slow to do.

The Library of the Propaganda is very much of the same character as those already named. It has a large stock of old books, good editions of

the Fathers, and works on scholastic divinity. Since it got the library of Gregory the Sixteenth, few additions of importance have been made to it. Of recent German works on the Bible it has none. Meyer's Commentary on the New Testament, De Wette's excellent Handbook on the same, De Wette's German translation of the Bible, Lücke on John, Bleek on the Epistle to the Hebrews, and all such are absent. The writings of the Tübingen school are naturally wanting also. The critical editions of the Greek Testament, published by Lachmann and Tischendorf, are unknown; but the latter's Paris edition is there. I was pleased to find a copy of Furst's Hebrew Concordance; but not Bruder's Greek one. None of Jahn's important books is there, neither his 'Einleitung,' nor his large 'Archæology.' Ewald finds no place on the shelves. Even the Paris edition of Stephens's 'Thesaurus' is imperfectly represented; nothing after the first two volumes given by Gregory the Sixteenth is to be seen. Want of funds is alleged as the reason of the deficiency in works published since A.D. 1800, and I am not disposed to question the statement. Yet the present state of the Library may be taken as an index of the progress which Biblical studies have made in the Propaganda. I thought that the heads of the institution were alive to all movements in the theological world, that they watched German rationalism, French infidelity, and English liberalism with a steady eye, ready to confront them one and all with the old weapons of the Church; but my opinion is now altered. The works of Protestants, and even some of Roman Catholics, are simply ignored. New knowledge is suspicious or dangerous. At all events, it is useless. The Council of Trent did enough to fix the canon and the authentic text.

Disappointed in my search for libraries having modern, and especially German, books connected with the criticism and interpretation of the Bible, I was referred by a Very Rev. Monsignor, to whom I owe many thanks for his great courtesy, to the Professor of Dogmatic Theology in the Propaganda. He possesses, so I was told, the modern Biblical works I was in quest of. But though this amiable scholar has a very good private library at San Calisto, he has not German commentaries in their original language. I was pleased to find, however, that he possesses all Clark's translations, and such expensive volumes as Furst's Hebrew Concordance and Bruder's Greek. He is also familiar with Renan, Reuss, and Colani. De Wette, Meyer, and Lücke on the New Testament he does not know. But he is the most scholarly Romanist ecclesiastic I have met with—an honest Benedictine. As soon as he saw me, he held up the volume of Horne's 'Introduction' which I wrote, but knew nothing of the three-volume 'Introduction to the Old Testament' which followed and superseded it. I did not expect to find in a private library all that I wanted; yet it was a pleasure to make the acquaintance of such a man, who exhibits some of the best characteristics of the Irish, not the least of which is their disposition to oblige.

The Vatican is so poor in printed works that I never dreamt of seeking in it what I wanted. All that I wished to see there was the Codex Vaticanus, which I expected to find, at least in part, at the Propaganda, because of its being recently printed. Subsequently I visited Signor Cozza, who succeeded Vercellone as editor, a young man, agreeable and kindly, who promises an *Isagoge*, or critical introduction. Neither had he the Codex. It is, as he told me, at the Vatican, a few leaves at a time having been brought thence to the Propaganda, and carried back as soon as they were used. Thus the treasure, once so precious, now much less so, is still rigidly looked after as one of the Vatican MSS. But though printed, and accurately so for the most part, there are still peculiarities and niceties which scholars who have an opportunity desire to examine for themselves. Bearing in mind several of its readings, and knowing Tischendorf's criticisms on the first volume of the fac-simile edition, it was my intention to see whether certain places have been exactly reproduced. Some spaces too in the

text of the Codex are not without importance. Fortified with the recommendation of one of St. John Lateran's Canons to Monsignor Martinucci, I wended my way a second time to the Vatican (for the first day I happened to go was a *festa*, and nobody was there that could take out a book or MS. from its locked case), in order to pore over such parts of B relating to the New Testament as concern nice points or difficult readings. Informing the Monsignor of what I had come for, he summoned to his side a reverend father, who is looked up to among the Roman ecclesiastics as a great Oriental scholar, and to whom I had a letter of introduction from a brother Jesuit in England. When asked to specify the Codex I wanted, I said B, but they did not appear to know B; I must give the number, which I did, 1209. Neither was that enough, so that I named farther *Codex Vaticanus*, an epithet which was recognized. Neither B nor 1209 seemed familiar to their ears; though I fondly cherished the idea that everybody who had seen a critical edition of the Greek Testament knew what B means. I was then told that the MS. had been printed, to which I answered that I knew that already, but wished to inspect the Codex itself. The use of the MS. was bluntly refused, because it is in leaves, not bound. Such was the excuse alleged by the Jesuit father. In some little conversation with him immediately after, when he said I had published an 'Introduction to the Old Testament,' he began to decry the similar Introductions of his countrymen, which were all "antiquated and rationalistic." There was no good in them. On my remarking that Eichhorn had done good service, the father did not at all agree; and when I mentioned that even Roman Catholics had some rationalism in their works on the Old Testament, instancing Jahn and Movers, he affirmed that they were not at all good Catholics, and were not held in repute. I knew, however, that these men were scholars, and had done good service to the cause of Biblical literature, more so than any two Jesuit writers that can be named. Thinking it a curious way of proceeding for one to attack my book on the Old Testament, which he had not read, through German scholars, his own countrymen too, but most of them unfortunately Protestants, like myself, I took my leave of the Vatican Library, declining to look at the MS. through a glass case, which I was told I could do, and also to confer with Signor Cozzi about it. The same obstructive policy in relation to this MS. which was followed toward my dear friend Tischendorf, and to others before him, is still practised. How Von Tischendorf was treated he has himself narrated. He was thwarted and stopped in his work. Yet he was the means after all of bringing about the present fac-simile edition of the Codex, lending the Propaganda the types used for the great Sinaitic Codex. It is not my province to inquire why Jesuit influence prevails in the Vatican Library, or why a father of that order should commence, without provocation, an indirect attack on a foreign scholar, to whom he was personally recommended. But it is praise rather than blame, in my estimation, to be classed with the German authors of Introductions who have done so much for the elucidation of the Old Testament, even though they be styled Rationalists. It is not too much to say that they have done more for the right interpretation of the Biblical books than all the disciples of Ignatius Loyola. Indeed, it is impossible to name a single commentator of excellence on the Bible belonging to the Society of Jesus. Cornelius a Lapide wrote on the whole Scriptures, but nobody now thinks of looking at what he said, except such as live in the past. Having undertaken too much, he failed. Though he lived after Calvin, he was far inferior to him in exposition. And as to Bellarmine, he was a poor Hebrew and Greek scholar. His explanation of the Psalms possesses no value; and his 'Institutiones Lingue Hebraicæ' is a meagre compilation, "ex optimo quoque auctore collecta," as the title-page states. No Jesuit has produced either a good Introduction to the Scriptures or a good commentary. In both departments German

Protestants are masters. The plain fact is palpable, however much the Jesuits may thank God they are not like those Rationalists. I have instanced the two most prominent names among Jesuit theological authors, Cornelius a Lapide and Bellarmine, because they would probably be adduced first, by the members of the same order, as examples of celebrated expositors belonging to the Society of Jesus.

In Rome just now, the Jesuits, as far as I can learn, are in little esteem. The Government has borne hard upon them, having appropriated some of their possessions. Driven from the Collegio Romano, they have lost the library there, which is said to contain many works on the Scriptures. The royal seal is now upon it. It is time that the Vatican Library, too, should be converted into national property, as it was declared to be in a debate of the Italian Parliament. It needs to be made accessible with ease to all who wish to consult its books or MSS. There is no catalogue of the printed books, and only some of the MSS. have been described in print. Few know what it contains, for the treasures in it are like prisoners secured by lock. Perhaps it will be the duty ere long of the Government to take formal possession. The best scholars in Italy, however, must first be employed to examine and catalogue the treasures, which will be no light task. With the help of the Germans, probably, they are able for it. I should be glad to see that distinguished scholar, Prof. Amari, employed upon the Arabic MSS. and books, and other learned Italians upon Sanskrit productions. From all that I have heard and seen, I am persuaded that every intelligent Italian would hail the opening of the Vatican; while foreigners, especially those who have found the obstructive measures of those connected with its management a barrier to their use of it, would welcome the event. Too long have suspicion and jealousy pervaded the counsels of its officials, to the detriment of learning.

I understand that the late Minister who had charge of this nation's public instruction, had a scheme by which the city would have been largely benefited. It was in contemplation to make out of all the existing public libraries two or three, each having books of one class. For example, one might be devoted to law, another to philosophy, another to theology, &c. Different quarters of Rome were to have these establishments. The scheme was a good one, but would have required time for execution. It showed that one member at least of the Italian Government was alive to its best interests, and that the country is on the road to advancement. When the rulers of a people are concerned about education, and promote it by inaugurating important reforms, they deserve the warmest praise. Italian unity will be strengthened by Italian education, the secular education of the people at large, leaving clerics to wrangle about their peculiar dogmas, but checking all attempt on their part to prejudice the widest toleration, or to monopolize libraries. The common weal demands the largest freedom compatible with justice. Perhaps it would be better to weed all the existing libraries of worthless works, leaving the remainder as the nucleus of one. The produce of the old books would get new ones, and then a considerable sum should be voted out of the national revenue to make a library adequate to the wants of the age. An extensive central depository of literature might be most convenient for readers in general. While I write, I regret to see that Scialoja has ceased to be Minister of Public Instruction, and that the post is vacant. Changes of ministers, when they have learned the duties of their office, and are desirous of fulfilling them honourably, are undesirable.

It may be that the Roman ecclesiastics are superior to Englishmen in their knowledge of Latin, and ability to write it well, but I have doubts even of this, though I have been otherwise instructed. When Dr. Newman was here, his Latin is said to have been stiff. Doubtless, practice gives greater facility in the use of Latin to these Roman priests, who are necessarily familiar with it in a

degree next to that of their native tongue. But I do not find their written specimens of Latin always classical or excellent. Some of them are awkward enough. In St. Peter's, the centre of Romanism, I observed on the wall a tablet with an inscription beginning, "ad augendam rei divine religionem et ornandam principia," &c., which would make Cicero stare. In knowledge of Greek, the ecclesiastics here are confessedly inferior. The Vatican borrows men from England and Scotland to prepare the texts of Greek MSS. for such as intend to publish books requiring a superior acquaintance with that tongue. In this respect Cardinal librarians themselves show a wise condescension.

I cannot conclude these remarks without saying that I have met with great kindness at Rome among the ecclesiastics. My access to libraries was easy and unimpeded. I was allowed to see the Propaganda Library, and might have used any of the books there. The way to the Holy Father himself was smoothed for me by men who had never seen me before. In the Vatican alone was I stopped, receiving the same sort of treatment as others experienced before me. Whether the policy of incivility is to prevail there long rests with the Italian Government. But it is plain that the example of the British Museum has had no influence even upon men who availed themselves of its MSS. without impediment, or rather with the kind help of scholars connected with that noble institution. S. D.

GREENE'S YOUNG JUVENAL.

My good friend, Dr. Ingleby, has unintentionally attributed to my observations on the identity of Nash with the "byting satirist" and the offended play-maker a positiveness which they were not intended to convey. I merely said that, to my mind, the probabilities were much in favour of Nash being the individual represented by Greene as "young Juvenal"; adding, that if it be established he was that person, we might reasonably presume him to have been "the other" alluded to by Chettle. I am still of that opinion, in spite of my friendly critic's objections to it. The question whether Lodge or Nash is the more likely to have been addressed as "young Juvenal" is much more difficult to determine than Dr. Ingleby appears to believe. I am, of course, aware of the "clue" he mentions, and have been any time these five-and-thirty years, but I no longer attach great importance to that clue. It strikes me as in the highest degree improbable that 'A Looking-Glass for London and England' was Greene's last comedy. That piece was first played, so far as we know, early in 1591; and Greene's memorable admonition to his brother play-wrights was written late in 1592. Is it likely that so copious, so versatile and rapid a writer, who depended on his pen for bread, should for eighteen months have written nothing, however ephemeral, for the stage?

To infer, because no dramatic piece written by him of a later date than 1591 is known, he produced none, is a great mistake. We know that many writings of his friend and contemporary, Peele, were destroyed in the great fire of London; and it has been conjectured, with much probability, that many of Greene's shared the same fate at the same time. His best editor, Mr. Dyce, tells us:—"Only five dramas, the undoubted works of Greene, have come down to posterity. But it is plain that, during the series of years when he was a regular writer for the stage, he must have produced a much greater number of plays; in all probability many of them were never published, and, perhaps, of some which were really printed not a single copy has escaped destruction." We must bear in mind, too, that plays of a light and satirical description were as plentiful as blackberries at that period. Every topic of popular interest and every individual of popular dislike were exhibited upon the stage, when practicable, regardless of decorum.

"Better anger an hundred others than two such as have the stage at commandment," says Gabriel Harvey. Of such "comedies," owing to their too truculent invective, scores were every year pro-

hibited from being played at all, and, perhaps, not more than one in a hundred that appeared upon the stage was ever printed. Besides all this, we have the testimony of Greene himself in the very letter under consideration, that up to the time of his last illness, only a month before his death, "those burs," the actors, had clung to him, and then, in his misery, had deserted him, clearly proving that his connexion with the theatres continued almost to the last.

If, then, Greene did write pieces for the stage after the production of 'A Looking-Glass,' &c., what is more probable than that his young and brilliant "fellow-writer," Nash, assisted him in one or more of them?

In other respects, the evidence, such as it is, all leans to the side of Nash, as a very few words will show.

Greene's address is manifestly to a young man, which Nash then was. It is manifestly to an intimate companion, which Nash appears to have been up almost to the time of the miserable man's last illness. "As Archeilaus Prytanous," says Meres, "perished by wine at a drunken feast, as Hermippus testifieth, in Diogenes, so Robert Greene died of a surfet taken at pickled herrings and Rhonish wine, as witnesseth Thomas Nash, who was at the Fatal banquet."—"Palladis Tamia," 1598, fol. 286.

It is evidently to one notorious for the bitterness of his satirical powers, which Nash was, beyond any writer of the time.

On the other hand: firstly, Lodge, in 1592, was not what in those days people called a young man. There is some uncertainty about his age, but he could not have been less than thirty-four or thirty-five years old. Secondly, he could not have been at that time a boon companion of Greene, or dependent in any way on the players for support. He started with Capt. Clarke on a long voyage in 1587; and on the 26th of August, 1591, he left England on a still more distant one with the famous circumnavigator, Sir Thomas Cavendish, from which he is said not to have returned before 1593. The improbability of Greene addressing an admonition of the kind to a man whom he had not seen for such a length of time is too evident to need enforcing. Thirdly, we have no proof whatever that Lodge made himself obnoxious by the severity of his writings. 'A Fig for Momus' is the only production of his which can properly be termed satirical, but that, compared with the scurrilous pamphlets of Nash, is as mild as milk. Besides, 'A Fig for Momus' was not published before 1594.

There is another circumstance in relation to this question, which has not hitherto been noticed, but which appears to me to strengthen considerably the probability of Nash, rather than Lodge, being Greene's "sweet boy." In the very pamphlet, 'Kind-Harts Dreame,' wherein Chettle tells of the trouble Greene's letter to divers play-makers had brought upon him, he introduces a supposititious epistle of Greene to Nash; the inspiration of which appears to be unmistakably derived from the admonitory address in the 'Groat-worth of Wit.' This epistle is too long to give here, but the following extracts can hardly fail to show a resemblance between the two:—"For my revenge, it suffices that every half-eyed humanitarian may account it, *instar belluarum immanissimarum servire in cadaver*. For the injury offered thee, I know I need not bring oyle to thy fire. And albeit, I would disswade thee from more invectives against such thy adversaries (for peace is now all my plea), yet I know thou wilt return answers that since thou receivest the first wrong, thou wilt not endure the last." . . . "Awake, secure boy, revenge thy wrongs, remember mine, &c." Upon the second question, who was "the other" of Chettle, as Dr. Ingleby pledges himself to establish that he was not Thomas Nash, I forbear to say more than that the fact of Lodge being at sea during the whole of 1592 renders it, apparently, impossible for him to have been "the other," since he could never have heard of Greene's letter at the time when Chettle made the statement prefixed to 'Kind-Harts Dreame.'

H. STAUNTON.

MISSALE AD USUM SARUM AND WILLIAM CAXTON.
11, Abchurch Lane.

By the courtesy of Mr. Rye, Keeper of the Printed Books, British Museum, I am enabled to send you an account of a most interesting volume at present under his care, but belonging to W. J. Legh, Esq., M.P. The book is entirely unknown to bibliographers, and is in folio, double column, black letter. It is noteworthy in two aspects:—

1. It is the earliest known impression of the Salisbury Missal, and has a plain colophon, dated December 4, 1487, which is about five years earlier than the celebrated Rouen edition, dated October 1, 1492, hitherto looked upon as the *editio princeps*.

2. It gives a new fact in the typographical history of England's prototypographer, William Caxton, having been printed for him at Paris by William Maynyal, to whom Caxton must have lent his large device, which appears prominently at the end of the volume. That Caxton's successors employed foreign printers to assist them is well known; but it was not suspected until now that Caxton had initiated the custom. From May, 1487, the date of 'The Book of Good Manners,' to May, 1489, when Caxton finished 'The Doctrinal of Sapience,' nothing is known to have issued from the press at Westminster. Was it because at this time Caxton was employed abroad and, among other things, passed through the press this very Missal? The following is the colophon:—
"Missale ad usum Sarum cunctitinentis dei dono/ magno consamine elaboratum finit feliciter. Exaratum Parisius (sic) impensa optimi viri Guillelmi Caxton. Arte vero et industria Magistri Guillelmi Maynyal. Anno domini M.cccc.lxxxvii. iiii Decembris."

Very little is known of William Maynyal, the Parisian printer. In 1480, working in conjunction with Ulrich Gering, he printed, in small 4to., 'Speculum aureum,' as well as 'Summa de virtutibus cardinalibus,' folio, both in Roman types. Panzer erroneously styles him George Maynyal.

Caxton issued more works connected with the Church than is generally supposed, as some interesting discoveries just made prove, the particulars of which from the pen of another correspondent will, I hope, be published shortly in the pages of the *Athenæum*. WILLIAM BLADES.

P.S. The following extracts are interesting:—

From the Sarum Missal, Paris, 1487.

"I N. take the N. to my wyfe to have & to hold from yt tyme forth for bett'r for wers for fayr for fowler for rich'r for por'r ye to love & w'rhyypp & kepe i sekenes & i helth tyll deth us dep'te yf holy chyrch will suffr &c."

"I N. take the N. to my weddyt husband to have & to hold from this tyme forth for bett'r for wers for fayr'r for fowler for rich'r for por'r i sekenes & helth to be obedient & buxom at bed & at borde till deth us dep'te & yf holy chyrch will suffr &c."

"Wt. this ryng I the wedde & this gold & syln I the gyffe & wt my body I the w'rhyypp & wt all my worldly [obliterated] I the indow &c."

The above are from the ceremony of Espousals, and are not printed like the rest of the volume, but inserted in MS., space being left for the purpose, by a contemporary hand, perhaps because the printer did not understand English. In the Rouen Sarum Missal, 1492, hitherto considered the first edition, the corresponding forms are left blank. They are, however, printed in the Sarum Missal, 1497 (on vellum in E. M.), as follows:—

"I N. take the N. to my weddid wyfe to have and to hold from this day forward for bettir for wers for rich'r for por'r, yn syknes ad yn helth till deth us depart: yf holi chyrch wult it ordeyn ad thertho y plicht the mi trowth."

"I N take the N tho my weddid husband to have & to hold for thys day forward for bitt. for wurs for rich'r. for por'r. yn syknes and yn helth to be boner ad buxom yn bed ad at bord till deth us dep't. if. holi chyrch it wul ordeyn an ther to y plicht the mi trowth."

"Wythys ring y the wed and wyth my body. y. to homowr. and with all my gold y the endows &c."

In the Hereford Missal, printed at Rouen in 1502, they appear in print as follows:—

"I N vnderfyngye N for my wedded wyffor beter for wurs for rich'r for por'r yn sekenes & yn helye tyl dey us dep'te as hollychurche hay ordeyned & yerto y plyzth ye my trowye."

"I N vnderfyngye ye N for my wedded housbunde for betere for wurs for rich'r for por'r yn sekenes & yn helye. to be boxum to ye tyl dey us dep'te as holly churche hay ordeyned. & yerto Y plyzth ye my trowye."

"Wyy yys ryng y ye wedde. and yys gold i seluer ych ye sone. and wy myne body ych ye honoure."

NOTES FROM BERLIN.

"O FORTUNATE adulescens, qui tunc virtutis Homerum precocem inveneras."

Such is the somewhat artificial yet well-grounded compliment Alexander is said to have paid to Achilles; and in truth, if, as Schiller says, "von den Erdengütern allen der Ruhm das höchste ist," the hero without the *vestes sacer* would lose the best part of earthly advantages. Only the poet and the artist give the full, the highest expression to great deeds. The words of the one, the works of the other, bequeath to after-generations untarnished the picture of a great past. "Of course it was so," says Mr. Dryadant, "in those old times, but now-a-days, now-a-days, when we have a thousand voices to wake the echo in the marble halls of Fame, and keep it awake into the bargain, —now-a-days, in the age of telegrams, newspapers, illustrated journals, and 'own' correspondents, what is the use of the poet, the singer, or the artist? They have been superseded, thrust aside, stowed in the lumber-room, like the mail-coaches. Just ask Bismarck. He will tell you what he thinks of journalists: 'People who have mistaken their vocation, my dear sir: nothing but that'; and I believe, if the great Chancellor were once really to unbosom himself, we should learn that, in his heart of hearts, he has no better opinion of poets, artists, and *hoc genus omne*, Shakespeare alone, of course, excepted, because to him he owes his best quotations. Facts, sir, facts. All else is more or less nonsense."

This opinion was not shared by the thousands who, on the 16th of June, 1871, and the following days, stood in crowds from morning to night "unter den Linden," past which the Emperor-King, at the head of his victorious army, made his entry into the capital, in front of a large picture which, as a *velarium*, adorned the *via triumphalis*. It was one ornament among many. There were, too, the improvised statues of heroic size of Germany and Borussia, the busts and the portraits of the King and his paladins; and there hung in the *via triumphalis* four or five more *velaria* quite as large. Yet why did the crowd press to gaze at this one, even after they were tired of sight-seeing, as in Catholic towns one sees the crowd throng to a single shrine which contains the miracle-working bones of some martyr or other?

There was, indeed, something miraculous in this picture. It showed the deeply-stirred spirit of the people a reflection of their feelings,—what shape they had assumed at that eventful moment, when the news came to Berlin, and sped through the land to the last house with lightning speed: "War is declared." A wonderful moment, which only those who lived through it, not those who were conscious of the quiet security of their neutrality, but those who, in their own persons, felt the anger and rage the news excited, saw the excited looks of the thousands who hung round the grey-haired king, when, on that hot July evening, he returned from Ems simultaneously with the news of the war, and who heard the shouts of thousands upon thousands who offered the monarch their fortunes and lives for the most righteous of all wars. One who has lived through all this might hope to be able to reproduce and depict in a poem, or a picture, what he saw and felt, at least so that our descendants may be able to say, "So it was: so it must have been."

The picture I am speaking of did this. What

was it? What did it represent? What was the scene? *Hic et ubique*. Upon earth, among the clouds. Upon earth, whose truest sons are these mighty warriors, who, eager for the fight, throw themselves upon a foe who recoils before their weighty blows; in the clouds, upon which, drawn by two white horses, a chariot comes thundering along, which, strong as it is, seems scarcely able to bear the female figures, whose eyes have but one expression, whose swords and lances all point one way—after the eagle which flies, in front of the war-car, into the darkest clouds, strikes with its talons the Gallic cock and strips it of its plumage.

That these words are quite inadequate to describe the picture, I am fully conscious, even when I look at the large photograph that lies upon my desk before me; and I feel so still more when I think of the huge original and its splendid colouring, on which the rays of the July sun fell. Who could describe it: how the wind curls the manes of the white steeds; how, with dilated nostrils, the horses scent the carnage of the battle-fields; and how the two naked youths who ride the white horses draw their swords, so that we seem only to see the lightning flashes which burst from the black clouds? And then the fight below of the German Landwehr against the Turco and the Guard; a pair of figures, and yet one seems to see a whole battle; indeed, much more than that; in fact, the spirit of those great days is brought before us in the stalwart rider, and we behold in him our Crown Prince leading his followers to the holy fight.

This was the feeling of all who saw the picture. Who was the fortunate painter who could conceive this great design, and could address his countrymen in language that found an echo in the hearts of the educated as well as in those of the poorest? His name had never been heard before by the thousands who gazed on his work, and all felt that they could never forget it—Anton von Werner.

Who was Anton von Werner? People inquired of those who know *ex officio* what goes on in the world of Art, and learned what I will proceed to tell you.

Anton von Werner was born on the 9th of May, 1843, at Frankfurt-on-the-Oder, and so is now at the enviable age of thirty-one. When seventeen years of age, he repaired to the Berlin Academy, then, and, I am sorry to say, now, in a deplorable state, and by no means fitted to be an *Alma Mater* to a child who needed such strong food as Werner. So he gladly accepted an invitation to Carlsruhe, which came from Prof. Ad. Schroeder. Schroeder, who is best known by his pleasant Don Quixote pictures, had rightly recognized great talents in the youth, and wished to train up a worthy pupil. The pupil has surpassed the master: that is the world's way. "Dem grossen Talent folget ein grüsserer nach." But the master has not taken it amiss. He remains his pupil's friend, and has given him his eldest daughter in marriage. But that was ten years later. At the time I am speaking of, the youth had other things to think of. He had to study zealously in the studio of Schroeder and other masters, such as F. Lessing and Hans Gude, and to educate himself by friendly intercourse with celebrated writers, such as Scheffel, the illustration of whose works was one of the first tasks the pupil undertook when he was becoming a master himself. But larger pictures also followed. A 'Luther before Cajetan' (1863), 'Conradin of Hohenstaufen and Friederich of Baden hearing the Sentence of Death' (1866), with figures life-size. I have not seen these pictures, but they cannot be bad: Genius does nothing ill; and they are, probably, good, for with them the young artist won the Michael Beer prize for historical painting, and thereby the means of going to France and Italy to continue his studies, of furnishing still further illustrations to the works of his friend (among them the celebrated 'Trompeter von Säckingen'), and of painting a large picture.

The first year of the war, 1870, found him at Kiel, where he completed, for the Aula of the gymnasium there, two great pictures, 'Luther

before the Diet of Worms,' and 'The National Uprising of 1813.'

There is a beautiful old German proverb, "Gott fuhr seine Heiligen wunderbar." And is it not wonderful that at that time such subjects occupied the artist, whom our nation has chosen as the painter of its greatest deeds? and does it not also seem a providential arrangement that the Prince, at whose court the young artist was a welcome guest, the Grand-Duke of Baden, should be the brother-in-law of the man whom the eyes of his people followed with fear and joy amid the smoke of Wirth and Sedan, and who, when he lay with his army before Paris, invited to his head-quarters the young painter, whom his brother-in-law had warmly recommended to him?

There Anton von Werner stayed till the 7th of May, 1871, and we know now where he caught the inspiration which showed itself so powerfully in the great picture of the *velarium*.

Since that day, the 16th of June, 1871, the name of Werner has been held in grateful remembrance by the nation; and when, two years later, it was a question who should execute the great fresco in the Hall of the Triumphal column in the Königsplatz, every one, from the Emperor downwards, agreed that Werner was the man. You know the history of the monument, which has grown to its present significance, like a young man to his father's clothes. The column was originally to be a memorial of the Sleswick-Holstein war, which we waged along with Austria; then it was to celebrate, also, the victories which we won over that very Austria two years after; and finally, the triumphs of the war of 1870, which silenced the echoes of the cannon of Düppel and Königgratz as the roar of the lion does the yelps of the smaller animals in the menagerie.

Whether it be owing to the wearisome length of time during which people have entertained the idea of this monument, or its complicated and confused origin, it has not turned out a work of art such as the countrymen of Schinkel, Cornelius, and Rauch, have a right to claim. Be that as it may, the inner wall of the round hall, supported by sixteen pillars, which is built upon the granite foundation, is to be adorned with a picture which will again bring the "Siegespargel" into repute, and will form an object of pilgrimage for the patriotic multitude. This picture is 'The Struggle with France for German Unity.'

I have been obliged to forego an exact description of the *velarium*, which consisted of a dozen-and-a-half figures upon a proportionately small canvas. How can I attempt to describe a work which occupies more than a thousand square feet, and contains I do not know how many figures, yet not so many as one would expect? The wonderful thing about Werner is, that by means of a bold symbolism he tells us more through a pair of figures than others in whole pictures. He is thoroughly acquainted with the great secret of the great masters to give only "representative men," and, of course, also women. In this gigantic picture we have a figure of Germany, rising in a threatening attitude on this side of the Rhine, while on the bank a fisherman is anxiously drawing his nets. From the clouds on the other side floats a pale figure of the Cæsars, who has in his train Pestilence, Famine, and Death. From this side rush the German youth on foot and on horseback; in front is a figure that can be no other than the bold cavalry leader, Prince Friederich Karl. In the next scene the Rhine is gone. On the battle-field, among corpses and ruins, North and South Germany shake hands in token of brotherly union, under the guise of two men on horseback, of whom one is "our Fritz," and the other the Bavarian General, Von Hartmann. Next we are in the palace of Versailles, indicated by two columns. The German Princes and the Paladins of the Empire, Bismarck, Moltke, &c., salute Wilhelm I. as German Emperor, Jan. 18, 1871, exactly 170 years after Friederich I. made himself King of Prussia. Old Barbarossa wakes in his Kyffhäuser, and the ravens, which for centuries have hung round the hill, fly away.

Some have objected to this introduction of sym-

bolical and allegorical incidents; but I maintain that the artist has happily avoided the dangers which really do beset this mode of proceeding. Allegory is only dangerous to those who have no other mode of expression; but one who, like Von Werner, has completely at his disposal all modes of expression, may, without hesitation, have recourse to allegory. Werner has long ago shown what he is capable of doing as a realist. His magnificent portrait, 'Moltke in his Study at Versailles,' brings before us the man of silence as he is; and in his 'Moltke on Horseback with his Staff Reconnoitering Paris,' in which the cheering artillerymen and the mud which falls in clumps from the gun-carriages are enough to satisfy the most exacting realist. Finally, there is the painting at which I had a glance in the studio of the artist, and which occupied a whole of one side of the room, another representation of the scene at Versailles, without Barbarossa and the ravens, and other allegorico-symbolical apparatus; but instead, we have the stately figure of our grey-haired Emperor, who, from too great modesty, makes way, in the picture on the monument of Victory, for Borussia. This last work the German Princes present to the Emperor, and it will be placed in the White Hall of the palace,—the same hall in which the first German Reichstag was opened.

So Emperor, Princes, and people have unanimously chosen Von Werner as the herald of their glorious deeds, and the Muse of History will not veto the election, but will, on her side, inscribe his name on the tablets of fame. When I think of this, I may apply the adage of antiquity, "Oh fortunate youth, who hast found such Homeric deeds on which to display thy genius."

FRIEDRICH SPIELHAUSEN.

Literary Gossip.

MR. WINWOOD READE, who, as the special correspondent of the *Times*, had opportunities of seeing the whole operations of the Ashantee War, is writing a complete account of the Campaign. It will be published by Messrs. Smith, Elder & Co.

OUR Scotch readers will be glad to learn that the second series of Lord Cockburn's 'Memorials,' which we mentioned some time ago, will appear in a week or two. In the new volume, Lord Cockburn adopts the "Non-Intrusion" view of the ten years' conflict which ended in the "Disruption." The "Moderate" lawyers (Judges and counsel) are, we hear, severely treated. Lord Cockburn, when Solicitor-General, gave it as his opinion that the Veto Act was not beyond the power of the Church of Scotland.

A DEPUTATION from the Council of the Royal Geographical Society waited upon Lord Derby at the Foreign Office last Monday, to ask the Government to contribute towards the defraying of the remaining liabilities of Dr. Livingstone's last expedition, and of the Search Expedition under Cameron, which is now putting its finishing touch to its work, by a journey to Ujiji—to recover the remainder of Livingstone's papers. At present the Government have undertaken only to defray the expenditure attendant on the conveyance home of Livingstone's body. Fears are entertained, we may add, that Lord Derby's instructions may have arrived too late to prevent the dispersion of the deceased traveller's followers.

We learn that M. Alexandre Dumas contemplates collecting Mlle. Aimée Desclée's letters, and publishing them with a Preface and a portrait of the unfortunate artiste. All those who knew her, will remember how gifted she was with wit in conversation and letter-writing.

THE Monthly Lists of Parliamentary Papers, issued during the months of January and February, 1874, have reached us together. They are, naturally, of meagre dimensions, containing, together, eighteen Reports and Papers, and twelve Papers by Command. Lists of the valuable Commercial and Trade Reports, by H.M. Secretaries of Embassy and Legation, and by H.M. Consuls, published during the year 1873, are subjoined to the January list. The Reports contain matter of more than usual gravity and value, and their appearance is some indication of the programme of the late Ministers for the Session of 1874. There is a return of the Receipts and Expenditure of Local Authorities, accompanied by a return showing the dates to which such amounts are made up, by whom they are audited, &c. There are returns of Local Taxation in England and Wales, for 1871-72; return of the Treasury grants in aid of Local Taxation in 1843, 1853, 1863, and 1873; and returns as to Poor Rate and Pauperism. Some of the points that excited no little contention during the Session of 1873 are recalled to mind by the list. There is a return of the number of Prisoners on Summary Commitment, for each year from 1868 to 1872 inclusive, which is significantly accompanied by a return of all Clerks in Holy Orders in the Commission of the Peace in any County in England or Wales. There is also a return of Formal or Official Enquiries on Wrecks, Casualties, and Collisions between the 1st day of January, 1856, and the 31st day of December, 1872. The words, "by Sea," are not added, but must, of course, be understood.

MR. W. R. S. RALSTON is preparing for the press the lectures on Early Russian History which he lately delivered at Oxford.

MR. ROSS NEIL has a new volume of plays in the press, to be published shortly by Messrs. Ellis & White. Mr. Philip Bourke Marston, of whose first venture also we were able to speak in favourable terms about three years ago, is going to bring out a second volume of poems.

We hear that on the day of the entry of the Duke and Duchess of Edinburgh into London the British Museum was open to the public, when, in spite of the show, perhaps also in consequence of the inclemency of the weather, as many as three hundred persons found their way to the Reading-Room.

MRS. MACQUOID, author of 'Miriam's Marriage,' 'Patty,' and other novels, has in the press a work on Normandy, Historical and Descriptive, with numerous illustrations by the writer's husband, Mr. T. R. Macquoid.

SIR W. STIRLING-MAXWELL, Bart., has been at the expense of reproducing, in fac-simile, a series of woodcuts, done from drawings made at Constantinople early in the sixteenth century. The title of this work is "The Turks in 1533. A series of drawings made in that year at Constantinople by Peter Coeck, of Aelst, and published from wood-blocks by his widow at Antwerp in 1553; reproduced in fac-simile, with an Introduction by Sir W. Stirling Maxwell, Bart." Only 100 copies of this reproduction have been printed, the fac-similes being lithographed from a perfect copy in the Print-Room in the British Museum. Sir William tells us that this is the only perfect copy he has seen. The title

of the original is "Ces Mœurs et fashions de faire de Turcs avec les régions y appartenantes out esto au vif contrefaictes par Pierre Coeck d'Alost, luy estant en Turquie, l'an de Jesu-christ, MD33. Lequel aussy de sa main propre a pourtraict ces figures d'ysantes a l'impression d'yeelles." The work is so rare that no copy of it is to be found in the Royal Library at Brussels; neither is it mentioned in the Catalogue of Ciongnara (Pisa, 1821), nor in the Universal Catalogue of Books of Art (London, 1870).

PROF. BLACKIE is engaged upon a volume of essays to be called '*Horæ Hellenicæ*,' which will be opposed to many of the views of Mr. Grote and Prof. Max Müller. There will be discussions of 'The Theology of Homer,' 'The Prometheus Bound,' 'Mythological Interpretation,' 'The Onomatopoeic Principle in the Formation of Language,' and other historic, literary, and philological subjects. The volume will be dedicated to Mr. Gladstone, and will be published shortly by Messrs. Macmillan.

DR. CHARLES MACKAY is preparing for the press a work entitled 'The Gaelic Etymology of the Languages of Western Europe, and more especially of the English and Lowland Scotch, and their Cant, Slang, and Colloquial Dialects.' It will be dedicated, by permission, to the Prince of Wales.

MESSRS. SAMPSON LOW, MARSTON & Co. have in the press 'The China Collector's Pocket Companion,' by Mrs. Bury Palliser. It is meant to supply the want of a portable guide to marks and monograms, and as such may prove useful to the lovers of the "ceramic art."

WE regret to hear of the death of the Rev. Robert Demaus, the author of 'William Tyndale, a Biography,' and also of several excellent educational works. Mr. Demaus was an occasional contributor to our columns. He was only in his forty-fifth year.

MR. W. DE G. BIRCH has in the press an old Italian romance, in *ottava rima*, entitled 'Li Chantari di Lancellotto,' from a MS. in possession of the Royal Society of Literature.

MESSRS. VIRTUE, SPALDING & DALDY have the following new works, among others, in the press:—A new story by Jeanie Hering, in three volumes, dedicated to Mr. T. Faed, R.A.; a book for the young, by Mr. and Mrs. O'Shaughnessy; and also a work on a portion of the Psalms, by the Rev. Samuel Cox, of Nottingham.

WE have received from a Mr. Tracy Turnerelli a strange complaint, in the form of a letter, addressed to a contemporary. About a month ago, it seems, he sent the Lord Mayor, "purely as a gift and mark of respect," a copy of a work "recently printed for private circulation, and dedicated to the Grand Duchess Maria." Copies, it appears, had previously been accepted and gratefully acknowledged "by all the members of the Royal Family, by almost every member of the late and present Ministry, by the principal Ducal Families, by the Archbishop of Canterbury and all the leading Bishops, by the chief Foreign Ambassadors and Ministers, by 100 M.P.'s,—in fact, by all the highest, greatest, and most honoured personages in the kingdom." But, to his great surprise, Mr. Tracy Turnerelli got

no letter of thanks from the Lord Mayor. Whereupon, after pausing awhile in natural stupefaction, he penned the letter from which we have culled the choice passages printed above. To ourselves he writes, in addition, "I do not happen to be 'a poor author,' as we are generally called; indeed, my position is a thoroughly independent one in every way. *Dieu Merci!* But I often think with sadness on the general position of authors in England, where they certainly do not get their merited share of consideration and distinction." Mr. Tracy Turnerelli, it appears, has received "four letters of thanks from the late Emperor of Russia, accompanied with the present, on each occasion, of a diamond ring."

THESE melancholy effusions by Mr. Turnerelli will at least serve the purpose of supplying us with a peg, on which to hang an urgent protest against the practice, rapidly becoming more and more in vogue among the inferior classes of literary men, of sending presentation copies of their wares to eminent persons, and then of printing, by way of puff, the replies which those persons feel bound by courtesy to send. Thus Mr. Tracy Turnerelli prints, by way of testimonial to his merits, a letter which Lord Selborne has been so exceedingly good-natured as to address to him. Every distinguished man of letters knows too well what a nuisance these presentation copies are, in return for which the unfortunate receiver feels that he is expected to send a letter of thanks to each of the total strangers who have hurled their trash at his head, and that before long he will see his letters printed by the aggressive strangers in question. It is time that this nuisance should be abated, and we feel grateful to the Lord Mayor for having ignored one of those who levy epistolary black-mail, first shooting their rubbish into our letter-box, and then extorting a letter of thanks from our timidity. So long as the system adopted by Mr. Tracy Turnerelli is encouraged by the weakness of what he styles "the highest, greatest, and most honoured personages in the kingdom," so long will authors occupy the ignominious position which he so pathetically deplores. Mr. Tracy Turnerelli takes pains to explain that he is not "a poor author," but if society takes its ideas about literary men from the class of which he is the type, it will, probably, and not without justice, come to the conclusion that authors are poor creatures, deficient in self-respect, and destitute of good taste.

A NEW serial story, by Charles Gibbon, author of 'Robin Gray,' 'For Lack of Gold,' &c., will be shortly commenced in *Cassell's Magazine*.

A CORRESPONDENT writes from the United States:—

"Of all the Englishmen who have lately been lecturing in this country, there are only two who seem likely to linger in the lap of spring, Mr. Charles Kingsley and Mr. Gerald Massey. The former has had large audiences and of the best quality, and nobody has been disappointed in his wisdom and manners, for all have been edified and delighted. With regard to the latter, he has not been as popular as those hoped who admired his earlier productions. The idea of having his name associated, on the street hand-bills, with a lecture entitled 'Why does not God Kill the Devil?' has given pain to many a heart that was ready to receive him with enthusiasm and affection."

MR. H. B. GOULD writes to us:—

"Is it fair that Emile Souvestre's sketch, 'Le Parchemin du Docteur Maure,' should appear in *Colburn's New Monthly Magazine*, for March, with the initials H. B. D. appended, and without even a hint as to its being a translation? Surely this savours somewhat of literary piracy, and deserves exposure."

A PORTION, consisting of 10,000 copies, of a recent issue of the *Dundee Advertiser* was printed on a paper manufactured from reeds grown on the banks of the Tay. The paper is said closely to resemble that made from jute. As far as the experiment has been tried, it is said to be satisfactory.

MESSRS. MACMILLAN will publish a translation of Baron Hübnér's '*Voyage autour du Monde*,' by Lady Herbert of Lea.

MR. HENRY FROWDE has been appointed Manager of the Oxford University Press business. His relations with the London Bible Warehouse, 53, Paternoster Row, cease to-day.

IN the collection of valuable autographs, formed by the late M. Labouisse-Rochefort, which are to be disposed of by public auction at Paris, on the 28th inst., are included autographs of Louis the Eleventh, James the First, Essex, Peter the Great, Catherine the Second, Potemkin, Alexander the First and Paul the First, Bossuet, Hubert Languet, Daneau, P. Viret, Leibnitz, Balzac l'ancien, Louis the Sixteenth, Queen Victoria, Voltaire, J. J. Rousseau, Mirabeau, &c. In a letter, Bernadotte, the future King of Sweden, but then Commander-in-Chief of the republican army against the Vendéens, says that his own soldiers are without pay, clothed with rags, and engaged in most toilsome service on the coast and in the interior. In a letter to his uncle, Cardinal Fesch, who wanted to force him to a divorce from his wife, Lucien Bonaparte writes:—"Ayez au moins assez de bon sens pour ne pas m'assimiler à Jérôme et pour m'épargner la honte inutile de vos conseils. . . . Cachez au moins sous votre pourpre la bassesse de vos sentiments et faites votre chemin en silence dans la grande route de l'ambition." Madame Campan writes, April, 1802, to Joseph Bonaparte, that his sister Pauline (then married to General Leclerc), who came six months before to her school not knowing how to read or write, is making astounding progress in her education. In a letter written in French to Henri Quatre, October, 1592, Robert, Earl of Essex, says to the French monarch, "Je ne désire rien tant en ce monde que de pouvoir venger votre Majesté avec ce que Dieu m'a donné de moyens; car solliciter depend de moy, mais non d'obtenir de la volonté d'autrui" (an allusion to Queen Elizabeth), &c.

IN France, the ruling passion of bibliomania has, for some years past, been for Grolier bindings; and people pay most extravagant prices for them. Quite lately, a provincial amateur wrote to a Paris bookseller that he was the fortunate possessor of a Grolier, which he was ready to dispose of for the moderate price of 2,200 francs. The bookseller readily accepted without seeing the book; but, lo! when it arrived, it was found that the binding was a mere *rembottage*: a real cover put on a worthless book; the whole, cover and contents, scarcely worth 30 francs. On his refusal to pay, the bookseller was summoned before the "Tribunal

de Commerce" of Paris. The Court, composed of tradesmen, who, it appears, are no adepts in bibliomania, decided in favour of the plaintiff against the defendant, because they said the former announced that the book was in a Grolier binding, and not that it was bound for him. There is but one explanation of this. The Court must have mistaken for a book-binder the clever bibliophile, born in 1479, died 1565, whom Francis the First selected as his ambassador at Venice, and who left a world-renowned library. A book which cannot be shown to have actually been in Grolier's possession is not worth purchasing, should the wolf be disguised twice over in the shepherd's clothes.

THE following decree has been issued by the so-called King Charles the Seventh, now in Biscay, re-establishing the long-suppressed University of Oñate in Guipúzcoa:—"His Majesty the King, who, recognizing in education the medium of morality, of riches, and the well-being of his people, has received with satisfaction the solicitations of the deputation representing Guipúzcoa and the town council of his well-beloved and loyal town of Oñate, seeking the re-establishment of its historic university," &c.

A CORRESPONDENT, who lives at Rochester, writes to us:—

"Permit me to suggest that an edition of Dickens's Works should be brought out in classical English. The words used in the author's works are extremely disagreeable to read. I think that the language of the lower orders ought never to appear in print."

—Our Correspondent should confine his reading to the 'Spanish Armada.' Mr. Puff was "not for making slavish distinctions, and giving all the fine language to the upper sort of people," and therefore his work would suit our Correspondent's taste. A Prophet is not without honour, &c.

SCIENCE

SCIENCE SCHOOL-BOOKS.

Animal Physiology. By John Cleland, M.D. (Collins & Sons.)

Animal Physiology. By John Angell. (Same publishers.)

'DOGMATIC PHYSIOLOGY'—that is a body of teaching as to the organs and functions of animal bodies, and more especially the human body, has been after several years of valuable experience adopted by the eminent persons who advise the Science and Art Department of the Privy Council, as a subject for examination and encouragement in the schools connected with its operations. Such physiology is not taught by demonstration and experiment, but from the book and by reference to drawings and occasional dissections of the dead bodies of domestic animals. There cannot be any doubt that this subject forms a most valuable element in any child's or youth's course of study; and even should the pupil never advance to a more direct and scientific study of physiology, the results of physiological research as dogmatically taught, verified merely in so far as the living body of the pupil himself, or herself, furnishes means of verification, and accompanied by a limited amount of inspection of dissected specimens—in short, the mere information as to fact—is of vast influence in the development of the mind, and can no longer be justifiably eschewed in any system of general education. We have already, at least, one excellent text-book, to place in the hands of the teacher of elementary physiology and his class. But in accordance with the scheme of examination adopted

by the Department, two grades of attainment are recognised in this subject as in others. The two volumes in the Messrs. Collins's series of science manuals, adequately meet the wants of these two groups of students. Mr. Angell's book is written in a clear and precise style, and is very fully illustrated. We must distinctly state that we have not found in it erroneous statements, such as it has been our duty to point out in other small text-books of physiology, issued at the same small price. It seems to us to be admirable for its purpose. One might object to the mass of strange Latinized names and terms which the pupil will, through such a book, fit into the available pigeon-holes of his brain; but it must be remembered that a science cannot be mastered without its terminology, and that young minds are especially capable of appropriating, once for all, strange-sounding terms, when with each is associated a definite idea and a fact of interest. Later, the same pupil is ready to take up the subject at these definite points, and to store round them either further book-learning, or knowledge obtained by the exercise of his own powers of observation, under the direction of a teacher. Prof. Cleland, who is known as one of the most accomplished anatomists of the day, and a part-author of the English standard work on Human Anatomy, takes the student in an advanced course over the same ground as that traversed by Mr. Angell, but in a different order and with greater fullness of detail and illustration. In this advanced course, it would, no doubt, be a great advantage to the pupil could he have a proportion (the larger the better) of practical, that is, demonstrational teaching in connexion with his reading. Much has been already done to enable the science-teachers in relation with the Science and Art Department to arrange a certain limited amount of practical teaching, and this it may be hoped will produce its effect; but it is undeniably a fact that even anatomical and microscopic demonstrations of a really satisfactory nature cannot be carried out with haste, with bad tools, nor by unpractised hands. Prof. Cleland's volume will be useful to the medical as well as to the general student. The arrangement of its matter is entirely original, and many of the theoretical views which are brought into prominence are no less sound and valuable than they are novel and carefully thought out. It is pleasant to see new woodcuts in a work of this description, some of them original, others from the latest and best memoirs. We may instance, as valuable portions of the work in this respect, the pages relating to the minute structure of the brain, of the organs of taste, the liver, and the glands of the stomach. We are, however, surprised to find Prof. Pflüger's views as to the termination of nerves in gland-cells adopted and introduced into a text-book; and, at the same time, congratulate Prof. Cleland if, as is not improbable, he has been able to confirm what all histologists have as yet failed in establishing. The final chapter, on Reproduction and Development, is executed in a masterly style, and supplies an omission which we have regretted in other text-books of the same scope.

THE SOURCE OF THE NILE.

Dulwich Wood, March 18, 1874.

It is somewhat remarkable that each accession to our knowledge of Lake Tanganyika has added to the difficulties of the Nile problem; for while oral testimony almost universally points towards its connexion with that great river, yet the two occasions on which its northern end was examined would seem, at first sight, to negative such a solution. There are many other evidences in favour of its having a northern outlet, in addition to those which have been well adduced by Mr. Mott, in the *Athenæum* of March 14th, and those in my letter which you inserted in the *Athenæum* of February 28th.

Mr. Stanley's account of the puny and insignificant streamlet which he was told was the Rusizi River, shows that it cannot be taken to have any

weight whatever on the solution of the great enigma. The journey he describes has overturned the basis of Capt. Speke's theory of the existence of lunar mountains. He does not say one word about the existence of the eleven great rivers which Capt. Speke was told fell into the northern head of Tanganyika, therefrom inferring that they rose in an extensive and lofty mountain chain which entirely separated the Tanganyika lake from the Nile basin.

Capt. Speke, in his account of the share he took in the Burton-Speke expedition,* gives a most explicit account of an outward flow at the north end of the lake, from the statement of Sheikh Hamed, a respectable Arab merchant, one of a class whose trustworthy testimony was proved by the way in which Capt. Burton was enabled to lay down on their map the outlines of rivers and countries they could not visit in their expedition of 1856-8. Sheikh Hamed, after an accurate description of Lake Tanganyika and the rivers which flow into it, says:—"On a visit to the northern end, I saw one which was very much larger than either of these (the Marungu and the Malagarasi), and which I am certain flowed out of the lake; for although I did not venture on it. . . . I went so near its outlet that I could see and feel the outward drift of the water." This is in exact accordance with the observations of Dr. Livingstone and Mr. Stanley, quoted heretofore.

The late venerable Mr. Macqueen published, in 1845,† a very circumstantial account of another Arab, Lief ben Saïed's visit to the great African lake, of course unknown at that time to Europeans. He says, "It is well known by all the people there that the river which goes through Egypt takes its origin and source from the lake."

These extracts, with many others, have been frequently quoted before in the discussion of the most ancient geographic problem yet left to us, and I will not extend them by any reference to many mediæval speculations, based on the evidently correct and much misunderstood geography of Ptolemy, and but to only one of comparatively modern times, the first announcement from authentic information. It is that given by Pigafetta, among many wild speculations of his own, from the authority of Duarte (or Odoardo) Lopes, in his 'Relatione del Reame di Congo,' published in 1591. He states that "there are two lakes, . . . situated north and south of each other, in almost a direct line, and about 400 miles asunder. Some persons in these countries are of opinion that the Nile, after leaving the first lake, hides itself underground, but afterwards rises again. . . . The Nile truly has its origin in this first lake, which is in 12° south latitude, . . . and it runs 400 miles due north, and enters another very large lake, which is called by the natives a sea, because it is 220 miles in extent, and it lies under the equator."‡ I will not now extend these quotations, but the last-named author, as has been pointed out by Mr. R. H. Major, has indicated the connexion between the two lakes on his map as "Lagoa," a lagoon or shallow, coinciding exactly with Sir Samuel Baker's information.

I trust that the expeditions now on foot in Africa will settle this great controversy, and secure for England and the Royal Geographical Society the honour of finally closing the canon of ancient geography, and completing the grand discoveries commenced by Capt. Burton in 1857, which has been denied to the greatest explorer that ever existed, Dr. Livingstone.

But there is one aspect of the geographic solution which may be thought by many not so desirable as the simple fact of the final determination of a grand geographic problem. It may be demonstrated that Lake Tanganyika and its southern extension, the beautiful Lake Liemba, first seen by Dr. Livingstone, and its tributaries, reaching to the cold highlands where that great man's earthly career ended, all belong to the basin of the Nile. If it be the determination of the Khedive,

* *Markwood's Magazine*, Sept. 1860, p. 342.

† See *Journal Royal Geographical Society*, vol. xv. pp. 371-374.

‡ Pigafetta, edition 1591, p. 80.

that Egypt and the Nile basin shall be continuous, there may be something to deplore on the missionary object of the great traveller's life. The Mohammedan influence, which has been so forcibly dwelt on of late by Sir Samuel Baker, may, in these distant regions, become paramount, and the telegrams of to-day tell us that by great efforts the navigation of the Nile has been opened up to Gondokoro, so that it behoves Europe to make strenuous exertions to prevent the great efforts she has made to open Africa to Western civilization from being turned to her detriment.

A. G. FINDLAY.

GEOLOGICAL NOTES.

At the last ordinary monthly meeting of the Manchester Geological Society, Mr. J. Plant drew attention to some specimens of fossil bones belonging to the extinct mammoth (*Elephas primigenius*) which he exhibited. These bones were discovered in a cavern at Crosshills, near Skipton, in the Millstone-Grit formation; they were in a fragmentary condition, the rock in which they were found having been broken up in the process of excavation. The largest specimen was a portion of the tusk, and the next, half of one of the larger molars, showing five of the transverse perpendicular plates. The proprietor of the cave has closed it temporarily, but the workings are to be shortly resumed, and every care is to be taken to preserve the remaining portions of the mammoth in as perfect a state as possible.

The *Proceedings of the Nova Scotia Institute of Natural Sciences* contains a paper 'On the Geology of the Cobequid Mountains, Nova Scotia,' by Mr. D. Honeyman. The survey described in this paper promises to be of considerable scientific and practical importance. On the Cumberland side of the range a great metalliferous, as well as marble-containing series, has been, for the first time, recognized. A series of jaspideous and amygdaloidal conglomerates, which correspond to those of Quebec, Canada, has been carefully examined. Above the conglomerates is a considerable thickness of diorites, shales, and slates. The shales contain abundance of fossils of older forms than any yet found in Nova Scotia. These are in the finest state of preservation. Graptolites of the most delicate and beautiful forms are in a state of preservation unexampled in such rocks.

Among the most interesting results obtained by Principal Dawson, in his researches on the palæontology of Nova Scotia, may be mentioned his discovery, in the Joggins coal-field, of erect hollow stumps of *Sigillaria*, enclosing in their cavities some of the oldest-known forms of land-shells, gally-worms, and insects. The myriapoda found in these tree-stumps have been carefully studied by Mr. S. H. Scudder, who has published, in the *Memoirs of the Boston Society of Natural History*, an important paper 'On the Carboniferous Myriapods preserved in the Sigillarian Stumps of Nova Scotia.' Instead of forming only a single species, as was originally supposed, Mr. Scudder finds that the relics represent not only several distinct species, but even two genera of gally-worms—*Xylobius* and *Archibius*. It seems that these fossil myriapods compose a family of Chilognaths, closely allied to the Iulidae, but distinct from any now living, and to which the name of *Archibius* may be applied.

The last Part of the *Memoirs of the Geological Survey of India* is devoted to two valuable Reports; the one, by Mr. R. Bruce Foote, 'On the Geology of Madras,' and the other, by Mr. H. B. Medlicott, 'On the Narbadra or Satpura Coal-Basin.' Very little had been done towards interpreting the geological structure of the country around Madras, until the work was taken up, in 1862, by the Survey. It is a detailed Report of that work which is now published by Mr. Foote. The area described in his memoir occupies about 2,600 square miles, and includes parts of the Madras and North Arcot districts, lying north of the Palar River. The lateritic deposits, some of which have yielded quartzite implements, are described in much detail. These deposits occupy

the greater part of the surface of the higher tracts of ground, and overlie the older rocks, which are referred to the Cuddalore series (Tertiary), the Rajmahal beds (Jurassic), and a series of metamorphic rocks, chiefly gneiss.

Mr. V. Ball, of the Geological Survey of India, has published, in the last number of the *Records of the Geological Survey*, a description of two volcanic islands, situated in the Bay of Bengal, and known as Barren Island and Narkondam. Although Barren Island has frequently been described, the author expresses his surprise at the inaccuracy of most of the published descriptions. He does not hold out any prospect that the collection and refining of the sulphur of this volcano which has been contemplated would be remunerative.

Among recent contributions to the division of those *Records* which are published under the title of 'Palæontologia Indica,' we may refer to Dr. Stoliczka's monograph 'On the Corals and Echinoderms of the Cretaceous Fauna of Southern India,' and to Dr. Waagen's memoir 'On the Belemnites and Nautilidae of the Jurassic Rocks of Kutch,' which are admirable papers, splendidly illustrated.

M. Daubrée read to the Académie des Sciences, at the Séance of the 26th of January, a letter from Prof. Nordenskiöld, containing observations made by him during his sojourn, last summer, in the Polar Regions. The following extracts are of interest:—"Nous avons à présent assez de matériaux pour nous donner une idée de la végétation et du climat arctique pendant les périodes suivantes—1. *Age intermédiaire* entre les formations Dévonienne et houillères (Beeren-Eiland, Claesbille, Bay et Bell Sound). 2. *Age houiller moyen*, séparé du premier par immenses dépôts calcaires et siliceux (Robert-River, Recherche Bay). 3. *Age Jurassique*, à Cap Bohemian Isfjord. 4. *Crise inférieure* (Gröenland). 5. *Crise Moyenne Isfjord*. 6. *Crise supérieure* (Gröenland). 7. *Age Miocène* (Cap Heer à Isfjord, de Cap Lyell à Recherche Bay). M. Heer has already finished a fine work on the Cretaceous Plants of the Arctic Zone, which will shortly be published by the Stockholm Academy of Sciences.

The *Annales des Sciences Géologiques* which was originated in 1870, by M. Hébert and by M. Alph. Milne Edwards, has just completed the fourth volume, containing two important Memoirs by M. Sauvage, and by MM. Cotteau, C. Perron, and V. Gauthier, on the fishes and fossils of Algeria, and one by M. Hébert, on a Comparison of the Inferior Oolites of England and Belgium with those of the Paris Basin.

The *Annals and Magazine of Natural History*, for March, opens with a paper, by Mr. H. J. Carter, F.R.S., 'On the Structure called *Eosoon Canadensis* in the Laurentian Limestone of Canada,' in which he startles us by saying, "I am at a loss to conceive how the so-called *Eosoon Canadensis* can be identified with foraminiferous structure, except by the wildest conjecture, and then such identification no longer becomes of any scientific value."

A valuable contribution to geological science will be found in the *Bulletin de la Société Géologique de France*, third part, for 1873, by Le Comte G. De Saporta, 'Sur les Caractères Propres à la Végétation Pliocène, à propos des Découvertes de M. J. Ramez, dans la Cantal.'

M. CRUVEILHIER.

In the death of M. Cruveilhier, France has lost one who has done more than most towards raising the standard of scientific medicine, and more especially pathological anatomy. Born in 1791, at Limoges, he studied at the Paris Medical School under Dupuytren, and gained his degree on a thesis devoted to the subject, which was the foundation of his reputation. In 1835, he was appointed to the chair of anatomy, previously held by Bérard, and, whilst he held it, published his well-known 'Traité d'Anatomie Descriptive.' After this, he directed his attention to pathological anatomy almost exclusively, and, in 1828, commenced his superb work 'L'Anatomie Pathologique du Corps

Humain,' which has so long held the position it well deserves. The publication of this work gained him the chair of pathology, which was founded by Dupuytren in 1835, and by him endowed. This he held for thirty years.

Cruveilhier was also the founder of the *Société Anatomique*, of which he held the post of President until 1870. By this and other means he was most active in elevating and maintaining the status of the medical profession in his own and other countries.

SOCIETIES.

ROYAL.—March 12.—The President in the chair.—The following papers were read: 'Contributions to the Developmental History of the Mollusca: Lolligo, Aplysia, Pisidium,' by Mr. E. Ray Lankester, and 'Description of a new Deep-Sea Thermometer,' by Messrs. Negretti & Zambra.

ASTRONOMICAL.—March 13.—Prof. Adams in the chair.—The following were the papers read: 'Notes on some Spectroscopic Observations of Sirius and γ Argus, &c.,' by Mr. Pringle, 'On the Structure of the Solar Photosphere,' by Mr. Langley, 'Notes to Accompany Chromo-lithographs from Drawings of the Planet Jupiter,' by the Earl of Rosse, 'Occultation of Neptune,' by Mr. Talmage, 'Note on the Zodiacal Light,' by Mr. Knobel, 'On the Obliquity of the late Temple Chevalier,' by Mr. Carrington, 'On the Relative Magnitude of the 5th and 6th Stars in the Trapezium of Orion,' by Mr. Barney, 'On Two Ancient Conjunctions of Mars and Jupiter,' and 'On the Zodiacal Light,' by Mr. Johnson. Second paper 'On the probable Variability of some of the Red Stars of Schjellerup's List,' by Mr. Birmingham, 'Note on the Curvature of the Lines in the Dispersion Spectrum and on a Method of Correcting it,' by Mr. Christie, 'On a Method of Drawing by Continued Motion an Approximation to a Parabola,' by Mr. Penrose, 'On a Remarkable Structure visible upon the Photographs of the Solar Eclipse of December 12, 1871,' by Mr. A. C. Ranyard, 'On the Solution of the Equations in the Method of Least Squares,' and 'Remarks on Two Papers of Mr. Stone on the Treatment of Observations,' by Mr. J. W. L. Glaisher, and 'On the Determination of Longitude by Chronometers by the late Capt. H. F. Murphy,' by Mr. Lecky.

GEOLOGICAL.—March 11.—J. Evans, Esq., President, in the chair.—Messrs. H. W. Jackson, R. Winn, M.P., E. Stutchbury, R. Carter, E. W. Hawker, D. R. Irvine, J. Horne, and A. W. Howitt, were elected Fellows; and Prof. E. Desor, of Neuchâtel, and Prof. A. Gaudry, of Paris, were elected Foreign Members.—The following communications were read: 'On the Relationship existing between the Echinothiridae, Wyville Thomson, and the Perischoechinidae, McCoy,' by Mr. R. Etheridge, jun., 'On the Discovery of Foraminifera, &c., in the Boulder-clays of Cheshire,' by Mr. W. Shone, jun., and 'On the Occurrence of a Tremadoc Area near the Wrekin in South Shropshire, with Description of a New Fauna,' by Mr. C. Callaway.

ASIATIC.—March 16.—Sir T. B. Colebrooke, Bart., M.P. in the chair.—Mr. F. W. Lawrence and Dr. H. Blochmann, of Calcutta, were elected Members.—Mr. T. W. Rhys Davids exhibited a collection of coins made by him in Ceylon, consisting of ancient Singhalese, as well as of English and Dutch coins, struck in the island—probably the most complete collection of its kind. Of especial interest were a lion coin of King Parakrama the Great (A.D. 1153–1189), and a gold coin, with the name of Lakshmi on it, of about the same age, the only specimens known to exist in Europe; besides two gold coins of Parakrama bearing the legend Lankevara. The collection also included a number of later coins of various Eastern countries.—Dr. G. W. Leitner, of the Government College of Lahore, reported on the philological results of his investigations of the dialects of Dardistan. The materials submitted to the Meeting consisted chiefly

of comparative glossaries, inscriptions, manuscripts, and specimens of several of these dialects.

SOCIETY OF ANTIQUARIES.—March 12.—A. W. Franks, Esq., Director, in the chair.—Mr. Franks exhibited, 1. A Silver Plate with the Chart of Drake's Voyage (a second plate being exhibited by the Hon. A. Dillon), and six silver plates, simulating engraving, but which Mr. Franks said had been either stamped or cast, but more probably the former. The subjects on these plates were as follows: James the First, Queen Anne of Denmark, Charles the First as Prince of Wales, Henry the Fourth and his Queen, Gustavus Adolphus, a Satirical Subject, the Pope, &c. Mr. Franks believed that they must have been used as counters in sets of thirty-six. 2. A Tobacco-box, of pressed horn, with the arms of Sir Francis Drake, and the date 1677, made by J. O'Briest in 1712. It is not easy to explain why boxes with this device should have been made at that time.—Mr. Franks was in possession of other specimens of J. O'Briest's work. It was not certain whether he was a Frenchman or an Irishman.—The Rev. W. Egerton, Rector of Whitchurch, Salop, made a communication on the alleged discovery in that church of the bodies of the great Talbot, first Earl of Shrewsbury, who was killed at Chastillon in the year 1453, in the eightieth year of his age. The skull bore traces of having been cleft with a blow of a battle-axe, and each bone was wrapped up carefully in cerecloth, which would seem to corroborate Leland's statement that the body was originally buried in France, and was afterwards brought over by his grandson, Sir G. Talbot, and interred in the porch of the old church, which fell down in 1713, at Whitchurch, Salop, in accordance with the desire expressed in the Earl's will, made at Portsmouth in 1452.—In connexion with this subject, Mr. C. K. Watson gave a résumé of the statements made in contemporary chronicles about the manner of Talbot's death. From these it appeared that he was shot in the thigh by a ball which killed the horse on which he was riding. The horse fell upon him and he was then despatched, not without circumstances of barbarity, by the French "archiers" who hastened to the spot. It will be remembered that of these bones the author of the 'First Part of Henry the Sixth' writes as follows:—

BARB. Hew them to pieces! hack these bones asunder,
Whose life was England's glory! Gallia's wonder!
CHAR. Oh! so! forbear! for that which we have fled
During his life, let us not wrong it dead!

MATHEMATICAL.—March 12.—Dr. Hirst, President, in the chair.—Col. A. R. Clarke and Messrs. W. R. Browne and E. Carpmal were elected Members; Prof. C. Niver and Mr. T. Muir were proposed for election.—The following papers were read: 'On Certain Constructions for Biquadratic Quantities,' and 'On a Geometrical Interpretation of the Equations obtained by Equating to Zero the Resultant and the Discriminant of Two Binary Quantities,' by Prof. Cayley;—'On the Cartesian Equation of the Circle cutting Three given Circles at given Angles,' by Mr. J. Griffiths;—and 'On Another System of Poristic Equations,' by Prof. Wolstenholme.

ANTHROPOLOGICAL INSTITUTE.—March 10.—Prof. G. Bask, President, in the chair.—Mr. J. A. Stewart was elected a Member.—A paper, by Dr. A. P. Reid, was read, 'On the Mixed or Half-breed Races of North-Western Canada.' The mixed races were nine in number, viz., the progeny of—1. The Anglo-Saxon father and Indian mother; 2. The French and French-Canadian father and Indian mother; 3. The Anglo-Saxon father and mixed Anglo-Saxon and Indian mother; 4. The French father and mixed French and Indian mother; 5. The "half-breed" Anglo-Saxon and Indian as father and mother; 6. The "half-breed" French and Indian as father and mother; 7. The descendants proceeding from intermarriage of the fifth class; 8. The descendants proceeding from the intermarriage of the sixth class; 9. The mixed or "half-breed" father and Indian mother. These

nine divisions included the principal mass of the mixed peoples of Manitoba. The French and Anglo-Saxons and their descendants rarely intermarried. The author pointed out the marked change in physique, which was common to all the classes he had enumerated, that quickly followed the removal of Europeans to American soil. The complexion becomes swarther, and more nearly resembles the type of native Americans than one would suppose. That change was due to climatic influences, to different food, and to altered customs. On the whole, there was a tendency in all the mixed races to the Indian rather than to the European type. Some of the families of the pure white and pure Indian were very numerous, sometimes reaching the number of fifteen; but four to six was the average.—A paper, by the Rev. G. Taplin, was read, 'On the Mixed Races of Australia and their Migrations.' The author's deductions were made chiefly from linguistic data. He, however, recorded the fact of having met with some individuals of the Narrinyeri tribe, who had light complexions and straight hair, while others were very dark with woolly hair. He found also that among the Narrinyeri there were superstitions and customs identical, even in name, with those obtaining among the Samoans.—Commander Telfer, R.N., communicated 'Notes on the Discovery of Burial-Grounds near Tiflis, in Georgia.' In one of the graves were found parts of a body that had undoubtedly been interred in a sitting posture. The skull of an adult was remarkably distorted, and bore a striking resemblance to the longest form of the Ticanian skulls of South America.—A paper by Miss A. W. Backland, 'On the Serpent in Connexion with Primitive Metallurgy,' was read.

NEW SHAKESPEARE SOCIETY.—March 13.—F. J. Furnivall, Esq., Director, in the chair.—This being the opening meeting of the Society, the Founder gave a short address, thanking the members present and absent for their help in forming the Society, and congratulating them on the result of their efforts. He sketched the history of the Society, and stated that he alone was responsible for its plan and conduct till that evening, when he had handed it over to the Committee in full working order, with its lines of work laid down. He noticed the generous way in which Mr. Fleay had put at the service of the Society the results of his many years' study of the very points the Director most desired to have brought to the front at first, the metrical tests, and insisted on their immense value. He also said that Mr. R. Simpson would write for the Society a series of papers on the relation of Shakespeare's stage to the political parties of his time, specially those of Cecil and Essex, a subject on which Mr. Simpson had worked for many years. Mr. A. J. Ellis would lead them on phonetic questions. Mr. Halliwell's devotion had almost relieved them from the task of searching for documents for Shakespeare's life, though here, too, the Society had already helped, and would help. Mr. Furnivall then urged on those present the duty of getting more than the 250 members they then counted, of forming more Shakespeare Reading Parties and Branch Societies, of training up more students and editors of the Society's books. He asked for volunteers to examine Beaumont, Fletcher, and Massinger for Mr. Fleay's second paper, copies of which were distributed in the room; he referred good humouredly to the opposition that the New Society had encountered, and said he wanted 100 new Shakespeare Societies, with 1,000 members each. The New Shakespeare Society was like Perdita calling, this spring-time, for "Flowers o' th' Spring" to strew its "sweet friend o're and o're." "Pale the hue of its flowers of praise may be, and faint their odour; but such as they are, we lay them at Shakespeare's feet, sure that

never any thing
Can be amiss, when simplicity and duty tender it."

The Hon. Secretary read the names of some fifty new members who had joined the Society since the issue of the printed list of members. The paper (read by Dr. E. A. Abbott) was 'On Metrical Tests

as Applied to Dramatic Poetry, Part I, Shakespeare,' by the Rev. F. G. Fleay, M.A. A long discussion followed, in which Mr. Furnivall, Mr. R. Simpson, Mr. A. J. Ellis, Dr. E. A. Abbott, Mr. P. D. Matthew, Mr. E. Oswald, and others took part.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** London Institution, 4.—'Elementary Botany,' L. Prof. Bentley.
— British Association, 8.
— Geographical, 8.—'Journey in the Island of Zanzibar, and on the Mountains of Abyssinia in 1868,' Mr. R. G. Watson.
Tues. Royal Institution, 8.—'Physical Properties of Liquids and Gases,' Prof. Tyndall.
— Anthropological Institute, 8.—'Origin and Development of the Mental Faculties in Man,' Rev. D. L. Heath; 'Mental Differences between the Senses,' Mr. W. L. Whitman; 'Notes on an Ashanti Shell,' Prof. Huxley.
— Civil Engineers, 8.—'Continued Discussion on "Gun-carriages and Mechanical Appliances for Working Heavy Ordnance,"' Mr. L. West.
Wed. London Institution, 8.—'Musical Lectures,' Prof. Ellis.
— Geological, 8.—'Upper and Lower Formation of Eastern Nova Scotia and France,' Edward James, in its Relation to the 'Pleistocene,' Prof. J. H. M. de la Beche; 'Atmospheric Condensation of the Eastern Part of the Basin of the Eden,' Mr. J. H. M. de la Beche; 'Account of a Well Section in the Chalk of the North End of Portland, East Dorsetshire,' Mr. R. Mortimer.
— Literature, 8.—'Lectures, Songs, Fables, and Proverbs of the Parva Kases, N.W. of Kashmir,' Mr. W. L. Whitman.
— Society of Arts, 8.—'London International Exhibition of 1874,' Lord H. R. G. G. R. E.
— Telegraph Engineers, 8.—'Decay and Preservation of Timber for Vessels,' Mr. W. L. Jackson.
Thurs. Royal Institution, 8.—'Cryptogamic Vegetation, Ferns and Mosses,' Prof. W. C. Williamson.
— Antiquaries, 8.—'Anglo-Saxon Cemetery at Taddington, Bedfordshire,' Mr. J. Wyatt.
Fri. United Service Institution, 8.—'English Genius and Army Organization,' Lieut. Col. G. Chesney.
— New Shakespeare Society, 8.—'Application of Metrical Tests to determine the Authenticity and Chronological Succession of Dramatic Writings, Part I., Fletcher, Beaumont, Massinger,' Rev. F. G. Fleay.
— Royal Institution, 8.—'Physical History of the Raines,' Prof. A. G. Ramm.
Sat. Royal Institution, 8.—'Mr. Wood's Discoveries at Ephesus,' Mr. C. T. Newton.

Science Gossip.

A TELEGRAM has been received at the Admiralty announcing the safe arrival of H.M.S. Challenger at Melbourne. On her voyage from the Cape of Good Hope, she has visited Kerguelen Land and Heard, or MacDonald, Island, and attained a latitude of nearly 66° south. By the next mail we may expect some interesting details of this part of her scientific voyage.

THE last Report from the Sub-Wealden Exploration states that the Diamond Boring Company had reached the depth of 556 feet, advancing at the rate of about 55 feet per week. "We are still in Kimmeridge Clay, the fresh drawn cores smell strongly of petroleum or mineral oil, so that we may say we have 'struck it at last.' In addition to the characteristic fossils described heretofore, we have found three specimens of ammonites."

AT the suggestion of Sir G. B. Airy, the *Colliery Guardian* has issued for the use of Miners, a map showing the Magnetic Declination for England and Wales for 1874. A line drawn from Flam-borough Head to Corfe Castle gives the line of westerly declination as 20°; a line drawn from Shields to Plymouth as 21°; and a line drawn from Maryport, Cumberland, to a little to the west of the Land's End as 22°. Attention to these magnetic variations in Mining Surveys cannot be too strictly attended to.

PROF. H. THURSTON, in a note to the American Society of Civil Engineers, forcibly claims for Count Rumford: That he was the first to prove the immateriality of heat, and to indicate that it is a form of energy, publishing his conclusions a year before Davy; that he first, and nearly half a century before Joule, determined, with almost perfect accuracy the mechanical equivalent of heat; that he is entitled to the sole credit of the experimental discovery of the true nature of heat.

THE Clifton College Scientific Society has recently issued the fourth part of its *Transactions*. This part contains a good paper on the Manufacture of Pottery in this country, and an interesting one on an Iron Mine recently opened in the Royal York Crescent, Clifton.

MR. J. PATTINSON called the attention of the Newcastle-upon-Tyne Chemical Society at their meeting on the 25th of February, to a practical examination of the rate at which bleaching-powder loses its available chlorine.

WE desire to direct attention to the *Comptes Rendus des Séances de la Société de Biologie*, of

which the third part, embracing the Séances from August to the end of December, is now before us. It promises to form a valuable record of the progress of biological science.

PROF. ERDMANN'S description of the coal-field of Scania, published in Swedish, under the title of 'Beakrifning öfver Skånes Stenkolöfande Formation,' has recently been translated into French. The geological age of this coal has not been positively settled; some authorities, on palæontological grounds, refer it to the Lias, whilst Prof. O. Torrel compares its ferns and cycads with those of the Oolites of Scarborough.

A NEW plant yielding textile fibres is claiming much attention in America. It is one of the nettle family, and known to naturalists as the *Laportea pustulata*, or *L. Canadensis*. It grows naturally in the Alleghanies, at the height of 1,630 metres above the level of the sea; but it has been cultivated successfully in America, and in the botanic garden of Berlin.

'On the Minute Structure of the Solar Photosphere,' is the title of a paper, by Mr. S. P. Langley, in the *American Journal of Science and Arts* for February. This is an examination, carried out at the Allegheny Observatory, into the phenomena of the "willow leaves" of Mr. Nasmyth, the "rice grains" of Messrs. Stone and Donkin, the "crystals" of M. Chacornac. The paper is accompanied by a well-executed drawing, showing the peculiarities of this remarkable structure, and especially representing the behaviour of those filaments when near the places of the solar disturbances which occur upon the formation of a black spot.

FINE ARTS

'THE SHADOW OF DEATH.' Painted by Mr. HOLMAN HUNT. NOW ON VIEW. From 10 till 1.—A spacious Picture has been erected so that Visitors now have an unimpeded View of the Picture.
—Mrs. Old Bond Street.—Admission, 1s.

DUDLEY GALLERY, Egyptian Hall, Piccadilly.—GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS.—THE TENTH ANNUAL EXHIBITION IS OPEN DAILY, from 10 a.m. to 6 p.m.—Admission, 1s.; Catalogue, 6d. GEORGE L. HALL, Hon. Sec.

DORR'S GREAT PICTURE OF 'CHRIST LEAVING THE TOMB,' with 'Night of the Crucifixion,' 'Christian Martyr,' 'Fountain of Gethsemane,' 'Neophyte,' 'Andromeda,' &c., at the DORR GALLERY, 18, New Bond Street. Ten to Six.—Admission, 1s.

ROUND THE WORLD WITH W. SIMPSON, being Pictures from the Four Quarters of the Globe by "A Specialist Artist."—Burlington Gallery, 121, Piccadilly. Open from Ten to Six.—Admission, including Catalogue, 1s.

Thorvaldsen: his Life and Works. Illustrated. By Eugene Plon. Translated by Mrs. C. Hoey. (Bentley.)—This handsome but rather cumbersome volume contains a careful translation of the French original, with biographical notices, criticisms, and an elaborate catalogue of the works of the famous sculptor. The memoir contains, of course, no additions to the publication of 1867. In respect to completeness as a biography, it may be called a model book, describing the artist's origin, technical training in Denmark and Rome, his personal peculiarities, the characteristic acts of his life, the laboriousness of his early studies, his first piece of good fortune when Mr. Thomas Hope commissioned him to execute the sadly neglected Jason, his troubles with the exigent and somewhat imperious "Anna Maria," a "sort of waiting-woman to the Signora Zoega," with whom he fell in love and whom he made his mistress, the progress of his fame, the conduct of his works, his great success, his long life in Rome and elsewhere, his honours and his death. The original is so well known to all admirers of Thorvaldsen, that we need not enter on an elaborate examination of the English version before us. The book is readable, because it is clearly written, in an affectionate strain. The author does not hide his subject's personal shortcomings and his faults, but he makes a sculpturesque hero of him; and if he estimates Thorvaldsen's art according to a standard which we cannot accept in its fullness, that is not more than we have reason to expect from a biographer who is in love with his work. The method of treating the materials is exact, careful, and systematically chronological;

would that such was the case with other "Lives" of great artists. With all this, we cannot but feel that there is a lack of local and personal colouring, the very essence in such works as this; yet it is much the best biography of Thorvaldsen, and as such the translation should be welcome to students who, while they may question M. Plon's estimate of the technical merits of the artist, are glad to admit that he gave us not a few very noble sculptures, the production of which was extremely serviceable in showing that, classicist as the artist was, he knew, on occasion, how to draw the line above mechanical reproduction of the antique. That classicism in sculpture is, now-a-days, an anachronism, is an axiom which must in Thorvaldsen's case be applied with due regard to the circumstances of his time and training. The catalogue of sculptures will be found useful by students.

The Altar: its Baldachin and Reredos. By R. P. Pullan. (Palmer.)—Mr. Pullan, well-known by his researches about classical and Byzantine architecture, appears to have been affected by a notion that baldachins were likely to be brought into considerable vogue, and, therefore, in haste, he prepared a numerous set of sketches of designs of these debatable works—designs in various styles, suitable for adoption in churches of nearly every modern architectural fashion. We think that he erred in supposing that many such will be needed, and that we are more likely to revert to the "Communion Table" than to set-up "Altars" with such adornments as he proposes. Mr. Pullan has some right to speak about baldachins, seeing that, with M. Texier, he brought to notice the earliest-known representation of such structures, in the valuable work on 'Byzantine Architecture,' which we reviewed some years ago. He gives a succinct sketch of the history of baldachins, their uses and characteristics. This part of the tract before us will be useful to those who are interested in the subject. He is, of course, an advocate for the employment of such ornaments; but we cannot agree with him on this point of the subject. The pleas put forward in favour of introducing the reredos are not sufficient in our eyes to justify our adding the further distinguishing mark of the "altar." On these grounds we fancy that Mr. Pullan's labours, light and brief as he admits them to be, are ill timed, if not unfortunate. Architecturally speaking, his adaptations and compositions are marked by a great deal of spirit and taste; but, generally, they seem over ornate, yet elegant, and in good keeping with their proposed surroundings.

THE *Archæological Journal* last issued contains several interesting papers, including those by Mr. Kerlake, 'On the Celt and Teuton in Exeter,' a very elaborate essay on the topography of the city. This is valuable as showing, among other things, how rash one may be who generalizes. Thus, a learned writer said that "Exeter was one of the few towns in England which have been continuously inhabited since Roman days," and "that the main lines of the Roman city are there as plain as ever"; whereas, says Mr. Kerlake, "one third of the whole united length of the present great cross-ways is not the same as that of the original plan," the present plan of the city in this respect not being yet a century old! The essayist traces the old and new plans of Exeter, and succeeds in proving his case in its details; but, after all, his opponent was right in effect when he said that the Roman and the modern plans of Exeter were identical. The fact is that there has been, almost within memory, an extensive alteration of one of the arms of the Roman cross-way, and the very Carfax is not the same as of yore; but the principle of both plans is the same. Mr. King contributes a paper on an intaglio, probably commemorating the Gothic victory of Æmilian; Mr. Colby deals exhaustively with the heraldry of Exeter; Mr. Clark has an essay on earthworks in Brecknockshire.

We have received from Mr. C. Bean, *Linear Drawing, an Introduction to Technical Drawing*, by G. C. Mast—a little book with a set of plates.

The author proposes to ease drawing-masters' difficulties, and facilitate the studies of their pupils, by drawing with instruments, which, however, is, at best, but a poor education for the eye, and, therefore, also for the mind, which desires to understand the structure and forms of objects, by analyses of their appearance when represented, according to the laws of perspective, either scientifically employed, as in model-drawing and orthographic projection, or empirically applied as in free-hand drawing. To aid teachers and pupils, Mr. Mast would put before the latter a series of flat patterns, i.e. geometrical exercises without geometry, a sort of child's puzzle-making, of no avail unless as an exercise of the duller phases of a mechanical patience, which imparts no knowledge of the structures of objects, and fails to cultivate power of reasoning. Mr. Mast says, that in Germany a book of this kind is used; if so, we wonder the Germans can draw at all.

MESSES. WARD, LOCK & TYLER send us *Antique Point and Honiton Lace*, by Mrs. Treadwin, Illustrated with Diagrams and Patterns. The letter-press consists of practical instructions for the manufacture, by hand, of the varieties of Honiton lace; descriptions of the numerous processes involved in the delicate handicraft, and directions to ladies who may desire to make their own bridal veils—an operation which is at once so delicate and mysterious, that we dare not venture to touch even on its history. Suffice it, therefore, to hint to brides what the book contains. Mrs. Treadwin gives less awe-inspiring injunctions about clever modes of transferring, altering, and mending old lace, of cleaning old lace, and of colouring and stiffening it. The book is a good one, and can hardly fail to be serviceable to those for whom it is written.

SALES.

MESSES. CHRISTIE, MANSON & WOODS sold, on the 14th inst., the following pictures and drawings, the property of the Earl of Dunmore, and of a lady:—Pictures: Mr. G. B. O'Neill, *Nestlings*, 236s.—Mr. F. R. Pickersgill, *Lady Jane Grey*, 147s.; *The Lost Game*, 106s.; Sir D. Laey *Wounded*, 136s.—Mr. T. S. Cooper, *Cattle and Sheep on the Banks of a River*, 194s.—Mr. R. Redgrave, *The Awakened Conscience*, 68s.—Mr. J. C. Hook, *Venice in 1850*, 118s.—Mr. J. F. Herring, *The Baron's Charger*, 199s.—A. Solomon, *The Bashful Lover*, 283s.—Rety, *The High Priest of Israel*, 157s.—Mr. F. D. Hardy, *The Monestrap*, 173s.; *La Soeur de Charité*, 106s.—Mr. J. Pettie, *The Arrest for Witchcraft*, 388s.—Mr. J. C. Horsley, *Burning of the Books*, from 'Don Quixote,' 318s.; *The New Dress*, 157s.—Mr. W. Q. Orchardson, *The Story of a Life*, 341s.—Mr. F. D. Hardy, *Baby's First Birthday*, 202s.—Mr. W. P. Frith, *The Marriage of the Prince of Wales*, 740s.—Sir E. Landseer, *The Flood in the Highlands*, small replica, 787s. Drawings: C. Fielding, *A River Scene, with Cows*, 52s.; Ben Lomond, 88s.; Off Whithy, 86s.; Scarborough, 514s.; Loch Lomond, 236s.—Mr. F. Tayler, *A Pair of Hunting Subjects*, 56s.; *Troopers Crossing a Ford*, 53s.; *Three Hunting Subjects*, 85s.—Mr. J. Hardy, *Four-footed Gamekeepers*, 71s.; *In Reserve*, 65s.—Girtin, *Kirkstall Abbey*, 54s.—Turner, *A Devonshire Landscape, Sunset*, 231s.—Mills, *R. Bonheur, Sheep*, 67s.; *Brittany Cow and Calf*, 194s.—Mr. B. Foster, *A Surrey Cottage*, 80s.; *Dunblane*, 121s.; *Egg Poachers*, 162s.—Mr. E. Duncan, *Winter*, 100s.; *Landing Fish*, 183s.; *A Wreck*, 152s.; *Ostend Fishing Boats*, 420s.; *A Wreck, with a rainbow*, 94s.—W. Hunt, *Black Grapes*, 106s.; *A Boy Reading, Candlelight*, 157s.—D. Cox, *Tintern Abbey*, 102s.; *A Hayfield*, 80s.—Stanfield, *On the Clyde*, 220s.; *On the Solway*, 126s.; *Loch Lomond*, 141s.—S. Prout, *Beauvais*, 399s.; *Vieux*, 105s.; *Angsburg*, 115s.—Mr. B. Rivière, *Flies*, 78s.—Mr. H. B. Willis, *Scottish Highlands*, 100s.—W. Collins, *A Coast Scene, with children*, 190s.—D. Roberts, *Oberweel*, 199s.; *Burgos*, 252s.—Mr. E. Lundgren, *An English Girl*, 50s.—Mr. E. Frère, *The First Earrings*, 88s.—J. Martin, *Eak-*

dale, 631.—Mr. W. C. T. Dobson, Meditation, 1261; Humpty Dumpty, 791.—Sir J. Gilbert, The Innkeeper's Daughter, 1571. Pictures: Mr. H. Hardy, The Old Horse of the Cliff, 631.—M. Diaz, A Glade in the Forest of Fontainebleau, 1471.—Troyon, The Boat, 1521.—Fromentin, Arab Horsemen, 1941; M. Kaemmerer, On the Sands at Scheveningen, 1571; Friend or Foe, 851.—M. J. Dupré, Cattle Drinking, 3631; A River Scene, 941; The Companion, 991.—M. E. Frère, A Boy Reading, 1461.—N. A. Passini, In the Bazaar, 981. Barge, The Janissary, 4201.—Bonnat, At the Fountain, 1471.—H. Lier, Night, 1681; Morning, 781.—M. P. J. Clays, A Calm on the Scheldt, 2521.—Mr. J. Maria, A Girl Feeding a Goat, 521.—M. J. Tissot, Avant le Départ, 9431.—M. Gérôme, Dispute d'Arabes, 1,0501.

The same auctioneers sold, on Monday last, the under-named pictures: M. L. Bakalowitz, The Return from Church, 1361; The Little Favourites, 1361; The New Acquisition, 581.—M. T. Weber, Marine View, near St. Ives, 781.—M. E. Frère, Dressing the Child, 1521.—M. L. Rossi, The Master is Absent, 1781.—M. E. Levy, Happy Parents, 2621.—M. L. Gallait, Maternal Happiness, 7871.—M. J. L. Gérôme, Biscari Warrior, 2821.—M. H. Tenkate, The Jugglers, 2151.—Decamps and Cioeri, A Landscape, with sportsmen and dogs, 601.—M. Bougereau, Head of a Spanish Girl, 1681.—M. Jo De Jonghe, The Cabinet of Antiquities, 2101.—C. Troyon, A Bull in a Landscape, 6301.—M. Baugnot, A Visit to the Nurse, 1051.—M. Madrazo, The Laughing Girl, 1471.—M. Ziem, A Fête on the Bosphorus, 2461.—M. Diaz, A Landscape, 1941.—M. J. Dupré, A Marine View, 991; A Landscape, 1151.—M. E. Fromentin, The Siesta, 3941.—Rendevous of Arab Chiefs, 8921.—Baron H. Lays, The Declaration, 1,161.—M. C. Detti, The Guardian Outwitted, 1681; The Dinner in the Park, 1621.—M. L. Perrault, Expectation, 1671.—M. L. Knaus, Thieves in a Fair, 5931.—M. G. Brion, The Village Fête, 3461.—M. M. Bianchi, Interior of a Church in Rome, 1361.—Decamps, The Mendicants, 2461.—M. J. Bertrand, The Death of Virginia, 1301.—M. Ingomar, The Little Brother, 1151.—M. E. Lejeune, The Fisherman's Daughter, 1261.—M. R. Sorbi, Il Penseroso, 1151.

The following pictures were sold last week in Paris, for francs: Jan Steen, La Noce de Village, 15,000; Jésus Chassant les Vendeurs du Temple, 6,100; St. Nicolas, 6,100.—Van der Velde, Animaux à l'Abreuvoir, 6,900.—Berghem, La Sortie des Troupeaux, 6,000.—A. Cuyp, Le Lièvre Forcé, 1,020.—Craebeck, Les Politiques du Cabaret, 6,000.—J. Breughel, Jésus Prêchant, 1,500.—Weenix, Scène Galante, 1,360.—Wynants and Lingelbeck, Halte de Chasse, 9,250.—D. Hals, Scène de Cour, 2,500.—Platner, L'Atelier de Peinture, 3,350.—Zorg, Apprêts du Repas, 2,560.—De Puligo, La Vierge, l'Enfant Jésus, et St. Jean, 6,000.—Nattier, Un Portrait de Grand Dame, 1,420.—Oudry, La Ferme, 3,420.

The collection of M. J. Fau was also sold in Paris, comprising the following works: Largillière, Portrait d'une Jeune Dame, 9,150; Portrait de Forest, 2,000.—Beaubrun, Portrait d'Anne d'Autriche et de Louis XIV., 4,000.—Huysmans, Payage, 3,750.—Mignard, La Duchesse de Portsmouth, 2,900.—Nattier, Portrait de Mlle. Victoire, en Diane, 9,000; Jeune Femme, 2,000.

Fine-Art Gossip.

THE private view of the Exhibition in the French Gallery takes place on Saturday next; the public will be admitted on the following Monday.

At M. Feurdent & Co.'s gallery in Great Russell Street, where the antiquities discovered by General di Canola were deposited before going to the United States, may be seen a fine bronze statuette of a nude male figure, probably as good a specimen as could be desired of a very noble, if not the noblest, style of Greek sculpture. Had the proportions been more nearly perfect than they are, one might have said that this delightful relic belonged to the best period of the art which it so happily illustrates; but the arms are too small,

the head is less than perfection requires, and one of the feet is less expressive of the action in view than it might be. On the other hand, the execution of the back and breast, the thighs, and the features of the face, is unexceptionable. The figure is naked, stands nearly erect, but easily on one foot, after the antique convention, holds the remains of a staff or sceptre in the left hand, which is extended downwards, the elbow on this side being slightly bent; the right arm is bent to a right angle, with the hand open, the forefinger being slightly raised and extended. The surface of the bronze is perfect; its colour unusually beautiful; and the modelling of the back and the treatment of the torso, especially as regards the clavicles, scapulae, and the deltoid muscles, are superbly fine. Along with this work may be seen three Gallo-Roman busts, male portraits, heads, rather larger than life, which are interesting on many grounds. The statuette was found in fragments, concealed inside one or more of these heads. The discovery was made some time since, in Savoy, as described at the time in the *Revue Archéologique*.

It is proposed to erect a large museum, with galleries for works of art, at Rouen, in place of those now in the Hôtel de Ville of the city, which are found to be insufficient.

THE Luxembourg Garden has been enriched by additional statues, as follows:—*'Le Pèlerin,'* by M. Petitot; *'Roland Furieux,'* by M. Duseigneur, in bronze; *'Un Lion,'* life size, by Cain; *'Une Bacchante excitant un Lionceau avec une Grappe de Raisin,'* by Caillé; *'Pan jouant de la Flûte,'* bronze, by Durand.

A GENTLEMAN, writing to the *Times*, the other day, lamented the dirty state of our public statues, and of the lions in Trafalgar Square in particular. He recommended that they should be washed; but he was surely not aware that so infamously bad is the workmanship of these monuments that the bronze is full of surface holes, in which the acid-laden rain of London lies whenever it falls, and that in a few years, far fewer than the average duration of bronze in London might fairly lead us to expect, these surface holes will become perforations honeycombing the statues. The metal of which the statues are formed is extraordinarily thin; and we have been assured that the weight of neither of these great castings exceeds five or six tons. The best thing that can be done for them is to stop the surface holes, so that the destruction which is inevitable may be retarded.

MR. VERNON HATH, of Piccadilly, has sent us two large autotype photographs, one representing a well-known and noble chestnut tree on the bank of the Thames at Cookham, the other an extensive landscape with Ben Venue in the distance. These are admirable productions in their way, although, like all "autotypes" that we have seen, they lack the brilliancy and clearness which are, in our opinion, the chief charms of photography. On the other hand, the great size of such works appears to us a positive disadvantage. No one wants such big things for his own house, and, however interesting they may be to photographers as *tour de force*, the general public are not likely to care for them. Of course, we cannot criticize these things as works of art,—indeed, that including Ben Venue is bald topography,—but the representation of the chestnut has a charm which belongs to photography fortunately applied—the charm of a reflexion in a mirror when divested of colour, the charm of charms, and with light given in a dingy grey. Within these limits, and it is pleasant to see how wide the limits are, the "mechanical" reproduction of the tree is amazingly delightful; the sentiment of nature, the grandeur, soulless as it is, of the enormous mass of foliage, the softened sheen of the smooth water, the minutiae of the bank, are all to be seen. The manipulation of both the photographs is highly honourable to the skill of the operator. We should have preferred that the sky had not been touched.

MUSIC

PHILHARMONIC SOCIETY.—Conductor, Mr. W. G. Cowen.—St. James's Hall. FIRST CONCERT, WEDNESDAY, March 21, Eight o'clock.—Concerto Grossi in A. Handel; Concerto for Violin, Beethoven, and Violin Solo, Herr Joachim; Symphony (Beethoven), Mendelssohn; Overture, "King Stephen," Berlioz; and "Der Freischütz," Weber. Vocalists, Madame Ulric-Alvesson.—Solo, Mr. Ed. Bouverd, 72; Unaccompanied, 50 and 54; Stanley Lucas, Weber & Co.'s, 91, New Bond Street, W.; vocal Agents; and Austin & Tucker-Oliver, St. James's Hall.

HER MAJESTY'S OPERA.

ROSSINI'S operas, composed in and for Italy, tax most severely the vocal capabilities of modern lyric artists, and there are few, indeed, who can now cope with the roulades so freely exacted, not only from the soprano and tenor, but also from the contralto and bass. It is not considered a necessity in these days for students to master the scales thoroughly before they make their *débuts*. A pupil who has the semblance of a voice, with any degree of power, is at once brought out on the stage, to scream, if a woman, and to shout, if a man. If the new-comer is a bad timist, phrases wretchedly, and accents horribly, the rule of the *criard* school is that of the French orator, to make a rising scale of the quantum of noise. And thus it is that the Rossinian *répertoire* is almost shelved. *'Il Barbiere'* alone, for which certain artists do train specially, is performed constantly, and the other works come periodically, but at rare intervals. There is a moderate supply of sopranos who can execute florid music, but when the contraltos, tenors, and basses are sought for, the fingers of one hand will suffice to indicate the artists available in all the European Opera-houses. Now it is a curious fact, and one which is highly creditable to the singers, that three of the principal parts in the present cast of *'Semiramide'* are sustained by a German lady, a French one, and a Belgian, for Fräulein Tietjens is the Queen of Babylon; Madame Trebelli-Battini, Arsace; and M. Agnesi, Assur. The Idreno is Signor Rinaldini (Italian); and the Oroo, Signor Campobello, or Mr. Campbell, an American. The inference to be drawn from this polyglot mixture is, that in Italy the art of vocalization, so far as it concerns executive skill, has been extinguished since Rossini closed his Italian career at Venice, in 1823, with his masterpiece *'Semiramide,'* which he composed for his first wife. Our English tenors at that period could master the *bravuras*, for the representative of Idreno was the once popular Sinclair, whose variations on the air "Pray, Goody" were considered a wonder. Signor Verdi certainly revolutionized the art of singing roulades, for since the advent of his declamatory productions there has been no lasting reaction. Sir Michael Costa made great efforts at Covent Garden Theatre, during his twenty years' occupation of the post of Musical Director, to bring about a Rossinian restoration; but there were two opposing influences—first, the public taste for the spectacular French grand operas, and, secondly, the more fatal cause, that every year competent artists got more and more scarce, and the Italian singers gave way to those of other countries, thus creating the cosmopolitan casts at the lyric theatres, playfully called Italian Opera-houses.

We cannot affirm, for one moment, that *'Semiramide,'* as it was heard at Drury Lane Theatre on the opening night of the season, last Tuesday, approaches the execution of bygone days, such as it was within even the memory of the middle-aged connoisseurs; but it is pretty safe to assert that in no other theatre in Europe could such a perfect *ensemble* be realized at the present period as that presented at Her Majesty's Opera. It is one of the best specimens of the Rossinian school that has been heard for many a day. It is not requisite to go into details. The qualities of the principals have been noticed in these columns in previous seasons; but the richness of colouring and vigour of style imparted by the leading artists, by the chorists, and, above all, by the instrumentalists, evidenced the care, attention, ability, and zeal of all concerned in this exceptionally fine embodiment of Rossini's Oriental imagery, of his power, his dignity, and his pathos. What a

mind of wealth is there in the ever-varying strains of melody, sufficient to delight the ear, and to make us forget momentarily the days of Pasta and Grisi, of Pinaroni and Alboni, of Galli and Tamburini!

Signora Lodi was to have made her *début* as Aminta, in Bellini's 'Sonnambula,' on Thursday night, but, owing to the new artist having a cold, the performance has been postponed until this evening (Saturday). Signor Verdi's 'Trovatore' was substituted on the 19th, for the first appearance at Her Majesty's Opera of Signor Naudin as Manrico, and the *début* of Signor Galassi, a new baritone, as the Count, the Leonora and Azucena being Mdle. Tietjens and Madame Trebelli-Bettini. At the representation of 'Semiramide' an unprecedented incident occurred. The Prince and Princess of Wales and the Duke and Duchess of Edinburgh, having entered the Royal box at Drury Lane Theatre after the National Anthem had been sung and the overture had been played, expressed a desire to hear this brilliant prelude, and it was, therefore, played a second time, before the commencement of the second act.

WAGNER SOCIETY.

The fifth concert, on the 13th inst., in St. James's Hall, was conducted, as usual, by Mr. E. Dannreuther. The scheme was divided between Beethoven, Liszt, and Rubinstein, and there were also a number of gleanings from Wagner's works.

The lively overture, 'King Stephen,' has little affinity with the four passionate preludes which are attached to the *Leonora-Fidelio*. The composer must have been in one of his most joyous moods when he wrote the occasional overture in honour of Hungary's first benefactor. Was the 'Magic Flute' floating in his brain when he conceived the theme for the flutes in the opening *andante*? The air, although said to be Hungarian, has no kind of resemblance to the melodies made known to us by Liszt and Joachim. Beethoven, probably, as a native of the Rhineland, had no profound sympathy with the Danube. He composed to order, and, doubtless, sought to tickle the ears of the many rather than to satisfy his own judgment. 'King Stephen' was followed by the Choral Fantasia, Op. 80, a pianoforte piece with orchestra, classified as appertaining to his Second Period; but, although produced and played by Beethoven in 1808, it is quite free from gloom and despondency. It is a choral outbreak of cheerfulness, with a pianoforte *obbligato* to entertain the singers. It has been called the father of the No. 9 Choral Symphony, but this does not hold good with regard to the orchestral writing, for the three movements of that stupendous work were innovating, and the first was revolutionary. Mr. Walter Bache played the Fantasia *con amore* as it ought to be played, that is, without stiff formality, but with vivacious phrasing. Next to the two Beethoven pieces came two airs, by Liszt, 'Der du Von Dem Himmel Bist'; and by Rubinstein, 'Die Waldhexe.' The last-mentioned song was highly appreciated. It is full of bewitching charm, as the title imports, and was remarkably well sung by the American contralto. The Wagnerian excerpts were the 'Huldigungsmarch' (composed in 1864, for the accession to the throne of the King of Bavaria); the Chorus of Messengers of Peace, from the second act of 'Rienzi,' the solos sung by Madame Corani and Mr. B. Lane; the overture to the 'Meistersinger von Nürnberg'; the choral song from the same opera, 'Wachet Auf,' which was encored; and three numbers from 'Lohengrin': the chorus 'Ein Wunder! ein Wunder!' the thanksgiving air of Lohengrin to his beloved Swan, and the chorus, 'Wie fast uns selig süssem Grauen.' There were two redemands. If we do not dwell more in detail on these extracts, it is because we prefer to be considered for the present more as chroniclers than critics. We cannot repeat too often that the Wagnerian question, *quoad* Opera, can only be solved here by performances on the stage with artists trained for their respective parts. Band and chorus we can find, but we want princi-

pals, and, above all, time for preparation is the essential element. The sixth and last concert will be on the 10th of April. The Directors, we are glad to say, concoct their schemes in no sectarian spirit, for they promise three pieces from the works of Berlioz, one of the most imaginative composers of his age, in their final programme, as well as numbers from five of Wagner's operas. Berlioz, who preceded Wagner, was not a disciple of the latter, but, the Wagnerites rightly recognize that he was an innovator, and that he wished to break through the trammels of the accepted lyric drama.

MONDAY POPULAR CONCERTS.

MR. DANNREUTHER selected Beethoven's Sonata in a flat major, Op. 110, for his pianoforte solo on the 16th inst., which Caerny, who was the intimate friend of the composer, classifies as having been conceived and originated at an earlier period than that at which it was published together with 109 and 111. There is no real ground for disputing the authority of Carl Caerny, or, at all events, the reasons assigned against the use of the title "Posthumous" based on style are too frivolous to be accepted. But no matter what the "period," the sonata bears the impress of the genius of Beethoven, and calls forth the powers of a most expert executant, such as the player of last Monday, who developed its varied phases with spirit and brilliancy. Herr Joachim treated his hearers to a novelty, by playing a Sonata in G major, by Tartini, one of a set of six violin solos, the pianoforte accompaniments to which were written by M. Léonard, the well-known Belgian violinist. Sir Julius Benedict accompanied Herr Joachim ably, but the sonata is not so showy as the *trille du diable*. One of the attractive features of the scheme was Beethoven's Quartet in B flat, Op. 131, very properly styled one of the "Posthumous" set, for it is miserable quibbling to say that, because the copies of his last quartets were in type, they are not "posthumous." Schindler and Schlesinger are justified in using the term, as publication only took place after the composer's death. But it is going much too far to argue that he would not have retouched the works had he lived. Miss Edith Wynne was the vocalist. Two more concerts, on the 23rd and the 30th, the last for the well-merited benefit of Mr. Arthur Chappell, the Director, and the season will end.

Musical Gossip.

We cannot notice this week the performance of Mr. Sullivan's 'Light of the World,' at the Royal Albert Hall, on Thursday, and the production of Mr. G. A. Macfarren's oratorio, 'St. John the Baptist,' by the Sacred Harmonic Society, on Friday (the 20th). Here are two representative musicians—one advanced in years, the other yet young: the one, a professor who has long struggled on without patronage, and who has been obliged to trust always to the intrinsic merits of his compositions for such public recognition as he has received; the other, a composer whose abilities were recognized from their earliest indications, who has had as a youth, and in his early manhood, the utmost assistance from Royalty downwards, or upwards, if Art alone is to be regarded. The two composers have selected grand subjects for musical setting,—the inferior theme, that of the Baptist John, fell to the veteran; the elevated text, that of the Saviour to the young professor. Both musicians have had the advantage of great executive resources at two different festivals, the elder without pomp or circumstance, the younger with every sort of state and pomp. Which is the work that will live? Which composer has done the better work, he who laboured in darkness and obscurity, or he who has enjoyed light and publicity? These are the art questions which have to be pondered, they are considerations which must be borne in mind in estimating results.

M. GOUNOD's fourth concert will take place this evening (the 21st). He will produce a new 'Ave Verum.'

MR. HORTON C. ALLISON has in the press two new works, entitled 'The Cambridge Concert Studies,' and 'The Oxford Concert Pieces.' They will consist of music in the strict style (canon, fugue, &c.), and have already been publicly performed by the composer at concerts in London and Manchester, as well as in the Gewandhaus, at Leipzig.

SCHUBERT's Ottet for violin, viola, violoncello, contrabasso, clarinet, horn, and bassoon, was executed at the Crystal Palace Concert last Saturday, with the wind instruments doubled and the whole body of stringed,—an imitation of the Conservatoire practice, which had better be avoided than followed. The vocalists were Miss Annie Williams, Miss Sterling, and Mr. W. Castle, the tenor. Weber's 'Euryanthe' and Sir W. S. Bennett's 'Wood Nymphs' were the overtures.

THE season of the London Ballad Concerts ended on Wednesday. Of the utility of these entertainments we have before spoken, but although many unexceptionable songs have been produced, a stricter surveillance should be exercised to prevent the influx of the trash with which the shops of the publishers are now inundated. Royalty or no royalty, the rules of grammar should be respected, and wholesale larceny ought to be stopped. At present the laws of *meum and tuum* in the selection of a tune are utterly neglected.

THE last of the Brixton Monthly Popular Concerts took place on the 17th inst. The transpontine amateurs are to be congratulated on having had such a lover of classical music as Mr. Ridley Prentice for a director.

A propos of the fourth concert of the British Orchestral Society we need only state that the new Overture in D, by Mr. Gadsby, 'The Witches' Frolic,' based on the story of 'Rob Gilpin's Dream,' in the 'Ingoldsby Legends,' displays fancy: his themes are tuneful, his treatment is ingenious, and, as the composer of a clever organ concerto, it is palpable that his imagination is not confined to narrow bounds. Mr. Macfarren's fine overture, 'St. John the Baptist,' was in the scheme. The singers were Miss G. Mandaley and Mr. Bentham.

THE concerts next week will be the Monday Popular, Mr. H. Leslie's Choir on Tuesday, the opening programme of the Philharmonic Society on Wednesday, the British Orchestral Society on Thursday.

In addition to the Musical Festival at Gloucester this year of the Three Choirs, there is to be a renewal of the Leeds gathering. A guarantee fund of 5,000*l.* is to be raised, and a provisional committee, with the Mayor as chairman, has been formed.

THE students of the Royal Academy of Music will give another concert on the 26th inst. It must be understood that at these performances the pupils past as well as present appear, as in the previous programme the leading singers were nearly all public artists.

THE season of the Théâtre Italien in Paris will terminate on the 5th of May, and during the remainder of that month MM. Merelli and Strakosch will give a series of concerts. From the 2nd of June, the Grand Opéra troupe will have sole possession of the Salle Ventadour. During the Holy Week, Rossini's 'Stabat Mater' and his 'Messe Solennelle' will be performed by the Italian Opera company.

If the success of the new opera, 'I Lituani,' by Signor Pouchielli, be as great at future representations as on the first night at the Teatro alla Scala in Milan, the work will be proclaimed a masterpiece. The composer was called for twenty-four times, besides encores. The cast comprised Madame Fracci-Baraldi; Signor Bolis, tenor; Signor Pandolfini, baritone; and M. Petit, basso. The libretto, by Signor Ghislanzoni, is based on the Polish poem of Adam Mickiewicz's 'Conrad Wallenrod,' a patriot who succeeded in securing his election as Grand Master of the Teutonic

Order in order to use its influence in favour of the freedom of his country. Betrayed, he poisoned himself to escape the penalty of death, ordained by the sacred tribunal. The situations, which are dramatic, have been well set by Signor Ponchielli, whose score is free from the ordinary mannerisms of the modern Italian school, and the orchestration is clever and effective. His comic opera, 'I Promessi Sposi,' was in Mr. Gye's Prospectus last season, but was not produced, and is again promised for this year; but 'I Lituani' would appear to be better adapted for the Covent Garden stage than the opera-buffa, 'I Promessi Sposi.'

THE Wagnerians in Brussels are indignant at the introduction of a *ballet* at the performance of the 'Tannhäuser' at the Théâtre de la Monnaie, in presence of the King of the Belgians and his visitors, the Duke and Duchess of Edinburgh.

"GIBRALTAR," writes a Correspondent, "has been unusually fortunate this winter from a musical point of view, an Italian Opera Company having, after a most successful season at Cadix, paid a flying visit to the Rock. Amongst the members of this company is Mdlle. Rose Isidor, who has gained in Spain a thorough endorsement of the very high opinion entertained of her musical talents by the frequenters of the Opera-house at Malta, where she made her *début*. Her voice is a pure soprano, singularly sweet and flexible. She will before long be heard in England."

THE New York *Arcadian* of the 5th inst. supplies a detailed account of the operatic doings at Havana, under the direction of Madame Lucca, Mdlle. Murka, and Signor Vizzoni, and of their attempted abandonment of chorus and orchestra, when the speculation failed. The Havana judge, after the three artists were prevented from leaving the city, insisted upon the deposit of 9,000 dollars in the court, to meet the claims of the company. The money was raised eventually, and the two *prime donne* and the tenor were permitted to embark for New York. Severe recriminations were exchanged, however, before the legal authorities, which showed that the financial management of the *troupe* had not been equitable or accurate in the application of the receipts. Madame Lucca was singing in German opera at the Stadt Theatre, in New York, at the latest advices, and the Strakosch Italian Opera Company were playing at the Academy, with Madame Nilsson in the 'Huguenots' and in the 'Trovatori,' with the co-operation of Mdlle. Torriani, Miss Cary, the contralto, Signori Campanini and Puente, MM. Capoul and Maurel.

AT a second-rate Opera-house in Hanover, Gluck's 'Armide,' with Fraulein Wekerlin as the heroine, has been revived; it is also proposed to mount Spontini's 'Fernan Cortez.'

THE 'Edipus,' of Sophocles, translated by Herr Wenelt, with incidental music by Herr E. Lassen, the musical director of Weimar, has met with great success in that city.

MADAME PLEYEL, who had withdrawn for a long time from public playing owing to illness, has reappeared in Brussels, and retains her great powers as a pianist.

A SECOND lady orchestra has appeared at the Casino in Paris. A new theatre has been opened in the Boulevard de Strasbourg in Paris, and has assumed the title of the Scala, but the performers will be of the music-hall and Vaudeville class.

AT the Brussels Sunday Popular Concerts, the new symphony by Herr Joachim Raff, 'Lenore,' a setting of Bürger's ballad, has been successfully produced.

DRAMA

THE WEEK.

COURT.—'Ready-Money Mortiboy,' a Drama, in Four Acts. By Walter Mauries and James Elton.

THE dramatic version of 'Ready-Money Mortiboy,' the production of which was

chronicled in last week's *Athenæum*, has most of the faults of adaptations of its class. The relations between the various characters are confused and unsatisfactory, the springs of motive are inadequate, and the action is incomprehensible to those who know no more than is set before them upon the stage. Want of experience is shown, moreover, in the arrangement of the incidents; what should be vital to the play remains episodic, and important scenes appear to be introduced for no purpose except to impede the progress of the story. That a favourable reception was awarded the play in spite of these faults, will scarcely be a subject of surprise, however, to those who are familiar with the novel upon which it is based.

Something of irony seems to underlie the phrase Ready-Money Mortiboy, applied to the old banker, who gives his name to play and story. Money is the one thing never ready with him, though his possessions are more than he can count. For the sake of money he has banished his only son, and his sleep is broken by the phantoms of those he has sacrificed to his relentless search after wealth. At a time when the miser begins to doubt the wisdom of a course that has left him alone in the midst of his money-bags, his son, Richard Mortiboy, returns. Richard has benefited neither in purse nor morals by his wanderings. Californian gambling-saloons and Mexican ranchos have rung with his fame as "roaring Dick." In quitting for awhile the life for which he is suited, he has had but one intention, that of robbing his father, and of dividing with his partner, an adventurer named Lafleur, the thousands he hopes to obtain. His schemes are well laid. While, however, they fail in one direction, they obtain in another a success beyond his wildest anticipations. His assumed wealth and respectability earn him the profound respect of old Mortiboy, who receives his son into his house, charges him for his board, and showers on him all marks of confidence except one. Not one penny will he embark in any of the undertakings Richard places before him in a tempting light. Indirect means of plunder failing, there is no hope except in resort to direct means. Lafleur, accordingly, determines to rob the house; Richard leaves open the doors, and greases the hinges, that his entrance may be made without noise. On the very day for which the robbery is fixed, Mortiboy, with a view of saving the legacy-duty, makes a deed of gift of his entire possessions to a son who he is persuaded will look carefully after them. Absurd as is now a robbery, all the attempts of Richard to prevent it are vain. Lafleur arrives while his confederate is in search of him. His proceedings are heard by Mortiboy, who, partially overpowered by the effects of a sleeping potion administered by Lafleur, staggers to the safe, and finds it open. To screen his companion, Richard asserts the noise is due to his own action in helping himself to money which is now his. With unnecessary frankness he informs his father he is a gambler, and intends speedily to put in circulation the guineas so long and so painfully hoarded. At this dismal news, "Ready-Money Mortiboy" drops in a fit. Though he is not dead, he disappears from the scene, which is now occupied with a new interest. Hitherto the villainy of Richard Mortiboy has been the

spring of action: it is now superseded by his repentance. He makes a liberal allowance to his former ally, and sends him about his business; he gets rid, by legitimate means it must be understood, of a low-born wife who has hampered him, and he proposes to a cousin, who is both young and pretty. So self-denying does he grow, that he accepts meekly the refusal his advances encounter, and makes the recalcitrant young lady happy with the man she prefers. After an edifying, if short, career of goodness, he is shot by Lafleur, whom he detects cheating at cards.

As a story, one accepts this, and one becomes fairly interested in its evolution. From the point of view of dramatic art, however, it cannot be defended. Nothing is adequately explained, and the spectator, who will accept the play as comprehensible even, must supply much from his knowledge or from his imagination. First among the faults must be counted clumsy construction, the change of character in the middle of the piece giving the whole the appearance of being broken-backed. It is a mistake to dismiss from the stage, at the end of the second act, the character who gives his name to the play, and a second to leave the audience in doubt as to what has befallen him. A still graver error is committed in representing Richard as married to a servant, with whom he has no relation whatever during the early scenes, and from whom he is cheaply and conveniently separated the moment he falls in love with another woman. The characters are hastily drawn. It is intended to present Lafleur as under the spell of the passion of gambling. Like many other things the authors have intended, this is *manqué*. The relations between Richard and Lafleur are not adequately accounted for. More comradeship will not warrant the sacrifices made by Richard; and though vague hints of previous companionship in crime are dropped, they are insufficient to render the relations comprehensible. Hence a play with much in it that is fresh and dramatic, fails to retain the attention it enlists at the outset. 'Ready-Money Mortiboy,' accordingly, cannot be pronounced a success. It has, however, merits of a kind that are not common in modern workmanship, and its comparative failure is not of a kind to discourage further effort on the part of its authors. The play is mounted with care and taste, and is well acted. Mr. Clifford Cooper gives a truthful and natural presentation of a miser, and never degenerates into the caricature which, on the English stage, such parts seem to invite. Mr. George Rignold looks the character of Richard to the life, and plays it with a frankness and brusqueness thoroughly appropriate. Miss Litton is attractive as a young lady, and Miss Marie Henderson imparts spirit to the low-born wife of Richard. Mr. Bruce gives an unconventional presentation of a villain, and Mr. Bishop a good picture of a successful farmer.

Dramatic Gossip.

No benefit to theatrical art, so shamefully perverted in this country, is, it appears, to be expected from the change in the Government. Just as "One Amurath another still succeeds," a fresh Polonia is always waiting to step into the place vacated by his predecessor. A request of the managers of the French company at the Holborn Theatre for permission to play the works of Alexandre Dumas,

Augier, Feuillet, De Girardin, Sardou, and other writers proscribed by the previous censorship, has been rejected by the new Lord Chamberlain. With something that appears intended for humour, the Chamberlain employs as his mouthpiece in his refusal the same competent gentleman, Mr. Spencer Ponsonby, who has previously, in the same service, covered himself with laurels. In all respects of style and of courtesy, the missive in which this refusal is conveyed is worthy of any discarded official. Is then, it may be asked, the influence of red tape paramount in England, or is the aristocracy fallen to so low a point that it cannot supply one court functionary who knows the exigencies of art and the rights of literature?

We have received from a provincial dramatist a history of his experiences of London managers. His letter of complaint is too long to be inserted in our columns. Its gravamen is, however, the negligence of London managers in reading MSS. committed to their hands. Our dramatist seems to have had special cause of complaint. His piece, before it was sent to a London theatre, had passed the ordeal of performance in the country. After it had been detained unread for months, and all applications for it had been vain, the dramatist was compelled to commence legal proceedings in order to regain possession of it. From time immemorial, managers have been like this. We do not know what justification there is for their riding thus the high horse, except it is that they are so wearied with worthless applications that a success now and then would not repay them for the trouble of wading through piles of MSS. We may mention to young authors there are managements in London where like proceedings are not permitted. Such is the management of the Gaiety. We do the theatre, however, it is to be feared, a sorry service in giving publicity to the fact.

We hear that Lord Byron's tragedy of 'Sardanapalus' will shortly be produced at the Prince's Theatre, Manchester, Mr. Charles Calvert, the manager, acting the chief character.

'THE CLANDESTINE MARRIAGE' of Colman and Garrick, founded upon Hogarth's 'Marriage à la Mode,' will be produced at Easter at the Gaiety Theatre, with Mr. Phelps as Lord Ogleby and Mr. Herman Vesin as Lovewell.

The first dramatic venture of M. Gustave Flaubert is a failure. 'Le Candidat,' a drama, in four acts, produced at the Vaudeville, is a study of real life in the French provinces in the same vein as 'Madame Bovary.' Its presentations of electioneering device, and the meannesses to which the candidate descends, proved wearisome to the audience; and as the whole was without love interest, or, indeed, it might be said without feminine interest, it failed to entertain. M. Delannoy gave a clever picture of the *Candidat*, whose proceedings, it is to be hoped, are not common in French elections. The piece concludes with a bitter but scarcely mentionable stroke of satire. 'Séparés de Corps,' a one-act comedy of M. Bergerat, has been played at the same house. It presents a husband and wife, who have quarrelled and undergone a legal separation, meeting again as lovers, and enjoying relations void of embarrassment. One of the characters utters the following aphorism: "La noblesse est aujourd'hui comme tous les autres arts: il faut y exceller ou ne s'en pas mêler."

Two novelties have been given at the Gymnase, 'Le Cadeau du Beau-Père,' a one-act comedy of MM. Bernard and Bouge, and 'Brulons Voltaire,' also in one act, by MM. Labiche and Leroy. The first is an indescribable piece of absurdity, in which M. Ravel plays a comic part. The latter is a dramatic combat between a Voltairian bourgeois and a pious baroness, who will only sell him her château on the condition that he will consent to burn a copy of the works of Voltaire. MM. Pradeau and Frédéric Achard and Madame Lesueur interpreted the piece agreeably.

'LA FEMME DE PAILLASSE,' a six-act drama of M. Xavier de Montépin, produced at the Théâtre

de Cluny, has met with moderate success. It is a melo-drama of an old-fashioned type.

Among the novelties to be produced in Paris towards the close of the present week are 'Le Sphinx' of M. Feuillet, at the Français, and the 'Mi-Carême' of MM. Meilhac and Halévy, at the Palais-Royal.

MISCELLANEA

Geneva Reading Society.—A Correspondent writes:—"We have a flourishing literary club at Geneva, under the title of the 'Société de Lecture.' It possesses a library of 50,000 volumes, and has a yearly circulation of 18,000 volumes amongst its members and their families. I have had the curiosity to ascertain the language most in request, and this is the result of my inquiries. The average circulation of each volume has been, for one in French, 10; Italian, 8; English, 8; German, 4; Greek or Latin, 3; other languages, 3. Three quarters of the library consists of French books, so that the average demand of 10 volumes in that language shows a great preponderance of French reading; but there are in the library rather more German books (10 per cent.) than English (9 per cent.), yet the latter are twice as much in request. The English language is better known and more liked than the German, although our vicinity to Germany, and the fact that two-thirds of the Swiss people are German speaking, render this language an important one to us. The learning of it is obligatory in our schools, and it is considered the national language. The frequent request for Italian books may be explained by the easiness of this language to us French-speaking Swiss, and also because the Société has purchased mostly Italian classics, and but few works of a mediocre description. The educated class of our town is well represented by the 400 members of this reading society, which, during the fifty years of its existence, has included several thousand members. What would be the average of the current literature in demand at a similar library, or at the British Museum in London? Probably a much less proportion of foreign reading, and assuredly a greater demand for French than for German books."

Chaucer's Clerkship of the Works.—The question of Chaucer's apparent neglect of duty, in respect of inaction under his appointment as Clerk of the Works at Windsor, receives a simple solution when we understand that the building then in ruins was not the existing St. George's chapel, but a previous edifice. King Edward the Third, who effected great improvements at Windsor, and refounded the ancient guild or chapter of St. George, does not appear to have built a chapel; no doubt the fraternity had a chapel then fallen into decay, and it may fairly be taken to have appeared a hopeless case in Chaucer's time, for King Edward the Fourth removed it altogether, and founded the present edifice on a different site.

A. H.

As You Like It, act ii. sc. 1.—Turning over the pages of Arrowsmith's 'Chain of Principles,' Cambridge, 1839, I came, at p. 119, on the following quotation from Bernard (side reference, "Bern., epist. 107, aliquid amplius invenies in sylvia quam in libris"), "Believe me, said Bernard to his friend, as one that speaketh out of experience, there is sometimes more to be found in woods than there is in books. Trees and stones will teach thee that which is not to be learned from other masters." Compare Shakespeare:—

And this our life, exempt from public haunt,
Finds tongues in trees, books in the running brooks,
Sermons in stones, and good in everything.

As You Like It, act ii. sc. 1.

Most probably this has often been noticed; if so, you will pardon my troubling you; if not, you may like to see it.

B. M. N.

TO CORRESPONDENTS.—T. T.—H. M. D.—K. W. M.—R. J. R.—W. C. T.—F. R.—C. J. R.—received.
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	100	0 0 0	1 0	0 0 0	0 0 0
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Agents: for Scotland, Messrs. Bell & Brodrie, and Mr. John Macdonald, Edinburgh;—for Ireland, Mr. John Robertson, Dublin.—Saturday, March 21, 1874.

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No. 2422.

SATURDAY, MARCH 28, 1874.

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 Letters and an Introduction—Dr. Guthrie's Autobiography.
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 17. In the Market-place. 19. Redwood in Meditation: a Visit.
 18. The Sheep-watching: the Offer. 20. Perplexity: Grinding the
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The Great Trial at Bar. By May Thomas.

The Strange Turned Ance by a Novelist. IV. The Success. By

E. D. E.

Locomotion in London. By George Augustus Sala.

Men and Manner in Parliament. I. The Orator. By the Member for

the Chiltern Hundreds.

Waterloo sketches. I. Our Opening Day. By Red Spinner.

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SATURDAY, MARCH 28, 1874.

LITERATURE

The Constitutional History of England in its Origin and Development. By William Stubbs, M.A. Vol. I. (Clarendon Press.)

It might have puzzled Mr. Austin, though he thought it his chief vocation to untie knots of the sort, to furnish an adequate definition of constitutional history. His definition of constitutional law relates only to the constitution of the supreme government; but no account of the polity of a country is complete which does not treat of local as well as imperial institutions, of subordinate as well as supreme government. Mr. Stubbs has, probably, done wisely in binding himself to no preliminary definition of the boundaries of his subject, and leaving them to mark themselves as he traces the evolution of the English constitution from its germinal elements. "The great characteristic," he observes, "of the English constitutional system is the continuous development of representative institutions from the first elementary stage in which they are employed for local purposes, and in the simplest form, to that in which the national parliament appears as the concentration of all local and provincial machinery, the depository of the collective powers of the three estates of the realm." Hereditary institutions also, however, occupy a considerable place in Mr. Stubbs's history. And, notwithstanding the concentration of powers in parliament, the English constitution even of the present day would be essentially altered by the absorption by the central state of all powers of local government. One of the most interesting and instructive lessons in constitutional history is to be learned from the continuity of the existence down to our own time of the township, "the unit of the constitutional machinery" of the Anglo-Saxon polity, and it has been nowhere so well taught as by Mr. Stubbs in the present work.

The central and dominant idea of the book may be said to be that English constitutional history is the history of an evolution, and an evolution mainly from Teutonic elements. One phrase on the subject, employed by Mr. Stubbs in his 'Select Charters,' recurs in this volume, namely, that "the German element is the paternal element in the English polity." At first sight, this language might seem to indicate the admission of a non-German maternal element; and, according to the opinion of some, the maternal element is the more powerful factor. But, neither in blood nor in institution does Mr. Stubbs trace anything English either to British or to Roman sources. It would seem that the term paternal, in the sentence of the present volume referred to, is used in the general sense of parental, and in reference to the German fatherland, which, in the next sentence, is expressly named in the words: "The chain of proof is to be found in the progressive persistent development of English constitutional history from the primeval polity of the common fatherland." His dominant idea on this point leads Mr. Stubbs to underrate, we think, some non-German influences, and, for example, to attach scarcely sufficient importance to the part of the church or the clergy in shaping the English polity and institutions during the centuries

between the introduction of Christianity and the Norman Conquest.

The opening words of the volume describe the growth of the English constitution as "the resultant of three forces: the national character, the external history, and the institutions of the people." Of early national character, however, not much is said in the work. Mr. Stubbs cites the famous descriptions which Cæsar and Tacitus have left of the manners of the Germans, but we see in those descriptions the character rather of a particular social stage than of a particular nation. Mr. Hallam affirms—we do not gather from the present work that Mr. Stubbs would disagree with him—that "no people were so much addicted to robbery, to riotous frays, and to feuds arising out of family revenge, as the Anglo-Saxons." The contrast of such a temper and state of manners with the present peaceable and placable character of the English nation, is enough to warn us against tracing to original or inherent tendencies of race traits which may be either only characteristics of a social stage, or consequences of special surrounding conditions. Mr. Stubbs himself observes, that "the national character has been formed by the course of national history quite as certainly as the national history has been developed by the working of the national character." The influence of historical events appears to us to be much more perceptible than that of national character in the volume. The first event in English history, the conquest of Britain, produced an important change in the institutions of the settlers. "It produced royalty and the important political appurtenances of royalty. The Saxons had no kings at home, but they create kingdoms in Britain." The Witenagemot, or assembly of the wise, was, in the view of Mr. Stubbs, a consequence of the institution of royalty. He does not, like Mr. Freeman, regard it as originally a national assembly, or *gemot* of the whole body of freemen:—

"The council of the aggregate state is not a folk-moot, but a witenagemot. On great occasions, coronations and the like, or on the sudden emergency of a Danish invasion, or for the reception of Canute's promulgation of Edgar's laws, we must understand the witenagemot to have been attended by a concourse of people whose voices could be raised in applause, or in resistance to the proposals of the chiefs. But that such gatherings shared in any way the constitutional powers of the witan, that they were organized in any way corresponding to the machinery of the folk-moot, that they had any representative character in the modern sense, that they shared the judicial work, or except by applause and hooting influenced in any way the decision of the chiefs, there is no evidence whatever."

It is to the institution of judicial circuits on one hand, and to that of juries on the other, that Mr. Stubbs mainly traces the origin of parliament as a representative assembly. On the first point, he observes:—

"The provincial judicature was brought into immediate connexion with the central judicature by journeys of the king's judges. The justices, whilst employed in provincial work, sat in the shire-moot; and this usage of Henry the First, with the series of similar measures initiated by Henry the Second, forms the link between the old and new organizations of the country, by which that concentration of local machinery was produced out of which the representative system arose. The parliament of the thirteenth century was the con-

centration of local representation in and with the national council. It was no small step in that direction when the action of the Curia Regis was brought into direct connexion with that of the shire-moot. The Norman curia met the Anglo-Saxon *gemot* in the visitations of the itinerant justices."

On the second point, also, we will let the learned author speak for himself:—

"It is in the new system of recognitions, assizes, and presentments by jury that we find the most distinct traces of the growth of the principle of representation; and this in three ways. In the first place, the institution of the jury was itself based on a representative idea: the jurors, to whatever fact, or in whatever capacity, they swore, declared the report of the community as to the fact in question. In the second place, the method of inquest was in England brought into close connexion with the procedure of the shire-moot, and thus the inquisitorial process was from the moment of its introduction carried on in association with the previously existing representative institutions, such as were the reeve and four best men, the twelve senior thegns. In the third place, the particular expedients adopted for the regulation of the inquests paved the way in a remarkable manner for the system of county representation in the parliament. The use of election and representation in the courts of law furnished a precedent for the representation of the county by two sworn knights in the national council."

Mr. Stubbs's 'Select Charters' will have prepared his readers both for the leading views developed in the present volume, which ends with Magna Carta, and for the sagacity, care and accurate scholarship with which they are developed. The connexion between the ancient township and the manor on the one hand, and the parish on the other, is one of the subjects of great interest luminously expounded, and one respecting which Sir Henry Maine's 'Village Communities' and Mr. Freeman's 'Comparative Politics' have combined to excite curiosity.

There are, however, some points on which, were this a fitting opportunity, we should venture to dissent more or less from the views put forward by Mr. Stubbs. A good deal, for example, might be said in modification, if not in refutation, of the statement (p. 427) respecting the villein, that "when he comes before us in the reign of Richard the Second, his condition is one which suggests that the three centuries that have elapsed since the Conquest have been for him centuries of continuous decline." We might, again, give reason for entering a protest against the statement that "as the lawyers grew more powerful as a class, the theory of royalty approached more closely to absolutism"; a reproach against the lawyers made in still stronger terms in the author's 'Select Charters,' and one which we think we could show to be unmerited by that profession, grievous as have been some of its sins. A slight inaccuracy, we may add, is noticeable in Mr. Stubbs's reference to the fines and compensations for offences among the Germans of the age of Tacitus, which he speaks of as a system of money fines and money compensations. The Germans generally had not then reached the stage of money exchanges; their payments and fines were in cattle and horses; and the pecuniary *wergild* in the Anglo-Saxon laws marks a considerable economic advancement. It may also be suggested that the great change in the laws of succession which followed the Conquest ought hardly to have been passed over in complete silence. Tocqueville expressed his

astonishment that publicists, ancient and modern, had paid so little attention to the laws of succession, which, in his view, ought to be put at the head of all political institutions. Such changes as the establishment of primogeniture and the extinction of the testamentary power as regards land, might surely claim notice in a history of the constitution. One other omission, which seems to us yet more to call for some protest, is that not a word is said in the book with respect to the place of women within or without the pale of the constitution. The Anglo-Saxon and the Norman queens are, indeed, spoken of as occupying an important position, but nothing is said of women of a lower rank. Is it on the ground that they had no constitutional rights or duties? That would hardly be true of ladies who held baronies or manors, or of the wives of absent and the mothers of infant lords. But even the general mass of women ought not to be ignored altogether in constitutional history; if only in reference to their disabilities and the ground of those disabilities, they ought, it appears to us, to be specially mentioned. The villain was without political rights, yet Mr. Stubbs takes note of his legal and economic condition. The second volume of the work may, we hope, find a place for women below the rank of royalty. In any case, however, it will, we doubt not, like the first, earn for its author the gratitude and admiration of all students of English history.

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The Abbés of the last century recognized in Paris alone "Jerusalem the Golden." They knew no other Paradise. They served neither Church nor State. In most Paris houses of distinction an Abbé had his home, and was known as "l'ami de la maison." He was not altogether an idle person, for this so-called tonsured clerk managed the servants for the master, and was the "complaisant" of the mistress. The first, he often served as secretary, and was seldom absent from the toilet-table of the second. The secrets of the whole household were in his keeping, and, like the "parson" in some of our old plays, he was on as intimate terms with the maid as with the mistress. It would seem that any man might dub himself M. l'Abbé who donned a sort of clerical costume, wore the *calotte* and the *petit collet* or *rabat*, and gave out that he at least intended to become one day a regularly ordained ecclesiastic. At a later date there was a disregard for even such outward appearances as these. Mercier, writing about ninety years ago, says that at that time there were numerous individuals in Paris who were really

young hussars, but who called themselves Abbés, and who wore neither the *tonsure* nor the little collar. In a coat à la *Prussienne*, with gold buttons, a cocked hat never on the head but ever under the arm, with a "frisure impertinente" and dainty effeminate airs, they passed their lives between the café and the theatre, except such time as was devoted to writing pamphlets to order, or epigrams intended to kill a reputation. How the morality of these pseudo-clerics was measured in the playhouse may be seen in a well-known passage in Sterne's 'Sentimental Journey.' The stage has satirized them in many a farce and comedy; literature has made celebrated the last court Abbé, De la Farre; and a whole volume has been devoted to recording the little sins of "Les Abbés Galants."

In this diary, less real than imaginary, and built up out of scattered stories, there is one good instance of the Abbé of the seventeenth century, namely, the Abbé de Pompadour. He was too lazy or too busy to read, as he was bound to do, his Breviary daily; accordingly, M. l'Abbé paid his old valet extra wages to fulfil that duty for him. "The old man was frequently to be seen in some corner of the anterooms, where his master went, stammering the Latin prayers." The windmill orisons ground for the benefit of Tartar personages, too idle to pray, but willing to pay for praise or petitions thus ground out for them, are on as efficacious a principle.

The "Chanoinesse" has attracted scarcely less attention than the "Abbé." She was an Abbé in petticoats, and has figured, as he did, in society, history, novels, and the drama. To be made a Canoness of some pleasant "Chapter" was a favour granted to a few young ladies; wherefore, is beyond conjecture. The Canonesses were not bound to reside within "religious" walls. They delighted in the gayest of worldly scenes, and gathered together in the chapter for rest, relaxation, and fun. They were visited by young noblemen, who brought them all sorts of stories from "society." "I enjoyed hearing funny stories," says Madame de Kerkadec's Canoness, "but I had a perfect horror of all that was coarse, and I never remained in the room when Madame de Tencin began to say anything which would have made me blush." There were we see, and are here expressly told, "moral Chanoinesse" in the Chapter. Love, of course, found his way into the Chapter at Remiremont (Vosges). "We could marry if we chose," says our Canoness, "though few cared to lose their liberty." She describes the Canoness life as "one of the easiest and pleasantest in the world. The rules were 'only child's play,' and if these putative daughters of St. Augustin occasionally appeared in the Chapter, they might cling to the world, the flesh, and the devil, in Paris or elsewhere, for the rest of the year. "The dress," we are told, "is black for ordinary wear, and grey for gala days." Visits to other convents were made on these gala days. At the Bernardines, says our lady, "with two or three other nuns, we laughed and were as merry over mundane affairs as if we had been in one of the gayest salons of Versailles." There was something coquettish in the gala dress. The Duchesse de Bourgogne was so charmed with it that she said, "it is most becoming, and at the next masked ball I shall

appear as a Chanoinesse." The Duchess died, and "the frolics of some of the Chanoinessees ceased for a time."

With regard to the costume of which the lady speaks, we may as well leave it to her own describing as she appeared in it at the Court of Louis the Fifteenth:—

"My Chanoinesse dress, notwithstanding its simplicity, was very costly. It was a splendid grey silk, which almost stood of itself, so thick was it. On my neck I wore a handkerchief of the finest muslin ever spun, and attached to the wide blue ribbon we wore was a splendid cross set with diamonds, the size of which made it priceless. It was a legacy of my aunt, the Comtesse de D—, together with the husband similarly set with the same diamonds; my veil was also of the finest texture. In the evening, according to His Majesty's wishes, I took my place at *cavagnole*, Mesdames de Lauraguais and a few others being of the party. The Queen did not appear, but I had had the honour of a private interview immediately after my presentation; and sad and weary was the unfortunate Princess."

The "husband" named in the above extract is interpreted in an earlier passage illustrative of the Court of the Regent Duc de Orléans. Lord "Stairs" is so printed, after the French fashion:—

"The Regent was the first person to whom I spoke. He introduced to me the Earl of Stairs, his great friend, and as I was—so the world said—pretty and witty, I soon fell into conversation with both. My chanoinesse dress allowed me many privileges, and people talked to me with little restraint, though always with marked respect. Lord Stairs asked me playfully why I was not married.—'I am married, my lord,' I said at once.—'How married?'—'Do you not see my husband?' I replied, showing him a particular sort of pin fastening my veil, and which was called a husband. Lord Stairs laughed very much, advising me to get a real one. 'Madame la Comtesse de D— is too wise,' said the Regent. 'She can make her present husband obey her; which might not be so easy with a real one.'

We have said that Love sometimes found a victim among the members of the lovely Chapter. Occasionally, the romance was a sad one. Madame de Bethizy, Chanoinesse du Ponsay, loved passionately Lord Tyrconnel, and, unfortunately, afterwards gave her love to his brother, who deserted her. The Dame de Cœur Léger blew her brains out! It is very clear that there was more love than devotion in the breasts of these ladies, though the more audacious of them seem, curiously enough, to have relied very much on the Virgin Mary for perfect absolution for all backsliding. Perhaps it was because all moral slips were looked upon as amiable weaknesses! When the reigning "favourite" of Louis the Fifteenth was supposed to have failed in keeping that exemplary monarch in good spirits, our Chanoinesse's brother said to her, "Roelette, if you had been the King's favourite, how different you would have made him. Only it would not have been right for my good little sister to occupy such a post." The sister confesses that this speech set her "blushing dreadfully."

As far as this book gives some idea of that little-known character in England, the half-worldly, half-religious "Chanoinesse," it has some little merit to recommend it. Beyond this it is disappointing. There is nothing to show that the supposed author ever existed at all; and there is little told that has not been related again and again. However,

persons who can be easily amused may find their account, especially if they are ignorant of the old Court life of France, in devoting an hour or two to the sayings, doings, and general experiences of the Canoness of Remiremont.

ROMAN FOLK-LORE.

The Folk-Lore of Rome. Collected by word of mouth from the people, by R. H. Busk. (Longmans & Co.)

WHEN we reviewed the 'Sagas from the Far East,' a book published anonymously last year, we intimated that the method adopted by the compiler was not by any means to our taste. We learn from the title-page of the present work that those 'Sagas' were translated and annotated by the lady who has now published a large collection of tales "collected by word of mouth from the people" of Rome and its neighbourhood. But we are glad to find that she has altered her method, and that considerably for the better. It may, indeed, be said that her plan of arranging and annotating her stories is excellent, and her present work has an air of genuineness about it in which its predecessor was sadly deficient. The notes are especially useful and sensible, the annotator dealing in this instance with a subject on which she can give information derived from personal knowledge. It is always a pleasure to be able to report progress and improvement, and therefore we gladly call attention to the merits of Miss Busk's most recent publication.

But we are obliged to take on trust the tales comprised in her present volume. In the case of the 'Sagas,' we could compare her paraphrase of Jülg's version of the 'Siddhi Kür' with that version itself, not to the advantage of that paraphrase. But as regards the Roman folk-tales, we can express no certain opinion. It will be for Italian critics to decide whether Miss Busk has proved herself a trustworthy amanuensis. Meanwhile, however, we may accept these stories as an interesting contribution to that vast store of material which is awaiting the critical inspection of the scholar who is destined to arrange and classify and assign to their respective localities the scattered folk-tales of the world.

Miss Busk frequently refers in her notes to Hungarian folk-tales, and she will do good service if she will give us a book on the subject, for very little is as present known to any but Magyar scholars about Hungarian folk-lore. Only, if she does so, let her bear in mind that such a book will have no scientific value unless the stories are accurately translated, and minute references given to the sources on which she has drawn. As to Italian folk-tales, what with the books already published on the subject in German, and what with those which MM. Angelo de Gubernatis, Giuseppe Pitre, and Domenico Comparetti have published, or are about to publish, in Italian, we shall soon be embarrassed by the richness of our stores of information.

There is not much that is specially characteristic of Italy in these Roman tales. Oranges and pomegranates are frequently mentioned, but otherwise the stories are singularly destitute of "local colour." Two supernatural beings, however, figure in them, who are important as linking ancient mythology with modern folk-lore. The one is the Fata,

"a powerful enchantress, . . . always good-natured and benevolent, as distinguished from the malevolent 'strega,' a nearer counterpart of our witch," and who is the representative of the ancient Fates, the cousin of the French *Fées*. The other is the Orco, who (together with his wife, the Orca,) corresponds to the Northern Troll, the Modern Greek Drakos, the Russian Snake, the Cornish Giant, and who is the legitimate successor of the old Latin god of the lower world, Orcus, from whose name comes that of the Ogre,—in which, although the question was finally settled long ago, Mr. Isaac Taylor persists in seeing a reference to Ugrian barbarism.

By way of a specimen of the shorter Roman stories, we may give an abridgment of the tale of 'The Countess's Cat.' There was a Countess, a rich widow, who had no companion but a cat, for which a boiled chicken was provided every day. One day, while she was absent, wicked servants ate up the cat's chicken themselves. Meanwhile, "the cat said nothing, but looked on with great eyes, full of meaning." When the Countess returned at night, and went up stairs, "the cat followed her as he always did, for he slept on her bed; but he followed at a distance, without purring or rubbing himself against her." And "that night the cat throttled the Countess, and killed her." For, says the Roman moralist, "the cat is very intelligent in his own interest, but he is a traitor."

FACTILE.

Musarum Delicia; or, the Muses Recreation. —*Wit Restor'd.—Wit's Recreations.* 2 vols. (Chatto & Windus.)

AMONG the signs of the revival of letters in England in the sixteenth century may be counted the first appearance of miscellanies in which the fugitive poetry of the day found refuge. Poetry in the reign of the Tudor monarchs commenced to be a courtly accomplishment. The list of sixteenth-century poets includes Queen Elizabeth, King Edward, and a host of people of rank, among whom are the Earls of Oxford, Dorset, and Essex, Lords Surrey, Rochford, Sheffield, Walden, and Vaux of Harrowden, the Lord High Admiral of England, with knights and gentlemen innumerable. Tottel's 'Miscellany,' published in 1557, was the first attempt to collect scattered works of minor poets of which any record survives. It was followed, in 1559, by the now famous 'Myrrour for Magistrates,' and in succeeding years by the 'Paradise of Dainty Devises,' 'A Gorgious Gallery of Gallant Inventions,' 'A Handeful of Pleasant Delites,' 'The Phoenix Nest,' 'England's Helicon,' 'A Poetical Rapsody,' and one or two other collections, with titles equally full of pleasant promise. To these compilations we owe the preservation of many poems of high merit and interest. By the close of the century, however, poetry had become a vocation. Authors took care of their productions, reaping the honour, and it might be the profit, of their sale, and the only scattered poems which remained to be included in an anthology were the commendatory verses which, at the commencement of a seventeenth-century volume, stand like so many lords in waiting to bow in his majesty the poet. The reigns of the Stuarts include few collections earlier than

that storehouse of the wit and filth of seventeenth-century literature, the State Poems, the miscellanies to which Dryden lent his name, and those which were announced as by the most eminent hands. A few attempts were made during the reign of Charles the First and the Commonwealth to bring together the verses which commended themselves to the taste of some enthusiastic admirer of poetry. The times were little favourable to such pursuits, however, and the collections, as such, have but moderate interest. In 1817 a few rare works of this class were comprised in two volumes, and published, with some preliminary matter, by Messrs. Longmans. This edition, scarcely less rare at the present day than the originals of the separate works of which it is composed, has now been reprinted with all its curious contents, both literary and pictorial.

Of the three separate compositions contained in the two volumes before us, one only is entitled to rank with the poetical miscellanies of the preceding century. "*Musarum Delicia; or, the Muses Recreation*," containing several pieces of poetique wit, by Sr. J. M. and Ja. Smith," and "*Wit Restor'd*," in several select poems not formerly published," consist principally of original poems by Sir John Mennis, Vice-Admiral of the Fleet to Charles the First, and Chief Comptroller of the Navy under his son, and Dr. James Smith, Archdeacon of Barnstaple, Chaplain to the Earl of Clarendon, and Rector of Alphyngton in Devonshire. It is a difficult and not particularly important task to assign to the respective authors their rightful share in these productions, or to know how much foreign aid was contributed. Sir John Mennis, according to Anthony Wood, "assisted Sir John Suckling in some of his poetry." One may imagine, accordingly, Suckling to have had a hand in some of the wittier poems in the '*Musarum Delicia*.' 'A Journey into France,' which is one of the sprightliest of the compositions, is included in the works of Bishop Corbet, on what authority it is now impossible to say. 'The Lover's Melancholy' is taken from 'The Nice Valour; or, the Passionate Madman,' of Beaumont and Fletcher; and other poems come like echoes of Herrick, Carew, and other Cavalier poets.

Some of the poems are well worthy of preservation. A poet's farewell to his threadbare cloak is in a vein of genuine humour. The opening lines are good enough for Marvel:—

Cloak (if I so may call thee), though thou art
My old acquaintance, prithee now let's part;
Thou wert my equal friend in thirty one,
But now thou look'st like a meer hanger on,
And art so useless to me, I scarce know
Sometimes whether I have thee on or no.
But this I needs must say, when thou go'st from me,
These ten years thou hast been no burden to me.

Nothing in the fairy poetry of Herrick or Drayton is quainter in fancy than some of the verses in 'King Oberon's Apparel.' After describing the doublet "made of the four-leaved true-love grasses," the cloak of "tinsel gossamers" and other garments,

Dy'd crimson with a maidens blush,
And lin'd with dandelion plush,

the author, who is assumed to be Sir John Mennis, says:—

The sword they girded on his thigh,
Was smallest blade of finest rye.
A paire of buskins they did bring
Of the cow-ladies coral wing;

Powder'd o're with spots of jet,
And lin'd with purple violet.
His belt was made of mirtle leaves,
Plaited in small curious thraves,
Beset with amber cowslip studs
And fring'd about with daisy buds,
In which his bugle horn was hung,
Made of the babbling cuckoo tongue;
Which set unto his moon-burn'd lip
He windes and then his faeries skip.

The phrase "moon-burn'd lip" is bold and original. In some editions of this work, but not in all, appeared, we are told, the well-known lines subsequently imitated by Butler in 'Hudibras':

He that is in battle slain,
Can never rise to fight again;
But he that fights and runs away
May live to fight another day.

—an idea found in 'Ralph Roister Doister' and other early productions. Sir John seems also to have anticipated a portion of the famous stave in 'Drunken Barnabee':

Banbury vent o profanum, &c.

In some verses 'Upon Lute-strings Cat-eaten' are the lines:

Or else, profane, be hang'd on Monday,
For butchering a mouse on Sunday.

The first edition of 'Musarum Delicim' was published in 1640; that of 'Drunken Barnabee' circa 1648. The question of indebtedness rests, apparently, upon the point whether this poem appeared in the first edition of Sir John Mennis's works.

In 'Wit Restor'd' the most notable poems are 'Phyllida flouts me,' the epitaphs on Hobson the carrier, some verses entitled 'The Reply,' and the ballad of 'Little Musgrave' barefaced plagiarisms most of them, original poems of well-known authors being taken and slightly altered.

'Wit's Recreations, Augmented with Ingenious Conceits for the Wittie and Merrie, Medecines for the Melancholie,' is a collection of epigrams, epitaphs, puzzles, poems in the shape of objects, and other quaint and fantastic fripperies of the early muse. For these Quarles, Donne, Herrick, Waller, and poets so remote even as Lydgate have been laid under contribution, though the names of the writers are never subscribed to their works. At the close are a number of proverbs collected by George Herbert.

The works thus brought together are equally curious, valuable, and interesting, the collection of epigrams being the largest, so far as we are aware, that had been given to the world at the time of its appearance. In works like these the limits of decency are frequently overstepped. The seventeenth century was tolerant of language which now has gone out of usage among people of education; and ladies of birth and breeding like the Duchess of Newcastle, in her time a model of propriety, used words and discussed matters that now are tabooed in literature and in society. Our epigrammatists especially took Martial for their model, and came up to their classical predecessors in obscenity, if in nothing else. A regrettable proportion of the contents of the three works before us is, in subject and language, unsuited to the present day. The poems or epigrams are coarse, however, in the sense in which Rabelais and Swift, Pope in his imitations, and other kindred writers, are coarse. To works subsequently written they are wholly superior in this respect, however, and there is not one line that is likely to do

harm to any human being, or cause any feeling more dangerous than a shudder of dislike or repulsion.

Are then, it may be asked, works of this class proper subjects for reprinting? We answer, unquestionably. Something might be advanced against their appearance in a cheap form, intended to attract a general public. Half-a-guinea a volume, which, however, is the price at which this book and the companion volumes, containing the 'Pills to Purge Melancholy' of Durfey, are published, is a price which few but scholars will pay. The idea that any human being will read through the songs of Durfey, or the poems of Mennis, for the sake of the indecency, is wholly unreasonable. The volumes with which we deal, and the Durfey to which we have referred, have been the subject of an essay in a contemporary journal, in which the interference of a private society is invited in order to stop what is treated as an immoral traffic. It is no duty of ours to comment upon the circumlocution of a periodical, which should resent any attempt to interfere with the freedom of printing, soliciting such interference. It seems necessary to repeat once more, however, what has been said by Milton, and established in every civilized country, that the literature of past ages belongs to the present day, and that the world is not to be deprived of works from which it may derive profit or pleasure because they are, in individual opinion, objectionable or dangerous.

There are, unquestionably, a few products of human intellect so perverse and so revolting that no man would be pardonable who should attempt to bring them in any shape before the public. So completely true is it that good books hold their place, and bad ones drop out and are forgotten, that there is, probably, scarcely an individual among those classes even most interested in literature who has ever seen a work of the class denoted, or to whom the few authors who have degraded letters and humanity are more than a name. Society in such matters is thoroughly healthy, and will remain so while the responsibility of looking after its own welfare is left in its hands. If we apply the standard of commonplace respectability and Philistine ignorance to the press and to art, we shall inevitably drop from a place in the van of civilization, if we do not lose our right to be considered civilized. There are signs of a movement in this direction. The half-educated classes, if appealed to, would, of course, be as dangerous in our libraries as ever was Mohammedan conqueror. They would be in favour of the suppression of all that is not in keeping with the morals of the day. It is appalling to think in what a position the world would be had the Greeks and Romans destroyed whatever in early literature was contrary to received theology and morals. Milton's eloquent words remain: "Why should we then affect a rigour contrary to the manner of God and of nature, by abridging or scanting those means, which books freely permitted, are both to the trial of virtue and exercise of truth." ('Areopagitica,' Prose Works, vol. ii. page 75, ed. 1848.)

The right to reprint the writings of Aristophanes, Lucian, Martial, and Petronius has never been denied, and grave and reverend prelates have founded their claims to distinction upon the editing of uncastrated editions of these works. Is the world, it may

be asked, to restrict itself to works in the classical languages, framing for them one law, and another for more modern productions? If the publishers of 'Musarum Delicim' and Durfey's 'Pills' commit a sin against society, to be punished by fine or imprisonment, Rabelais, Brantôme, Ariosto, Marguerite de Navarre, Clément Marot, Marston the Satirist, Swift, Dryden, and most of the dramatists of the sixteenth and seventeenth centuries, with hundreds of other and more recent writers, must be in time forgotten, since none will be bold enough to reprint these works. It will not suffice to say that the merits of such writers are so conspicuous as to cover their defects. The world is the judge in these matters; and if the books now under notice be nought, they will come to nothing. We want, as Macaulay says, a robust and not a valetudinarian virtue. It comes fairly within the province of criticism to warn from a book those to whom it is likely to prove useless or unpleasant, but not to summon the action of a private society to the discharge of a task that has never been tolerated, except when the world was overwhelmed with superstition or enslaved in ignorance. We deal with the broad question, rather than with the narrower issue of the individual book. It must surprise a little, however, pious George Herbert, the Bishop of Oxford, and the Archdeacon of Barnstable, if their ghosts are conscious of human affairs, to find a work in which their joint share amounts to half the entire substance selected as meriting general reprobation, and subjecting its publishers to the risks of a prosecution.

GREGORY THE SEVENTH.

Life of Gregory the Seventh; preceded by a Sketch of the History of the Papacy to the Eleventh Century. By A. F. Villemain. Translated by J. B. Brockley. 2 vols. (Bentley & Son.)

THE work, which is translated in the volumes before us, occupied the closing years of the life of M. Villemain. About 230 pages are devoted to a history of the Papacy in the times preceding Gregory the Seventh; the remaining portion is occupied with the life of the great Pope. The translation is easy and flowing; and, on the whole, good; yet ambiguous expressions occur, e.g., "This council decided against the opinion of the Bishop of Rome, that a second baptism was necessary." Besides the shortened forms of well-known names which are found in French writers do not look well in an English version: and Donat, Montan, Patrice, have an unfamiliar appearance, if not an unpleasant sound to ears accustomed to the trisyllabic words more commonly employed.

Turning to the subject-matter of the book, we may speak first of the introductory part. The events of a thousand years must be summarily treated in so short a space as that allotted to them, yet the reader will find more than a mere skeleton of facts. The author discusses men and measures as he hurries us along with rapid strides through the centuries. His estimate of Constantine (to select an instance) is just: a politician who availed himself of the growing power of Christianity to further his own ambitious projects, and who perhaps succeeded in persuading himself that

he was an appointed agent for furthering the Divine counsels. He was willing that the Church should have her assemblies, and although at the Council of Nicaea it is said that he took a place on a lower seat than the bishops, yet he abandoned none of his imperial prerogatives. If the new religion did not permit him to perform its highest religious functions, he intended to retain a supreme control over the bishops of the Church as well as over all other subjects of his empire. To look at his conduct in this light, as the legislation of the period amply warrants us in doing, only renders it the more interesting to trace the varying fortunes of the Church and the Empire until their relative positions were completely inverted under the sway of Hildebrand and Innocent the Third.

The Hildebrandine era is not merely instructive in the highest degree to the historical student, but also full of interest to the general reader. Among the long line of rulers who have occupied the chair of St. Peter, none has left a more permanent impress on the institutions which they developed, than Gregory the Seventh. His acts live to-day in the Latin communion, the events of the last few years must recall many of them to our minds, and those who would criticize the claims which the Roman See is now making before the nations of Europe, must seek for some of the most important materials from which to form a judgment, in the events of this Pontificate. We cannot now lay before our readers any detailed account of Gregory the Seventh's policy, but will limit ourselves to indicating one or two points of present interest upon which the volumes under consideration furnish important comment.

A document, professing to be issued by Pius the Ninth, dispensing the college of cardinals from observing in the election of a successor the constitutions which regulate the time and place of such election, made lately no small stir both in ecclesiastical and political circles. With its genuineness, which is at least doubtful, we have nothing to do, and there may be sufficient precedent for the exceptional methods allowed; but the present method of procedure boasts of an antiquity of eight centuries, and owes its origin to the policy of Hildebrand. A Council summoned soon after the accession of Nicolas the Second (1059) decreed that on the death of a pontiff the cardinal bishops and priests should appoint a successor with the consent of the clergy and Roman people. This was to be done "saving the honour due to our beloved son Henry"; but the acts of Hildebrand and his successors show that this phrase was to be interpreted as an empty compliment. The true object of the enactment was to annul the influence of the Emperor over the election of a pope; the bull *Apostolica sedis* announced a similar policy, and the chief opponent is now as then a German Emperor.

Again, in an address delivered towards the close of last year, Archbishop Manning directed attention to the true relations which should exist between the temporal and spiritual governments, and describe the opposing systems of Caesarism and Ultramontaniam. We can but refer our readers to the essay; should they wish to read it with comments on the practical working of the system there eulogized, they may turn with advantage to the life of

Gregory the Seventh. In theory, the civil and spiritual powers may be held to be independent; but when a question arises as to the respective limits of these authorities, who is to decide? The Ultramontane answer converts this theory of mutual independence into subjection on the part of the civil power. The infallible judge must decide the limits of his own jurisdiction; the civil power is not able to do this, and if it attempt to speak authoritatively in such questions, the spiritual power will not listen to its assertions. If any be tempted by the severe logic of the Archbishop to think such a scheme practicable, let them remember Henry the Fourth in the courtyard of Canossa, and our own country under the interdict of Innocent, as the no less severely logical consequences of the theory. Hildebrand stands prominently forward in history as one of the chief opponents of Caesarism, and he thus promulgated his theory. "The pope has the right of deposing emperors. He can be judged by none. By his order and with his permission it is lawful for subjects to accuse princes. The Pope can loose subjects from the oath of fealty." These are official utterances—stamped, we presume, in the opinion of modern Catholics with the impress of infallibility. A letter of Gregory, addressed to the prelates of Germany, may be found in Vol. II., p. 64, in which he develops his theory of the subjection of the civil power at length. "Can there be any doubt," he exclaims, "that the priests of Jesus Christ are the fathers and masters of kings and princes, and of all the faithful?" It can hardly be a question of mere historical interest to trace the actions of a Pontiff whose guiding principles are in such close accord with those propounded by educated Roman Catholics of our own day. The attempt to carry out these principles led to the long struggle between the temporal and spiritual powers which, commenced by Hildebrand, terminated in the virtual victory of the papal party at Worms, and prepared the way for the yet loftier pretensions of Innocent the Third.

M. Villemain has described the events of the pontificate of Gregory the Seventh at much greater length than Dr. Milman, in his history of Latin Christianity; and yet we think that our own countryman has in the shorter space, put more clearly before his readers the problems which presented themselves, and the methods adopted for their solution. The more complete narrative will, however, be found suggestive, and will well repay perusal.

The book would have been of greater advantage to real historical students if the references had been more numerous, and made on some definite system. Many details, (e.g., the whole description of the Council of Rheims) are given without any foot-note whatever. And we regret this the more as the references in the book (and we admit they are fairly numerous in certain portions) are to original authorities. There should be but one step between the reader and the original sources of information—and this principle (which should, we think, guide all historical writers) is observed in this volume.

Axel and Valborg: a Tragedy, in Five Acts; and other Poems. Translated from the Danish of Adam Oehlenschläger, by Pierce Butler. Edited by Prof. Palmer. With a Memoir of the Translator. (Trübner & Co.)

THIS volume of translations, unfortunately posthumous, seems to be all that Mr. Butler has left in a state fit for publication of various studies in the literature of Scandinavia, which he was led to make after a visit to Norway in 1856. The greater part of the volume is occupied with the tragedy of Oehlenschläger; but at the end three lyrical pieces are appended, not, as the title-page falsely declares, translated from the Danish of that poet, but from the Norwegian of Andreas Munch and the Dano-Norwegian of Hauch. These lyrics, however, do but eke out the thinness of the little drama. What particularly induced Mr. Butler to choose 'Axel og Valborg' for translation is not stated. Doubtless the simplicity of its language was attractive to a student in his first effort at translation.

'Axel og Valborg' holds a kind of transitional place in the history of Oehlenschläger's poetry. Born in 1779, he made a name first, under the influence of the Romanticists in Germany and Steffens in Copenhagen, as a lyricist. It was not till 1805 that the grandeur of early Scandinavian lore so completely penetrated his mind that the limits of a song or romance became insufficient for him. In that year he wrote the first of those tragedies that have immortalized his name, 'Hakon Jarl,' on a theme taken from the heroic history of the north. Then he began that long wandering through Europe which had so enormous an influence on his intellectual development. He spent the spring of 1806 at Weimar, in almost daily intercourse with Goethe, and the autumn at Dresden, in intimate friendship with Tieck. Fired with new ambition, he passed on to Paris, and spent 1807 in study at the Louvre, when he discovered the treasures that lay hid in Snorre Sturleson, Saxo Grammaticus, and Suhm. The results of these draughts at the fountain-heads of Northern romance were two of his greatest tragedies—one, 'Palnatoke,' belonging to the heroic, the other, 'Baldur hinn Gode,' to the mythological epoch. So 1807 passed, in the creation of these splendid poems, and in the enjoyment of the intercourse of a Dane, his old enemy, the comic poet, Baggason, whom the bombardment of Copenhagen had driven to Paris. Early in 1808, when the life of exile in France was beginning thoroughly to weary him, Oehlenschläger wrote 'Axel og Valborg,' his fourth tragedy, and hastened away into Switzerland with it. It was not brought out till 1810.

When one compares it with its three predecessors, 'Axel og Valborg' strikes one as distinctly retrograde. The Goethean influence that immediately afterwards blossomed to the full in 'Correggio' is already at work, weakening and spoiling the fresh northern originality of the true Oehlenschläger. The work is neither mythological nor heroic; it is a dramatized ballad, a popular song (*folke-vis*), certainly of as late a date as the fifteenth century, thrown into blank-verse dialogue, and illuminated with stage-sunshine from the foot-lights. It is the most tricky of Oehlenschläger's dramas, the one most obviously written to the stage;

and it is full, far too full, of small theatrical effects and unnatural positions. It was the beginning of the sentimentality that entered into the revival of old Scandinavian romance, the "little speck within the garnered fruit." The evil gradually assumed such enormous proportions, and culminated fatally under the gold-dust and glitter of Tegnér's 'Frithiofsaga.' The fourth and fifth acts are extraordinarily tasteless and ill-conceived; the mock-ghost of Saint Olaf marching round the Cathedral as the clock strikes twelve is a positively farcical figure, and nothing can well be more absurd than the final scene, where Valborg, kneeling beside the corpse of Axel, is literally sung to death by Wilhelm, for the sole and single purpose of winding the tragedy up decently with the death of heroine as well as hero.

Notwithstanding all this, 'Axel og Valborg' is well worth reading. No serious work was ever written by Oehlenschläger that did not flash with jewelled passages. The scene in the third act, where the marriage having been violently broken off, the lovers are left alone to say farewell, is equally original and exquisite; and there is little in the first three acts that one would wish changed. Mr. Butler's version is very graceful and correct, so well done, in fact, that we doubly regret that we are to see no more translations from his hand. An equally successful version of 'Hakon Jarl' or 'Palnatoke' would be a real addition to our literature.

NOVELS OF THE WEEK.

The Mill Wheel. By Helen Dickens. 3 vols. (Newby.)

John Fenn's Wife. By Maria Lewis. (Samuel Tinsley.)

A course of grammar and English reading might enable Miss Dickens, who has some imagination, to construct a readable story. At present, whether she rises into rhapsody, or sinks into slang, she is equally far from expressing herself in decent English. It is not only that she falls into an occasional lapse or solecism, but that every turn of expression is marked by vulgarity. The usual low level of the narrative, which is vernacular in the strictest sense, becomes offensively slavish when there is any attempt at wit. The jests, for instance, of Mr. Norman Howard, in spite of his euphonious name, would sound slangy in the mouth of a draper's assistant. The bluntness of the good young ladies, whose mission it is to thwart the schemes of the villain of the piece, degenerates into the most brutal rudeness. They speak and think like very rough men, while the interesting artist, who represents masculine excellence, weeps, gushes, and bewails himself like a silly, sentimental milliner. A more loathsome object than this precious hero, with his sickening long hair and selfish grievances, has seldom been introduced to the public. The patience of our readers would be exhausted were we to enumerate instances of the peculiarity of our author's style. "Derived at," "by the name of," "without" for *unless*, "deteriorate" in several impossible senses, "telling a story without attributes," are a few gems extracted at random. The story, of course, is as grossly improbable as the method of telling it. An ancient baronet's family,

rejoicing in the Norman name of Rudkin, is thrown into vast confusion by the head of the family taking a young wife. Sir Bevis's nieces, who reckoned upon sharing his fortune, resent this as a personal wrong. The only strange thing about this part of the story is, that the author evidently shares their moral indignation. However, that their wrath may not be purely selfish, the new Lady Rudkin is provided with an early lover, who also turns out to be entitled in remainder to the estates, and who acts the bold, bad man with elaborate energy. He kisses the wife, cheats an insurance office, and murders the heir, winding up his villainy by marrying Lady Rudkin when Sir Bevis has been driven to suicide. A species of counterplot is concerned with the fortunes of the long-haired artist, who is the son of a sister of the baronet. Clorinda Rudkin many years before ran off with a gipsy, who was really a Spanish nobleman in disguise, and her son has grown up in ignorance of his family and claims. This is the less important, as though his cousin discovers him, she feels herself bound by a promise not to enlighten him on the subject. When he dies, and the second baronet commits suicide, the estates of the Rudkins revert to the Crown, and we take leave of a set of people with the most extraordinary names, and speaking the most extraordinary language, it has ever been our fortune to meet with. There is an Appendix, in which a middle-class maiden soliloquizes madly on the loss of a patrician lover, whose name is truly marvellous.

In 'John Fenn's Wife' the married couples are influenced by some centrifugal force which compels them to fall asunder. Everybody packs up and runs away. First in order of time, though not in that of the narrative, comes the extraordinary clergyman, who runs away from his newly-married wife, whom he fondly loves, because he meets with a woman whom he has seduced in his youth, but to whom he has the strongest aversion. His equally extraordinary wife, not to be outdone, hides herself from her erratic husband, and suffers him to marry again in the belief of her death. Her daughter, who has nothing on her conscience, except having once sung at a music-hall, flies from her affectionate husband on the bare hint from a casual tramp that he knows something to her disadvantage. All parties travel to town, and the game of hide-and-seek ends happily in the re-union of the first couple, the re-establishment of Mrs. John Fenn in an impregnable respectable position, and her sudden development from a frivolous child into a reasonable woman. With due allowance for absurdities, the story is not badly written.

OUR LIBRARY TABLE.

It was but last week that we reviewed Mrs. Le Breton's 'Memoir of Mrs. Barbauld,' and now, curiously enough, there comes to us from America another life, *Memoir of Mrs. A. L. Barbauld*, with many of her letters, and a selection from her poems and prose writings, by Grace A. Ellis. This is a book of really considerable merit. It is conscientious and painstaking. Nothing is omitted that the author could gather from any available source of information; and scarcely a mention of Mrs. Barbauld can have appeared in print that has escaped Mrs. Ellis's notice. On the other hand, Mrs. Le Breton had a certain advantage, of which she made far too little; and Mrs. Ellis

could not give us, as they had never previously been published, the full particulars of Mr. Barbauld's illness, or the letters which were in Mrs. Le Breton's own possession. Then, too, we must confess, that this book, though a fair and careful account of Mrs. Barbauld, does not attain to real literary distinction. It just wants the vivifying touch that turns a dead biography into an actual life. We read about Mrs. Barbauld, but we do not see her. We learn what she did and what she wrote,—what other people said of her, and what she thought of the world of men and letters, but we get no further. Mrs. Barbauld is not the real living person that their biographers have made of Charlotte Brontë or of John Sterling. We should add, that the second volume of this work contains Mrs. Barbauld's poems, and a well chosen selection from her prose works; so that, taken altogether, this is certainly the best edition that has yet appeared. It is annoying, however, to have, within a few days of each other, two lives of Mrs. Barbauld, neither of them what we might have hoped. If Mrs. Ellis had only had Mrs. Le Breton's fuller knowledge, or if Mrs. Le Breton had only taken a tithe of Mrs. Ellis's trouble, what a capital book we should have had! We may take this opportunity of correcting a misprint in our last week's review. It was Sir William Gell who was Mrs. Barbauld's pupil.

PROF. PALMER'S *History of the Jewish Nation, from the Earliest Times to the Present Day* (Christian Knowledge Society) is a pleasant, readable little book, which is much more than can be said for many works of the same kind. In the earlier period, where an historian mainly follows the course of the Biblical narrative, a large fund of illustration has been brought to bear on the subject from Prof. Palmer's personal knowledge of many of the localities referred to, especially the Desert of the forty years' Wanderings, which he was the first thoroughly to explore. The history of the Jews after the captivity is, save the period which saw the first rise of Christianity, a *terra incognita* to nine readers out of ten. Thus, a cordial welcome may be given to the good *résumé* here furnished of the history of the troubles which followed the return, the Maccabean revolt, and the subsequent chequered fortunes of the Jews till the capture of Jerusalem by Titus, after which follows an interesting digression on the fresh light which recent researches have thrown on the topography of the Holy City. The history after the fall of the religious polity, the revolt of Bar-Cochaba, the formation of the Mishna and Gemara, the treatment of the Jews under Gothic and Mohammedan rule, and the long series of their persecutions and the periodical appearance of false Messiahs, are graphically told; and the leading Jewish names, in mediæval and later times, as Maimonides, Spinoza, and that truly great man, Moses Mendelssohn, are referred to in passing. A large number of woodcuts and a good map do much to embellish the work, and will vastly increase its interest with the class of readers for whom the book was specially intended. Here and there we notice a trifling *lapseus plumæ* in passing, as the mention of Domitian as "Vespasian's brother and successor," or of the famous Inquisitor as Thomas de Torquemada, or, may we add, that of one of the most distinguished scholars at the revival of learning as "one Reuchlin." The book, however, is an exceedingly good one, and the Christian Knowledge Society and Prof. Palmer will earn many young readers' thanks for helping to dislodge the dry old text-books that still rule in too many places.

MR. THORNTON has republished his excellent little work, *A Plea for Peasant Proprietors*, with additions, in which he points out that it would have been wiser to have carried out his scheme in Ireland. The work is issued by Messrs. Macmillan.

MESSRS. HURST & BLACKETT send us *Words of Hope and Comfort to those in Sorrow*, which we mentioned some weeks ago as in the press. These letters, the work of a pure and devout spirit,

deserve to find many readers. They are greatly superior to the average of what is called religious literature.

THE *Canadian Almanac*, sent us by Messrs Cobb, Clark & Co., of Toronto, is badly printed on poor paper, but contains a great deal of useful information.

WE have to thank Mr. Mackeson for two excellent books of reference, *Low's Handbook to the Charities of London* (Low & Co.), and the *Guide to the Churches of London* (Metzler & Co.). Both are creditable to the editor; but the latter at least should be bound in cloth. Nothing is less adapted for reference than a thick octavo pamphlet in a paper cover.

LIST OF NEW BOOKS.

Theology.

- Breviary Offices, from Lauds to Compline, 12mo. 2/6 cl.
 Broadus's Preparation and Delivery of Sermons, 5th edit. 6/1.
 Cheerful Words, Sermons, edited by W. Hyslop, cr. 8vo. 5/1.
 Christianity in Great Britain, 12mo. 2/6 cl.
 How's Daily Family Prayers for Churchmen, 5th edit. 1/6 cl.
 Jelf's (G. E.) Our Treasure of Light, 12mo. 1/6 cl. 1p.
 Our Sunday Book for Holy Thought, &c., edited by E. Bohn, 2 vols. imp. 8vo. 35/1.
 Palmer's Three Wet Sundays with the Book of Joshua, 1/6 cl.
 Rouse's (Rev. N.) Humanity of Christ, cr. 8vo. 4/1.
 Supernatural Religion, 2 vols. 8vo. 24/1.
 Talmage's (Rev. T. de W.) Burning Words, with Portrait, 3/6.
 Threlton's (Rev. A. C.) Church and Home Lessons from the Book of Hosea, cr. 8vo. 5/1.
 Whedon's (D. D.) Popular Commentary upon New Testament, Vol. 1, Gospels, cr. 8vo. 5/1.

Philosophy.

- Kant's Critical Philosophy, by J. P. Mahaffy, Vol. 1, Pt. 2, 3/1.

Law.

- Franklyn's (H. B.) Outlines of Military Law, 3/6 cl. swd.

Poetry.

- O'Shaughnessy's (A.) Music and Moonlight, cr. 8vo. 7/6 cl.

Music.

- Fifteen Soprano and Mezzo-Soprano Songs, as Sung by Nilsson, &c. &c. 1/1 swd.
 Westropp's Gems of Sacred Songs, 6to. 1/1 swd.

History.

- Chesney's (Col. C. C.) Waterloo Lectures, 3rd edit. 8vo. 10/6.
 Hosack's (J.) Mary Queen of Scots, and her Accusers, 2nd edit. Vol. 2, 8vo. 16/6 cl.
 Hudson's (E. H.) Life and Times of Louise, Queen of Prussia, 2 vols. cr. 8vo. 21/1.
 Jones's (C. A.) Life of S. Frances de Chantal, cr. 8vo. 5/1.
 Moore (Rev. J. L.), Mammoth, by J. Corbin, cr. 8vo. 7/6 cl.

Philology.

- Kennedy's (B. H.) Studia Sophocles, Part 1, 8vo. 5/1.

Science.

- British Pharmacopœia, with Additions for 1874, cr. 8vo. 6/1.
 Meade's Manual for Students, 4th edit., Practical Medicine, by A. Silver, fcap. 12/6 cl.
 North's (O.) Practical Anatomy, cr. 8vo. 7/6 cl.
 Pay's (P. W.) Treatise on Food and Dietetics, 8vo. 16/1.
 Salmon's (J.) Analytic Geometry of Three Dimensions, 3rd edit. 8vo. 14/1.
 Smith's Manual for Medical Officers of Health, 2nd edit. 2/6.
 Squire's (P.) Pharmacopœia of Twenty-Two of the London Hospitals, 3rd edit. 12mo. 6/1.

General Literature.

- Agulair's (G.) Mother's Recompense, 2nd edit. cr. 8vo. 6/1.
 Baillan's (E. M.) Tales of Adventure by Flood, Field, and Mountain, 12mo. 3/6 cl.
 Bousquet's (C. H. P.) Handy Book for Visitors of the Poor in London, 12mo. 2/1.
 Carlier's (A. G.) Legend of the Home-Fox, and other Tales, 2/6.
 Carlyle's Works, People's Edition, 'Wilhelm Meister,' Vol. 2, Church of England Temperance Chronicle, Vol. 1, fol. 1/6 swd.
 Collins's National Ready-Reckoner, 12mo. 3/6 cl.
 Debrett's Illustrated House of Commons, 1874, cr. 8vo. 6/6 cl.
 Dickens's Works, Illustrated Library Edition, 'Nicholas Nickleby,' Vol. 2, 8vo. 10/1.
 Ellis's (Mrs.) Mothers of Great Men, new edit. cr. 8vo. 6/1.
 Evans's Tables of Discount and Profit, 20th edit. imp. 4to. 21/1.
 Foxon's (H.) Manual of Political Economy, 4th edit. 12/1.
 Gouffé's (J.) Royal Pastry and Confectionery Book, roy. 8vo. 36/1.
 Gouffé's (J.) Presale Entertainments, 8vo. 10/6 cl.
 Harvel's (F. R.) Under the Surface, 12mo. 5/1.
 Heath's (J. D.) Complete Croquet Player, 12mo. 1/1 bds.
 Hutton's (J.) Through the Mist, 3 vols. cr. 8vo. 31/6.
 Lytton's (Lord) My Novel, Vol. 1, Kneshworth Edition, 2/6 cl.
 May's (K. E.) Life at Hartwell, 12mo. 2/6 cl.
 Oliphant's (J.) Piccadilly, 6th edit. 12mo. 2/6 bds.
 Oliver Wyndham, 8rd edit. 12mo. 3/6 cl.
 Palmer's (E.) Stories Told in a Fisherman's Cottage, 12mo. 2/1.
 Pennell's Fack on Pegasus, new edit. cr. 8vo. 5/1.
 Prince Florentin de Monaco, La Châte du, Racontée par Lui-même, 8vo. 5/1.
 Rose, Robin, and Little May, 12mo. 1/6 cl.
 Rossetti's (C. G.) Anne Domini, 12mo. 2/6 cl. 1p.
 Story of Rialto Market, 12mo. 2/6 cl.
 Temple Bar, Vol. 40, 8vo. 5/1 cl.
 Todd's (Rev. J.) The Daughter at School, new edit. post 8vo. 2/6 cl.
 Trollope's (A.) Eustace Diamonds, new edit. cr. 8vo. 2/6 bds.
 Trollope's (A.) Lady Anna, 2 vols. cr. 8vo. 21/1.
 Tweedie's Home, a Book for the Family, new edit. post 8vo. 3/6.
 Woodward's (F. W.) Treatise on Nature of Man, cr. 8vo. 7/6 cl.

'ETRUSCAN RESEARCHES.'

Cambridge, March, 1874.

HAVING read through Mr. Isaac Taylor's 'Etruscan Researches,' which are at present attracting some attention, I may be allowed to make the

following remarks. It is not my intention to write anything like a review of the work. I do not feel myself competent for such a task, from the difficulty of the subject and the number of languages with which the book deals. All that I want to say is, that Mr. Taylor has fallen, over and over again, into the strange mistake of citing as Turkish (Turanian) words which are really either Arabic (Semitic) or Persian (Indo-European). Every Orientalist knows that the Turkish of Constantinople is a composite language, like Hindustani, and that it has adopted a host of Arabic and Persian vocabularies of all kinds. Hence those who are not familiar with these other tongues must use Turkish vocabularies for philological purposes with great caution. How far Mr. Taylor's arguments are affected by this pervading error, it is easy to see. A very little care would have kept him clear of it, as in one or two cases he has had an inkling of the truth.

Let me give some examples. Page 99, "the Turkic ghoul" is in reality the Arabic *ghul*, an evil spirit often mentioned in ante-Islamic poetry. Page 102, "the substantive *fena* (vana)" meaning 'destruction,' 'annihilation,' 'death,' is the common Arabic word *fanā*. On the same page Mr. Taylor remarks that "the suffix *d* or *t* in Turkish commonly denotes abstract nouns, as in *melik* 'sovereignty,' from *melik* a 'king,' *munadit* 'a proclaiming,' from *munadit* a 'herald,' *najid* 'courage,' *nedamel* 'repentance.'" It so happens that the termination *d* or *t* is not so used in Turkish, and that the words cited in evidence are all pure Arabic: *malakūt*, *malik*; *munadit*, *munadit*; *najid*, *nadimat*. Page 108, "Closely related to the Tungusic *han* we have," says Mr. Taylor, "the Turkish words *jan* 'soul,' *jinn* 'a spirit,' and *jan-ase* 'a corpse.'" And again, "we find a close approximation to the Etruscan and Finnic forms in the Turkish word *khalay*, a 'spectre' or 'ghost.'" Unluckily, *jan* is a Persian word, whilst *jinn* (a collective, 'spirits') is Arabic. The latter has nothing whatever to do with the equally Arabic word *jinās* or *janās*, 'a bier or corpse,' which comes from the radical *janāsa*, in Ethiopic *ganassā*, 'to wrap in a shroud.' *Khalay* is also a well-known Arabic word. Page 113, "the Turkish *nisi*, 'annihilation,' or *ezdiha*, a 'dragon,' may perhaps furnish an appropriate meaning," namely for the word *nusthieri* or *nusthien*. *Nisi* is a Persian word, denoting 'non-existence,' from *nist* 'is not,' compounded of the negative *na* and *ast* or *hast* ('est,' 'is'). As for *ezdiha*, I supposed that every philologist knew this modern Persian representative of the old Bactrian *azhi dahaka*, 'the biting snake.' Page 119, "The word *laxa* would therefore become *jaxa*, and the Turkish dictionary gives the word *jaxa*, with the signification of 'judgment' or 'retribution.'" This is the Arabic *jāza*, 'requital, recompense, retribution, reward or punishment.' On p. 125, Mr. Taylor explains *Lemures* to mean 'maternal ancestors,' because "the Turkish word *li-umm* means 'on the mother's side,' 'maternal.'" Most unhappily *li-umm* is Arabic, *li* being in that language a preposition, meaning 'to,' 'belonging to,' and *umm* the common word for 'mother,' in Hebrew *im*, Syriac *emā*. Page 128, "the Turkish *sihat*, 'health,'" is again Arabic, *sihāt*; and the same is the case with "the Turkish *mal*, 'fortune,'" p. 130, which is the Arabic *mal*, a secondary formation from *mā l*, 'what (belongs) to.' Mr. Taylor explains *Camillus* to mean 'bearer,' p. 151, and identifies it with the name of the animal, the camel. He adds, that "in the Albanian language, which preserves so many Etruscan words" (i), "we have the precise word *χαραλ*, a 'carrier,' a 'porter.'" This leads us to the Turkish *hammal*, a 'porter,' a 'carrier,' &c. Unfortunately *hammal* is an Arabic word, which the Turks borrowed from the Arabs, and the Albanians in their turn from the Turks. As for *camel*, it is the Greek and Latin form of the Hebrew and Phœnician *gamal*, the origin of which I cannot here trace. Page 160 affords one of the worst examples of Mr. Taylor's ignorance of Arabic and Turkish. "In seventeen of the

Tatar dialects belonging to the Turkic family the word *bar-mach* denotes a 'finger,' and in Turkish *mikh-lab* means the 'clawed foot' of a bird or animal." *Parmaç* is really the Turkish for 'finger,' but *mikh-lab* is an Arabic noun of instrument, formed, according to a definite rule, from the verb *khalaba*, 'he cut and rent.' At p. 193, Mr. Taylor is strongly tempted to identify the words *NAFER*, *RAS*, and *TENSE*, with "the Turkish numeral adjuncts, *nafer*, *ras*, and *dana*, meaning respectively 'souls,' 'head,' and 'corn,' which are used in the numeration of men, of animals, and of things"; but he cannot set Kasembeg's authority at defiance. In fact, *nafer* and *ras* (or rather *ra's*) are Arabic words, signifying 'persons (from three to ten in number),' and 'head'; whilst *dana* is Persian for 'a grain.' Page 204, *ajil* and *ajel* are old Arabic words, *ajil* and *ajal*, and cannot possibly have anything to do with Turkic or Mongolic words meaning 'a year.' The same may be said of *nasil*, 'progeny, race, posterity,' p. 216, more correctly *nasl*, which occurs in the Korān. Page 235, the "Turkish *ag-ird*" is in reality a Persian word, *shagird*. Page 280, "strength," 'force,' is *kuvvet* in Osmanli, says Mr. Taylor. Very true; but this is merely the Turkish way of pronouncing the Arabic *kūwat*, from *kawaya*, 'to be strong.' At p. 290 Mr. Taylor commits a strange mistake in imagining *kal-ah*, 'a mould,' to be a Turkish word. *Kālab* or *kālib* is the Arabic adaptation of the Greek *καλάβος* or *καλόβους*, 'a shoemaker's last,' in general 'a form (forma, Span. *forma de zapatero*), shape, mould.' Page 295, "the Turkish *zann*, 'knee,'" is in reality Persian, and is identical with *zānu* and *ganu*. Page 301, "the Turkish *jessid*, a 'body,'" is again an Arabic word, *jasad*. Page 304, "In Turkish," says Mr. Taylor, "*tak-dim* is a 'presentation,' *tak-dimmet* is to 'present,' *tok-met* to 'pour out,' and *tab-disset* to 'consecrate.'" Of these words, *tok-met* represents, I suppose, Redhouse's "*dükme*"; the other three are Arabic. *Takdim* and *takdimat* are verbal nouns, formed, according to fixed rule, from one of the conjugations of the radical *kadima*; and *takdis* and *takdisat* are the same forms of the radical *kadusa*. Both are well-known Hebrew roots. *Quid plura?* WM. WRIGHT.

Trieste, March, 1874.

PERHAPS you will allow me a few words concerning Mr. Taylor's 'Etruscan Researches' (London, Macmillan, 1874), as a preliminary to further notice.

The Mongol theory is so valuable, that I can only hope it will be taken up by M. Vámbéry, the highest living authority; and the remarks upon the great tomb-building races, though not new, have much of truth in them. Unhappily, Mr. Taylor has confounded in the simplest way Turkish with Sanskrit and Arabic, Persian, Hindi, and goodness knows how many other languages. By borrowing from some score of Mongol dialects, he has invented a highly composite tongue, which painfully reminds us of "the voice of Israel from Mount Sinai." And he has by no means made the best of the Turkish forms; for instance, the terminal vowels of the past tense, which still survive in Usmanli speech.

The carelessness of the comments is stupendous. Upon the cover, and at p. 367, we find the well-known Trojan horse, and on the right hand the open door. Upon the latter which acts as framework, we read clearly and distinctly HAINS, &c. Hellenes. Will it be believed that Mr. Taylor (p. 368) assures us that it "bears the unmistakable label HULNS"; that "the word (Hlins) has hitherto been dismissed by the commentators as an unintelligible equivalent of ΔΑΝΑΟΙ," and that he indulges us with a whole page about the Huns. Even if the word were written HVINS, it would still read "Hellenes," for the L in Etruscan has many forms, of which one is V, with the left leg slightly shortened.

Yet the substratum of fact appears to me clear. Etruscan antiquities occupied much of my time in 1852, and I hope soon to apply the Mongol theory to the now well-known cemetery at Bologna.

Meanwhile, I would invite Mr. Hyde Clarke to attack the "Cancasic solution" of the Etruscan problem, which Mr. Taylor, though he afterwards "eliminates" it, considers (p. 355) not impossible.
RICHARD F. BURTON.

SHAKESPEARE'S 'EDWARD THE THIRD.'

Maidenhead, March, 1874.

ONE hundred and fourteen years ago Capel printed, in his small volume of 'Prologues,' the historical play of 'Edward the Third,' announcing it as a work by Shakespeare. Such it undoubtedly is; but when Malone published his 'Supplement' in 1780 he omitted it, thereby discountenancing the notion that it, or any part of it, had proceeded from the pen of our great dramatist. In what follows I am about to state some of the grounds for my entire conviction that Capel was right, and that the play ought to have been included, not only in the Folio of 1623, but in every edition of Shakespeare's productions from that day to the present.

I have taken considerable pains with the subject, and, in my opinion, it is worthy of all the labours of the best of our Shakespearean scholars, whether on this or on the other side of the Atlantic. I shall be as brief as possible, and I hope to avoid mistakes; but it is not pleasant, when walking, to know that there is somebody close behind anxious to trip up one's heels. Let us all humbly strive to attain the same end; and no man ought to feel more humble than even the ablest commentator on Shakespeare. What a fly is he on the wheel!

'Edward the Third' was first printed in 1596, a year earlier than any known play by Shakespeare, and it was reprinted for the same bookseller (Cuthbert Burby, or perhaps Burbadge) in 1599; in the interval came out Shakespeare's 'Richard the Second,' 'Richard the Third,' 'Romeo and Juliet,' (all three in 1597), 'Love's Labour's Lost' and 'The First Part of Henry the Fourth' in 1598. All the rest appeared in 1600 or afterwards. The second impression of 'Edward the Third' bears date in 1599, when, as far as we are aware, no drama by Shakespeare was originally issued; it was anonymous in both instances, and so were Shakespeare's 'Richard the Second' and 'Richard the Third' in their first editions of 1597. The same reason for the non-appearance of the author's name might apply in 1596 as in 1597; and it was not until 1598 that Shakespeare's name was prefixed to 'Richard the Second' and 'Richard the Third.' The causes why dramatic authorship was at that date avowed or unavowed are but very imperfectly, if at all, understood.

In attributing 'Edward the Third' to Shakespeare, I rely confidently not more upon particular passages and expressions, than upon the whole spirit and character of the performance. Capel did not assign a single reason, whether general or special, admitting at the same time that there was no external evidence upon the point. I rely upon internal evidence only; and I defy anybody at all acquainted with the style and language of our great dramatist to read 'Edward the Third' from end to end without arriving at the decision that it must have been the work of Shakespeare, and of no other poet. I shall not make extracts to establish this general proposition, but content myself with a few quotations, which, as I contend, lead by a different road to the very gate of truth.

Let it be borne in mind always that no printed play by Shakespeare is so old by a year as 'Edward the Third.' In act ii. sc. 1 we read as follows: the Countess of Salisbury is persuading the King to relinquish his suit to her to be faithful to her husband's bed, and she asks,

Will your sacred self
Commit high treason 'gainst the King of heaven,
To stamp his image in forbidden metal?

In 'Measure for Measure,' act ii. sc. 4, Angelo tells Isabella that he will not, as a judge,

submit
Their saucy sweetness that do coin heaven's image
In stamps that are forbid.

Everybody must remember the dispute among

commentators as to the words in 'Hamlet,' act ii. sc. 2, "a good kissing carrion," Warburton contending that they should be "a god kissing carrion"; and he was right, though opposed to all the old copies, where we read "For if the sun breed maggots in a dead dog, being a good kissing carrion," &c.

In 'Edward the Third' we find the following lines given to Warwick:—

The freshest summer's day doth connect taint
The loathed carrion that it seems to kiss.

Again, in 'The Merchant of Venice,' act iv. sc. 1, we have this passage:—

And earthly power doth then show likest God's,
When mercy seasons justice.

'Edward the Third' contains the subsequent couplet:—

And kings approach the nearest unto God
In giving life and safety unto men.

Deloney published his novel of 'Jack of Newbery' in the same year as 'Edward the Third,' and there we find even a still closer copy: "Herein do men come nearest unto God in shewing mercy and compassion."

Everybody is so well acquainted with the famous character of Prince Henry given by the Archbishop in 'Henry the Fifth' that I need not quote it; but I ask any reader to compare with it the subsequent impassioned lines on the Countess of Salisbury, put into the mouth of Edward, and to say if they could proceed from any pen but that of Shakespeare.

When she would talk of peace, methinks her tongue
Commanded war to prison; when of war,
It waken'd Cesar from his Roman grave
To hear war beautified by her discourse.
Wisdom is foolishness but in her tongue;
Beauty a slander but in her fair face;
There is no summer but in her cheerful looks,
No frosty winter but in her disdain.

Who could have written this and a great deal more in this play but Shakespeare? I might quote the whole quarto, for it is all his.

It contains also allusions to contemporaneous works. Marlowe's 'Hero and Leander' was not printed (as far as is now known) until 1598, but many manuscript copies of so famous a production were in circulation before 1596, and, in reference to the story, the succeeding lines are put into the mouth of Edward the Third, speaking of the object of his passion:—

Fairer thou art by far than Hero was;
Beardless Leander not so strong as I;
He swam an easy current for his love;
But I will through a Hellespont of blood
Arrive at Seles where my Hero is.

Hellespont is absurdly misprinted *Hellyspont* in both the old copies of 'Edward the Third,' for I have collated them throughout. But this is not the only reference to a popular poem, though nobody (least of all, perhaps, Capel) has hitherto understood it, or the high interest attached to it.

Shakespeare's 'Lucrece' had been printed in 1594, two years before 'Edward the Third' came from the press. The Countess of Salisbury has thrown herself at the King's feet, and is threatening to stab herself rather than submit to his lawless passion; Edward, overcome by her virtue and courage, and resolving to conquer his hopeless folly, thus exclaims, alluding clearly to Shakespeare's own 'Lucrece,' then in the height of its popularity:—

Arise, true English lady; whom our isle
May better boast of, than e'er Roman might
(Of her, whose ransack'd treasury hath tak'd
The vain endeavour of so many pens.

Surely this allusion is evident enough, and immediately connects Shakespeare with the admirable play under consideration. After what I have said, I need not dwell upon particular passages of poetry; but I cannot deny myself the pleasure of quoting a few lines where Edward instructs his secretary-poet thus to address in verse the lady upon whom the King dotes:—

Out with the moon-line! I will none of it,
Let me have her like's to the sun:
Ay, she hath thrice more splendour than the sun:
That her perfection eclipses the sun;
That she breeds sweets as plentiful as the sun;
That she doth thaw cold winter like the sun;
That she doth cheer fresh summer like the sun,
That she doth dazzle gazers like the sun;
And in this application of the sun,
Bid her be free and general as the sun,

Who smiles upon the basest weed that grows
As lovingly as on the fragrant rose.

The three last acts of the drama are devoted to the wars in France, and to the victories of Cressy and Poitiers, all conducted with true Shakespearean energy and vigour, and concluding with the delivery of the burgesses of Calais from their halter by the intercession of the Queen. Nothing can be finer in its way, but the play must have taken long in the representation. This portion of the subject is, of course, from Holinshed, while the love-scenes of the first two acts are from 'The Palace of Pleasure,' a book so often used by Shakespeare.

It seems wonderful that so little attention has ever been paid to this noble historical drama; for I cannot call to mind any allusion to it either in ancient or more modern times. It ought to have preceded 'Richard the Second' in the folios, and in every other edition of Shakespeare. It is no doubtful play. If instead of such paltry work as picking holes in old coats, the New Shakspeare Society would reprint this grand historical drama, they would confer a lasting benefit upon our early theatrical literature, and nobody would be more thankful than
J. PATRICK COLLIER.

P.S. Some years ago a proposal was made to me to collect and correct all the old plays attributed on any authority to Shakespeare, but even then I found my failing energies and industry unequal to the task: I, however, collated several, including the two impressions of 'Edward the Third' in 1596 and 1599, both in the library of the Duke of Devonshire; and besides the few I have here pointed out, that single drama contains many other parallels and illustrations of quite as much importance. Let the New Shakspeare Society set boldly to work, and reprint all those imputed plays.

LORD ELLENBOROUGH.

In the review, in your number for March 14, of the Correspondence of Lord Ellenborough, published by me, two charges are brought against his memory. One is, that he concocted an "artful scheme" to evade responsibility in his orders to Generals Nott and Pollock as to the campaign of 1842. This view has, I know, already been started by vehement partisans of Sir George Pollock, and writers closely connected with Lord Ellenborough's opponents in the old Board of Directors. If true, it would entirely deprive him of that claim to be considered a high-minded and honourable statesman, which the reviewer himself seems to allow him. And what does this injurious interpretation rest upon? It is clear that, as his letters show, he regarded a march on Cabul from the first as a hazardous enterprise. Another disaster like that of the Khyber and our Empire was, in his opinion, lost. But when, by that energy for which your reviewer gives him credit, he had remedied many deficiencies in the condition of the armies as to supplies and means of transport, when partial successes had raised their spirit, he did not feel justified in absolutely forbidding, against the opinion or without the support of the opinion of the Generals, an advance, which, if successful, would produce such valuable results. To one thing only he was always opposed, any concession to the views of a section of "politicals" which might entangle us in permanent engagements as to Afghan affairs. This may have been right or wrong, but does it justify an assumption of "disingenuousness and shrinking from responsibility," which you admit to have been "alien from his character?"

The second charge, of "believing he could teach war-worn Generals their art," especially referring, it seems, to the China operations, seems to me to confute the former. Were Nott and Pollock so different from Gough in capacity that it was "disingenuous" to leave any discretion to the two former, and impertinence to interfere with the latter? But with reference to China, Lord Ellenborough possessed special information, derived from one of the very few Englishmen then familiar with the waters of the Yang-tse Kiang. My father, the late Lord Colchester, had surveyed

it in the year 1817. His memorandum, referred to in the Correspondence, suggested the scheme by which China was so speedily compelled to accept a peace. Lord Ellenborough had, therefore, ample reason to urge the adoption of a plan of invasion founded on fuller knowledge than that of those who advocated a counter scheme.

COLCHESTER.

* * It would require several quotations to show clearly the truth of our first charge, which, however, we think will appear well founded by all who read Mr. Low's Life of Sir George Pollock. Lord Ellenborough, we contend, did not allow either Nott or Pollock any discretion, but was perpetually meddling. He positively forbade an advance, and when he began to see he was wrong, he gave Nott "the option of retiring upon General Pollock by Ghuzni and Cabul!" Would any one have talked in this fashion who was willing to take a full share of the blame, had a disaster occurred?

MR. ALBERT WAY.

THE obituary of the week contains a name that demands more than a passing notice in our columns. For upwards of thirty years Albert Way has been known throughout the United Kingdom, and very extensively upon the Continent, as one of the most accomplished of correspondents and indefatigable of antiquaries. There is scarcely a subject of historical inquiry, during the period we have named, relating to his own country, or one of archaeological investigation in a still wider field, to which his attention had not been drawn, and upon which he had not, at some time or other, contributed the results of his very extended and careful reading, or of his minute and critical examination. To see what those subjects were, it is true that one has to go to works that cannot be classed as "popular," since they are chiefly contained in the pages of the *Archæologia* of the Society of Antiquaries, the *Journal of the Archaeological Institute*, *Notes and Queries*, and the *Proceedings* of provincial archaeological societies. But Mr. Way was one of the first to labour for the reversion of the verdict passed by Dr. Arnold (with too much justice, it must be owned) upon the pursuits of antiquaries of the earlier part of this century, and was one of the most successful in bringing about that result.

Albert Way was born at Bath, on June 23rd, 1805. He was the only son of the Rev. Lewis Way, a gentleman who attained some distinction by his philanthropic labours for the better execution of which he "took orders" late in life, and especially exerted himself for the conversion of the Jews. While so engaged, he travelled far and wide, and on those occasions he was generally accompanied by his son. Upon these objects he spent large sums of money; but then he had large sums of money to spend, as, besides his own handsome fortune, he became the possessor of a considerable sum in what might be thought a romantic manner, but which need not be related here. So rich was he, that by many of his friends he was called "Louis d'Or." Lewis Way was intimate with Wilberforce, and with men of that frame of mind the public schools of the country were not then in favour. So Albert Way and the sons of Wilberforce were educated under their parental roofs till they went to college, and no two men continued faster friends than Mr. Way and the late Bishop of Winchester.

The Ways lived much abroad. At that time there was no English Protestant church in Paris, and Lewis Way supplied one, with the approval of the English ambassador, by allowing his drawing-room, in the Hôtel Marbeuf, to be so used until he had built a church in the Place Marbeuf. The very last act of Albert Way was to complete the arrangements which had been rendered necessary by the rebuilding of that church, owing to the reconstruction of that part of Paris.

Shortly after taking his degree at Trinity College, Cambridge, Albert Way joined the Society of Antiquaries, and soon brought forward an account of the discovery of the heart of Richard

the First, which had been found at Rouen. He devoted himself earnestly to the study of antiquities, and contributed several memoirs to the *Archæologia*. In 1843 he was chosen Director of the Society, and held the office till 1846. His administration was signalized by great energy and the introduction of many improvements, including the making of a Catalogue of the Museum of the Society. About the year 1844 he exerted himself to extend the general appreciation of antiquarian pursuits; and a meeting, which was to be the first of a series, organized upon the model of those of the British Association for the Advancement of Science, was held at Canterbury expressly for the study and consideration of archaeological objects. Discussions unfortunately crept in, and "The Way party," as some called the larger portion of the gathering at Canterbury, held their next meeting in Winchester, in 1845, under the title of the "Archæological Institute of Great Britain and Ireland," and under conditions of the highest success. Nearly all the distinguished names of the time in any branch of study connected with antiquarian pursuits are to be found among those who worked with Mr. Way. To the interests of the "Archæological Institute" nearly all Mr. Way's subsequent labours were devoted. His contributions to the *Journal* of the Institute are, as might be expected, exceedingly numerous and varied, and he continued the acting editor of the work till a few years ago. His last memoir in its pages was published in the early part of last year, under the title of "Notes on an Unique Implement of Flint, found, as stated, in the Isle of Wight." But it was, perhaps, in relation to a most extended correspondence that Albert Way is chiefly known, and will be chiefly missed. Gifted with a most ready pen, to which the right word appeared always to come at the right time and place, possessed of an almost encyclopædic acquaintance with archæology in all its branches, his letters will long be prized by his large circle of correspondents, as well for their style as for the value of their contents. And, consulted as he was upon almost every subject that was discussed in the *Archæological Journal*, none but (perhaps) the fortunate recipient knew the extent to which the memoir contributed by him had benefited by the editor's suggestions. Besides his contributions to the *Journal*, his more important works were the arrangement and editing of Sir Samuel Meyrick's book upon Ancient Armour, and the editing of the 'Promptorium Parvulorum' for the Camden Society, a work remarkable for its varied learning and minute criticism. But Mr. Way's sympathies were not entirely absorbed by the "Institute," as he did a great deal to encourage Provincial Societies having similar objects in view. Having acquired his estate at Wonham shortly after his marriage, he there formed a considerable collection of objects of art and virtue, in which he took great delight. Ever somewhat delicate in constitution, he was of the most genial disposition and charming manners, and was always seeking for the opportunity of doing some kind and benevolent action. In 1844 he married his cousin Emmeline, youngest daughter of the late Lord Stanley of Alderley, who survives him, and by whom he leaves a daughter.

NOTES FROM BERLIN.

SINCE the glorious war of 1870-71, no intelligent man can seriously ask the question of the celebrated song, "Was ist des Deutschen Vaterland?" We know now, and all the world knows too; but when Auerbach calls his new novel 'Waldfried: eine Vaterländische Familiengeschichte,' even we Germans begin to inquire, *Ubi terrarum?*

For the novel must have a definite, sharply limited terrain, even if the hero be a Ulysses; and Germany has become so large, that very many histories can be enacted on her soil, all of which have a claim to the epithet *Vaterländisch*, and are yet about as like one to the other as green to red, sour to sweet, the vine-clad banks of the Rhine to the dreary flats of the Vistula, the bare flat shores of

the North Sea to the wooded heights of the Black Forest.

This great difference in soils, which corresponds with the difference in the inhabitants, has always been at once an advantage and a hindrance to German novelists,—an advantage, as it has given them an unusual wealth of historical, social, and local motives; a hindrance, as this very wealth has made it difficult, or rather impossible, for the best writers to form a school, and for the minor ones to study in a school. It has deprived them, great and little, of the chance of having a large public, and has, at best, condemned them to the precarious enjoyment of a local celebrity. You may say the same applies also to England and France; that the North-German sailor cannot be more unlike the Bavarian mountaineer than the fisherman of the Orkney Islands is unlike the Wiltshire yeoman, or the Breton peasant to the vine-dresser of Languedoc. Granted. But there is, or was till now, a great distinction. England and France have a centre which is strong enough to paralyse the centrifugal forces; Germany had not, and, in a literary and artistic sense, has to this day nothing of the kind. A novel which proves a success in London is read all over England; a novel which proves a success in Paris is read all over France; but a novel may make a sensation in Berlin without anybody's speaking of it in Vienna, and *vice versa*. But the causes that impede the free circulation of a novel in Germany, tend to prevent it from finding readers outside Germany, just as the similarity observable in English novels, and also in French novels, promotes their circulation in Germany. Over the thresholds of how many parsonage-houses have we not stepped since worthy Mr. Primrose invited us to enter his house? And so it is the same Paris, or, if not the same Paris, the same Parisian *salon*, and Parisian morality, or immorality, from 'Faublas' down to the 'Femme de Feu.' But the German novel! Poor Peter Schlemihl, thou that couldst wander over the whole earth without casting a shadow. And no wonder, men say, for thou hast no body. No body! when thou hast, like Proteus, countless bodies. To-day thou art a panther, to-morrow a lion; the third time, a palm that reaches to the clouds; the fourth time, water that flows over all lands. Verily, to conquer a Proteus is a task that gives a claim on men's gratitude, but requires trouble and time, and who has time now-a-days? Who can give time to anything that cannot be expressed so or so in figures?

To return: the newest novel of Herr Auerbach is a *Vaterländische Familiengeschichte*, the scene of which is laid in a small corner of the great Fatherland, where, opposite Strasbourg, the kingdom of Wurtemberg cuts tolerably deeply into the Grand Duchy of Baden, or, to speak in the terms of physical geographers, where one of the western spurs of the Black Forest stretches into the Rhine Valley. A foreigner, when reading the book, must bear this in mind, or he will make serious mistakes. He will be apt, for example, to suppose that the characters are types of German nature; that their morals, manners, and modes of speech repeat themselves through all Germany; but I, as a North German, can assure you that in many of these respects the book is as foreign to me as to the most English of Englishmen. The South German has in his nature a something which he himself styles *Gutmüthigkeit*, *Naivität*, but to which the North German gives quite other names, for those qualities are different with him. The North German is essentially aristocratic. He is either master or servant,—but what he is, that he is thoroughly. The master does not condescend to the level of the servant; the servant has no ambition to imitate the master. Imagine, then, the astonishment of my North German countrymen, and of the English, too, I imagine, when they read in Herr Auerbach's novel that a wealthy squire, who has had a University education, and has repeatedly filled important public offices,—who, in a political crisis, that is fully detailed in the book, has been offered the post of Prime Minister (of course of his own state, I beg you not to forget that),—well, that this man uses "Du" to his

neighbours and they to him, and stands on a footing with them that reminds me of the patriarchal intercourse of Ulysses with his godlike swineherd. In the house of the worthy heroes of the story is a room which is filled with casts of the best ancient works of art, so that it looks like a small museum, and is called Athens by the owners. In the evening, a Greek tragedy (let us hope in a translation) is read out. The faithful old servant is regularly present, and as regularly sleeps through the performance—upon the bench by the stove. To bring these heterogeneous elements together is, for us North Germans, no easy task. Among us, a bench by the stove is not found in houses which have rooms filled with sculpture, and perhaps foreigners are still better off than we in this respect. They, at any rate, will conclude that in Germany master and servant live in the same rooms, and that their common evening entertainment is the reading of Sophocles and Euripides, only with the difference that the masters read, and the servants sleep—by the stove.

To speak seriously, the story is incomprehensible and impossible, the moment one thinks of it as transplanted to North Germany. What is the story? This is an easy question to ask and a difficult one to answer when one is speaking of a long novel: not one which seems long, but which is quite a slight story, concealed in a huge mass of history and anecdotes, like 'Quatrevingt-Treize,' but one like 'Middlemarch'! 'Middlemarch' is not the essence of the purest epic poetry; but, even when one has deducted all that the author, privately and confidentially, tells the reader about her characters,—and that is a good deal,—there still remains enough over to prove pretty troublesome, even to a judge whose daily occupation it is to sum up in complicated cases. It is the same with 'Waldfried,' which fills three tolerably thick volumes, and is a long novel in consequence of the great number of characters that are introduced, and the quantity of public and private occurrences which the author has endeavoured to bring in, to develop, and to portray. His aim has been to illustrate, and by the fortunes of a family,—which, in their turn, are illustrated by the characters of the heads of the family,—the history of Germany from 1848 to the present day. The paterfamilias recounts in the first person his own story and that of his relatives; and the tale might be called 'The Family of Waldfried,' or 'Mr. Waldfried and his Family.' The family is by no means a small one. There are three sons and four daughters. One of the latter is dead by the time the tale begins, but her husband has married again, and remains an important member of the family. The sons, of course, have either married or might have married, and the daughters too. Of the marriages children have been born, who at the time the novel opens are already grown up; so that by the end of the book the author can make his hero happy as a great-grandfather. And besides all these people, whose names even it is a hard task to remember, there are a number of subordinate characters—quite a little nation, in short.

This was really unavoidable, if the little nation was to prove a mirror of the great nation. In fact, as one or other of the members of the family is in each case involved, every important event in the last five-and-twenty years of German history comes on the tapis. The eldest son has been one of the insurgents of '48, who inscribed on their banners the Frankfurt "Grundrechte," and at times also the Republic, and has been obliged to fly to America. A second son is a Professor, and represents the learned element, and its share in the struggles of the time. The youngest, not the least important character in the book, cannot endure the contest in '66, in which the South German patriots were worsted; and four years later stones for his desertion of the colours by a heroic death in a battle against the hereditary enemy. Then a son-in-law is an officer in the Württemberg army, and he also has to take his share of the fights of 1866 and 1870; while a daughter is married in France, in Alsace, and through 1870 again becomes German. You see,

it is a whole world that the author sets in motion.

Has he really understood how to set it in motion? I might and could answer this question with an unqualified "Yes," but ("but is reflection," says Thackeray) I fear my "Yes" will be "sicklied o'er with the pale cast of thought," which, for that matter, pervades the book. Not that the tale is devoid of "enterprises of great pith and moment," but—that terrible "but" comes in again. The form of the book is the same as that of the 'Vicar of Wakefield,' of 'Tristram Shandy,' 'Pelham,' 'Pendennis,' 'David Copperfield.' No form is better fitted to embrace a miscellaneous mass of matter such as is put before us; but under one condition. The author must understand how to step on with seven-leagued boots at times, in order, where need is, to be able to dwell on individual points. For these particulars and this full surrender to his material are expected of the author. When Copperfield describes to us his wooing of Dora, it must not occur to us that he who writes those delicious foolish pages has, I don't know how many years after, married Agnes. And here, in my opinion, Herr Auerbach has failed. The death of the hero's wife, and his sorrow; the scenes in the cabinet of the Prince; the deaths of Ernst and Martella on the battle-field,—these are certainly masterpieces of true epic art; but they are only isolated passages, which cannot recompense us for the lack of concise rapid narrative. It is sadly trying at last to the patience to have to wade, for three volumes, through the rubbish of a garrulous old man's diary. The English public is already disposed to regard German novels as not interesting, and I am afraid that its prejudice will not be overcome by Herr Auerbach's book. A prejudice it is, and a prejudice it remains. It is, indeed, ineradicable, if people will judge the whole contemporary literature of a great and highly-gifted nation from two or three books which they have read in the course of their lives, and which, perhaps, were really tiresome. Are there not such books in every literature? I can pledge myself to give you a long list—but no,—I would not, for all the world, vex you, and I have no inclination to make an "Oratio pro Domo." FRIEDRICH SPIELHAGEN.

Literary Conts.

A VOLUME of poems by George Eliot is in the press, and will shortly be issued by Messrs. Blackwood & Sons.

MR. R. W. EMERSON has allowed himself to be nominated as a candidate for the Lord Rectorship of the University of Glasgow.

DR. JOHN STUART, of the General Register House, Edinburgh, has in preparation, 'Observations on the Law and Practice in Scotland relating to Dispensation for Marriage, with special reference to the Dispensation for the Marriage of James, Earl of Bothwell, with Lady Jean Gordon, in 1565.' The volume will include various records hitherto unprinted, and will be illustrated by a facsimile, from the original at Dunrobin, of the dispensation referred to, with a likeness of Lady Jean Gordon, from the contemporary portrait in the collection of His Grace the Duke of Sutherland, at Dunrobin.

WE understand that Messrs. Henry S. King & Co. are about to issue a cheap edition of the Laureate's works, in ten monthly volumes, to be entitled "The Cabinet Edition."

MESSRS. HURST & BLACKETT'S forthcoming novels are, a new story, from the pen of Mrs. Oliphant, entitled 'For Love and Life,' and 'Claude Meadowleigh: Artist,' by Capt. M. Montague.

MR. PERCY FITZGERALD is editing a new edition, in three volumes, of Boswell's 'Life

of Dr. Johnson.' Boswell issued two editions of his book, the first in 1791, the second in 1793. At his death, when the preparation of a third edition had just begun, Malone took up the task, and under his supervision no less than four editions were issued. The sixth, or fourth from the author's death, was issued in 1811, and was the last superintended by Malone, who died in that year. From the date of his death this edition remained the standard one, until the year 1831, when it was supplanted by Croker's edition in five volumes, which under various forms has held its place until the present moment. Malone's and Croker's are substantially the ground-work upon which all succeeding editors have worked. Malone seriously exceeded the privileges of his literary executors in converting notes into text and *vice versa*, in shifting the place of notes, and "revising" the text itself. These changes were not very material as to substance, but still such a mode of "settling the text," as it was called, pursued through a whole series of editions, could only result in a serious departure from the original. Malone, indeed, announced in his advertisements, that "every new remark, not written by the author," together with "the letters now introduced, are carefully included within crotchets, that the author may not be answerable for anything which has not the sanction of his approbation." This system, however, has long since been abandoned, and in the modern editions we find the author jostling with a crowd of intruders—Croker, Malone, Blakeway, Kearney—his annotations being also labelled with his own name, as though he had been introduced, like them. Even the decency of "enclosing between crotchets" had been dropped. Croker's performance was nearly unique in the annals of editing. Not only did he make interpolations in the text on a vast scale, but he overloaded the whole with elaborate notes. Obscure allusions explained, biographies furnished, blanks filled up, mistakes corrected, opinions, either of Boswell or of Johnson, refuted in controversial style, contemporary authors largely quoted, and political opinions and prejudices duly ventilated—these were but a tithe of the Crokerian contribution. This extraordinary treatment of an author was long ago exposed by Mr. Carlyle. Croker admitted his mistake, and in a later edition withdrew the bulk of the intruded matter. Yet he could not bring himself to sacrifice the whole of the foreign element; and the work still includes masses of Thrale and other letters, diaries, and the like. But he did not stop there, and a diligent examination warrants us in saying that he has tampered with the text. Letters have been transposed, and shifted here and there, on account of some assumed inconsistency; dates have been altered, notes rewritten, cut up, and distributed, or altogether omitted; while, with an overstrained delicacy, adjectives, of a somewhat coarse flavour, have been struck out, and others substituted. In this new edition, the reader will have the original text of Boswell's first edition exactly as it was printed, with the old spelling, punctuation, paragraphs, &c. Text, notes, and alterations will now, for the first time, be given complete, distinct, and fenced off, as it were, from such notes and illustrations as are supplied from other sources. Many of these

additions are from original MS., and a large portion have never made their appearance in any edition of Boswell's 'Johnson.'

THE friends of the late Prof. W. J. Macquorn Rankine, of the Glasgow University, will be glad to learn that his 'Songs and Fables' are about to be published by Mr. Maclehose, of Glasgow. Mrs. Blackburn (J. B.) illustrates the Fables in ten pictures.

DR. FARRAR'S 'Life of Christ' will be ready for publication early in May.

THE little volume of 'Lyrics,' by the late Mr. George Outram, noticed two weeks ago in our columns, will shortly be in a third edition. The late Dr. Robert Chambers is said to have written a reply, which was never published, to the 'Annuit,' the poem the introduction to which we quoted. The MS. was in a copy of the privately printed edition of the 'Lyrics,' sold at the sale of Dr. Chambers's books.

MR. CROSBY LOCKWOOD writes to us:—

"As a resident in the neighbourhood of Stoke Newington, and often walking past its little old-fashioned, picturesque church (over-shadowed and eclipsed by the modern one which has been reared on the opposite side of the road), I have often regretted to see the sadly neglected and dilapidated state of Mrs. Barbauld's tomb, which faces the footway along the high road, and of which a great part of the inscription is barely legible. Five pounds would, I imagine, thoroughly restore it, as it is a mere question of a little brick-work and pointing, scraping or cleansing the stone slab and tablet, and re-writing the inscription. Perhaps the poetess's great-niece might think it worth while, out of the profits, if any, of her 'Memoir,' or out of the same funds which were available for its production, to devote a small sum to this object. If subscriptions were at all necessary, I should be glad to contribute a tithe of the sum I suggest above. As publisher of French versions of Mrs. Barbauld's 'Lessons for Children' and 'Hymns in Prose,' which still maintain their place in juvenile schools as early French lesson books, I feel an interest in the matter beyond the æsthetic one of a desire to remove or remedy what offends my eye as a passer-by."

THE case of Gatty v. Pawson & Brailsford, which possesses much interest for authors and publishers, and which has been in Chancery for several years, has just been decided by Lords Justices James and Mellish. Shortly after the death of Mr. Hunter, the historian of Hallamshire, which occurred in 1861, Messrs. Pawson & Brailsford, who are booksellers in Sheffield, decided on issuing a new edition of Hunter's 'Hallamshire,' the copyright of which had expired, and they arranged with the Rev. J. Eastwood, a gentleman residing near Sheffield, to edit it; but before the work was begun he died. Eventually, Dr. Gatty, the well-known author, became the editor, and, after about four years' labour, the book was issued in 1868. Prospectuses had been sent out, and canvassers employed, by Messrs. Pawson & Brailsford as the publishers, and a large number of subscribers was obtained. The printing and "getting-up" of the book drifted into Dr. Gatty's hands, and he employed Messrs. Virtue & Co. to print it. No special agreement as between author and publishers was made, and when the book was ready, the question as to the remuneration of the publishers arose, they contending that besides the usual 10 per cent. profit on publishing, they, being retail booksellers, were entitled to the bookseller's profit also. Numerous affidavits, *pro* and *con*, from eminent

publishers were read in Court. After hearing evidence the Lords Justices decided that Messrs. Pawson & Brailsford were entitled to 10 per cent. only on the amount of their sales, and besides a small sum for costs actually incurred in printing prospectuses, &c. The defendants were condemned in costs.

WE regret to notice the death, on the 18th inst., of Mary Wilson, the second daughter of "Christopher North," and the widow of the late John Thomson Gordon, Sheriff of Midlothian. Mrs. Gordon's life of her gifted father, published in 1862, is not a work of much literary merit, but, from the interest of the subject, it went through several editions. Few men who wrote so much ever left behind them such scanty material for biography as did Prof. Wilson. Mrs. Gordon's elder sister, the widow of the late Prof. Ferrier, survives her.

OWING to difficulties in meeting the views of the Scotch Education Department, scarcely any building has yet been done under the New Education Act in Scotland. At a conference of representatives from the principal Boards throughout Scotland, held lately at Glasgow, resolutions were passed condemnatory of the plans of schools insisted on by the Department, principally on the score of expense; and a deputation was appointed to wait on the heads of the Department and the Scotch Members of Parliament, with a view to having the plans modified by fresh legislation.

A MEMORIAL has just been presented to the Scotch Education Board by the Educational Institute for Scotland, in which the Memorialists state that, having studied with care the working of the recent Education Act, they are convinced that it requires amendment on the following points:—1, there should be a permanent Board of Education in Scotland, which would be a Court of Final Appeal from Local Boards; 2, that teachers dismissed by Local Boards should have the right of appeal to the Central Board; 3, that teachers holding appointments at the time of the passing of the Act should not be dismissed, nor the annual grant stopped, except on the reports of two inspectors; 4, that Clause 61 should be altered, so that teachers who have taught for ten years may retire on an allowance of not less than one-sixth part of their emolument, and that one-sixtieth part of said emolument should be added for each additional year's service, the whole not to exceed one-half.

WE are sorry to hear of the death of Mr. Thomas Thorpe, son of the late Mr. Thorpe, bookseller, of Bedford Street, Covent Garden. He was well known for his extraordinary knowledge of Early English literature. He had acted for twenty years as librarian to Mr. Christie-Miller, and catalogued his curious collection, which is in process of printing, and he was engaged upon the correction of the proofs of the Chiswick Press at the time of his death.

A CORRESPONDENT writes to us:—

"Pardon my calling your attention to a simile that threatens to be hunted to death. Between the years 1758-65, Oliver Goldsmith, in that charming essay of his, 'A Reverie at the Boar's-Head Tavern, Eastcheap,' wrote,—'A monstrous ruff was put round her neck, so that her head seemed like that of John the Baptist placed in a charger.' In the 'Scarlet Letter' (chap. viii.), I

read,—'The wide circumference of an elaborate ruff . . . caused his head to look not a little like that of John the Baptist in a charger.' At page 28 of a novel I read a week ago, called 'The Surgeon's Secret,' I discovered a sombre face, 'resting on an immense ruff, like the Baptist's head on a charger.' And yet again, at page 118, vol. iii., of a recently published novel, called 'The Mystery of Ashleigh Manor,' I perceive 'an old dame, in a big ruff, like the Baptist's head in a charger'!!! 'Talk of coincidences, sir!' says the Militia Captain, in 'A Man made of Money.'

BIBLIOGRAPHERS and London topographers will be sorry to hear that the large old house on Chiswick Mall, sometimes called the Manor House, and known as the original seat of the Chiswick Press, so famous in typographical history, has been pulled down, and its materials sold. This building was formerly an appanage to Westminster School, and was used, we believe, as a sanitarium, as it was sometimes called a "Pest-House." It is, or was, the property of Westminster School. Some architectural remains and carving, said to be of Norman character, have been excavated on the site, parts of an ancient structure.

ACCORDING to the *Journal Général de l'Imprimerie et de la Librairie*, the production of the press in France last year was 11,530 books, 3,403 musical compositions, 2,156 engravings, photographs, lithographs, and maps.

M. C. PAILLARD is preparing an elaborate history of Valenciennes, and of the part it took in the disturbances of the Netherlands. The first volume will shortly appear. In the meantime the author has issued, as a sort of introduction, 'Considérations sur les Causes Générales des Troubles des Pays-Bas au XVI^e Siècle.'

COUNT ALEXANDRE APPONYI, son of the Austrian Ambassador, formerly in London, now in Paris, has been elected Foreign Associate of the Société des Bibliophiles Français, to replace the late M. Beauchesne.

ON the 9th inst., at Paris, a bust of the first Parisian printer, Ulrich Gering, was inaugurated at the library of Sainte Geneviève, by M. de Fourtoun, Minister of Public Instruction, assisted by M. Ferdinand Denis, Keeper of the Library, and by several representatives of the printing and publishing interests in Paris. M. Denis gave an interesting sketch of the life of Gering. The bust is the work of M. J. Daumas, and has been well executed. It has been placed at the foot of the staircase leading to the first story. It is now rather more than four centuries since printing was introduced into Paris, the first book having been printed without date, but in or about the year 1470. This was 'Gasparini Pergamensis Epistole,' in the colophon of which appear these lines, containing the Christian names of the three printers:—

Primos ecce libros, quos hæc industria finxit
Francorum in terris, edibus atque tuis.
Michael, Udalricus, Martinusque magistri
Hos impresserunt, ac facient alios.

The full names of these printers were Michael Friburger, Ulrich Gering, and Martin Crants, so that Gering can scarcely be called the first printer, but one of the first three printers at Paris. Gering, again, was not a Frenchman, but a foreigner, having been born in the diocese of Constance. Our first English printer, William Caxton, was an Englishman of Englishmen, born in the Weald of Kent. When may

we expect to see a statue or even a bust of him in the British Museum!

We learn from the *Allgemeine Zeitung* that the Prussian Government has made a grant to Dr. Hirschfeld, who is undertaking a journey for purposes of archaeological research in the interior of Asia Minor. A typographical atlas of Athens and Attica, edited by Dr. E. Curtius, is, according to the same journal, in preparation.

THE "Lotos Club" of New York has a volume in preparation, the production of the members of the club, to be called 'Lotos Leaves.'

MR. W. F. AINSWORTH, the editor of *Colburn's New Monthly Magazine*, writes to us, under date March 24:—

"Mr. H. B. Gould's communication escaped my notice until my attention was called to it this day, or I would have replied to it before. The 'Moorish Physician's Parchment' was sent in by a lady, and I regret to say I had not any idea of its being a translation when I accepted it for publication. I cannot divulge the name without sanction; and, unfortunately, the lady resides in Ireland, so that it will take time to obtain an explanation; but I can assure Mr. Gould it was quite an oversight as far as I am concerned."

WE are requested to state that the London Bible Warehouse, at 53, Paternoster Row, hitherto conducted by Mr. Henry Frowde, will, in future, be carried on by the same proprietors under the title of Frowde & Co.

WE have received a communication from Mr. Hayes Ward, of New York, in reply to a letter of Dr. Hyde Clark's. We have not space to print the letter in full, but we shall endeavour to give the principal passage next week.

SCIENCE

The Birth of Chemistry. By G. F. Rodwell. (Macmillan & Co.)

WHEN was Chemistry born? It is somewhat difficult to answer this question. The germ from which chemistry was eventually developed may have had its origin in the remotest antiquity, but the production of the primitive cell may have been ages before the birth of the science, which may be regarded as the result of the aggregation of an infinite number of cells. M. Wurtz says, "Chemistry is a French science. It was instituted by Lavoisier of immortal memory." Lavoisier released Chemistry from the swaddling clothes of Alchemy, in which the young science was long struggling, and gave it an independent existence. Mr. Rodwell writes, "The time when the foundation-stone was laid is too remote to be even suggested." We do not think so. A pile of bricks do not constitute a building. Mountains of facts do not make a science. From the earliest days, men were compelled by the necessities of their existence to be accumulating facts; but these cannot be regarded as the foundation of a science. They were the materials out of which one master-mind formed a foundation, upon which other master-minds raised the superstructure. The birth of Chemistry cannot be said to have taken place, until, out of the empirical processes introduced into Europe by the Arabian physicians, and continued, in an equally empirical manner, by the alchemists, some superior minds began to

see that there was a law in operation producing the strange results, at which men marvelled, and were enabled to reproduce, by an effort of reasoning, the results desired. Metallurgy is not chemistry, though metallurgical processes have been greatly aided by the applications of chemistry. Mr. Rodwell,—or we do not read him aright,—desires to show that in the use of fire, to separate a metal from its ore, there were the first outshadings of chemical science. We do not think so. It is not to be supposed that because the ancients made bronze,—coloured glass with copper,—and dyed their fabrics, that they were chemists. Even the occult philosophers of Arabia (from whom we derive the name of our science, of alcohol, of alkali) were very far removed from being chemists. Their mysterious processes were the means of bringing them acquainted with numerous strange and interesting phenomena; but the science of chemistry was not yet conceived within any human brain. Thus far we differ from Mr. Rodwell, but we have read his little book with pleasure. Many matters are very pleasingly brought before his readers. For example, he has sketched in an interesting manner the growth of metallurgy. A very considerable amount of information is collected within the pages of this little book, and it is generally,—but not always,—correct. He tells us, for example, that "copper was in use before iron," and that "Homer wrote in the age of copper,"—whereas Hesiod tells us, of a lump of iron being offered as a prize to the victor in some athletic sports; and in the earliest of the Oriental monarchies, we have evidences of the use of iron contemporaneously, at all events, with that of copper. We freely admit that obscurity surrounds the history of all ancient metallurgies, but the evidence we have appears to give quite as high an antiquity to iron as to copper; and, looking at the conditions under which these metals occur in nature, it appears probable that man gained some knowledge of the former metal before he had discovered the latter one. With evidences of a large amount of curious reading, we find in this book numerous examples of a hasty appropriation of statements, which a slight examination would have convinced the author were not to be relied on. His sketch of the progress of alchemy is worthy of a perusal; and, although he fails to show the gradual process by which chemistry arose a living light, out of the dying ashes of the alchemical fires, he does show that out of the zealous chase after false lights the truth was eventually secured.

Although we see good reasons for objecting to the title of the book, we are quite disposed to recommend its matter to the attentive student of modern science. It will teach him that man, in his endeavours to possess the earth and subdue it, has advanced from the rudest processes, and by the wildest leaps, as often backward as forward, to a more refined system of search, by which he is steadily advancing the discovery of truth and ameliorating the condition of the race.

PROF. MÄDLER.

JOHANN HEINRICH VON MÄDLER was born at Berlin on May 29, 1794. For many years he was engaged in tuition in that city, but devoted much time, in conjunction with W. Beer, a banker of the same town, to astronomical studies and observations. A series of physical observations

of the planet Mars, the fruit of their united labours, was published in 1830; and in 1837 appeared that great classic in astronomy, Beer and Mädler's 'Der Mond,' giving a complete and detailed description of the lunar surface, the result of the observations of many years, and accompanied by a map, "Mappa Selenographica," three feet in diameter, which still continues the best hitherto published, though it is likely that it will shortly lose that pre-eminence owing to the publication of the map produced by the long and elaborate observations of Dr. Julius Schmidt of Athens. During the latter part of Mädler's residence in Berlin, he was connected with the Royal Observatory there, under the late Prof. Encke; and in the year 1840 he was appointed to succeed the celebrated W. Struve as Professor of Astronomy at the University of Dorpat, and Director of the Observatory there, which his predecessor had made so famous. His labours in the latter were chiefly in continuity with Struve's researches in the interesting subject of the motions of double stars. We must not forget to mention his well-known theory, the "central sun hypothesis," by which he endeavoured to show, from the proper motions of a large number of fixed stars, and the mutual relations of these, that our Sun and solar system are moving round a point in or near the star in the Pleiades known as Alcyone or γ Tauri, which he regarded as the common centre of gravity of the whole system of fixed stars, extending to the Milky Way. Without discussing this theory here, we may remark that Prof. Mädler has supported it by many very elaborate calculations, which he challenged those who doubted it to draw any other conclusion from. But it would manifestly be premature, on *a priori* grounds, to attribute great weight to any such theory; or to Prof. Mädler's attempt to approximate to our Sun's time of revolution round the supposed central Sun, which he made about eighteen millions of years.

Prof. Mädler, who, during the latter part of his tenure of office at Dorpat, had enjoyed the able assistance of Dr. Clausen, died at Hanover, after several months' illness, on the 14th inst., having nearly reached his eightieth year. His early associate at Berlin, Herr W. Beer, had died as far back as 1849. It is only right, in conclusion, to mention Prof. Mädler's last work, 'Geschichte der Himmelskunde von der ältesten bis auf die neueste Zeit,' Braunschweig, 1873,—a most interesting history of the progress of descriptive astronomy, from the most ancient to the most recent times, which was published in two volumes last year at Brunswick.

THE GOVERNMENT SCIENTIFIC EXPEDITION.

II.

A CASE of yellow fever occurring on board the Challenger determined Captain Nares to quit Babin before the time he had intended, and leaving that port on the 25th September, 1873, he proceeded to the southward as quickly as possible, without stopping to sound or dredge until the 30th September, when, being off the Abrolhos bank, soundings were made in 2,150 fathoms, and three days after in 2,360 fathoms, the trawl was let down. On heaving it in, the strain was greater than usual, and precautions were taken in bringing the precious load to the surface, but before the *burton* for lifting it out of the water could be hooked, the swivel, used to keep the turns out of the rope, carried away, and to the mortification of the expectant naturalists, the trawl and its doubtless valuable contents were lost.

Soundings were continued towards Tristan d'Acunha, the depth averaging a little over 2,000 fathoms; and on the 15th the ship anchored off the settlement of that island. Four days were spent in sounding and dredging amongst the group, and the islands were surveyed. Captain Nares was informed by the people at the settlement, that nearly two years before, two Germans had landed on Inaccessible Island, about twenty miles to the south-west of Tristan d'Acunha; but whether they are alive or not was not known. The Challenger went to the island, and observing

a hut on the east side of the island, a boat was sent in to communicate. The two Germans were found on the beach, but in a sad plight from want; indeed, the story of their adventures and battle for life during their stay would realize the pictures of Defoe in 'Robinson Crusoe.' They were delighted enough to find themselves once more among their fellow-creatures, and gladly availed themselves of the offer of Captain Nares to give them a passage to the Cape of Good Hope.

Between Tristan d'Acunha and the Cape of Good Hope the weather prevented sounding as frequently as was wished, but deeper water was obtained on that side of the South Atlantic than was found on the west side. The Challenger arrived at the Cape of Good Hope on the 28th October.

The configuration of the bed of the ocean may be regarded as one of the great facts ascertained in this the first portion of the voyage, and when considered in conjunction with soundings previously obtained, conclusions of great magnitude may be derived from them regarding what may be termed the grand features of the form of the earth beneath the waters, and although much more may be desired to complete the chain of argument, still we have made a great advance in our knowledge, and one all the more satisfactory because we know the care and accuracy with which the depths have been measured.

Various are the opinions respecting the inequalities of the earth at the bottom of the ocean, some maintaining that it has all the inequalities of the earth above water, whilst others hold that it is but a gently undulating plain: the latter would appear most evident if the depths are connected by a simple curved line from one point to another; but to make that argument conclusive, the heights of the land above water at equal distances, as the soundings are apart, should be in the same way connected, and it would then be found that the great inequalities of the land would disappear. On the other hand, when we consider the islands and rocks of the Atlantic, such as Bermuda, Azores, St. Paul Rocks, Tristan d'Acunha, Ascension, &c., as but the summit of mountains rising abruptly from the bed of the ocean, we are almost warranted in assuming that the form of the earth above water and below is similar in its inequalities; but that these inequalities below the surface are smoothed over, or levelled, by the constant deposition of organic and inorganic matter; and that, were the level of the ocean lowered, so that the banks, or rises, now below the waters should be above it, these particles of matter would be washed downward, leaving a portion of the earth's surface as unequal as it is now.

The North Atlantic has now been well examined. We have a line of soundings from the North of Scotland to the south point of Greenland, and from thence to Labrador. More soundings have been taken in the narrow waters north of this, but they cannot be reckoned among the broad features of the Atlantic. The next line, nearly 500 miles south of the last, is the well-known line of the North Atlantic telegraph cable, which extends from the south extreme of Ireland to Newfoundland; a third is from Unbunt to the south point of the Newfoundland bank; a fourth, from the Azores to Bermuda,—the Azores being connected with the English Channel, and also with Madeira, by lines of soundings; a fifth, on a line from Cape Bojador to the north-east angle of the West India Islands, or St. Thomas's; and a sixth, on a line from Cape Palmas to St. Paul Rocks, and then dipping into the South Atlantic towards Cape St. Roque, of South America; but in the South Atlantic we have only the one line already described from the Abrolhos to the Cape of Good Hope. There are, also, occasional soundings between these lines.

When the contours from these soundings are drawn, we find an area of irregular form, having a depth exceeding 2,500 fathoms, and extending from the great bay formed by the Bahama Islands and the coast of America to Newfoundland, of which the Florida Strait may be considered the

head, to within about 400 miles of the African coast. To the north of this vast belt, two horns, or *cule de sac*, of the same depth run, one to the east of the Azores as far as the latitude of the English Channel; the other between the Bank of Newfoundland and that known as the Milne Bank; while, with a depth of 2,000 fathoms, these *cule de sac* extend considerably to the northward, the western one as far to the entrance of Davis Strait; so that it would appear that there is a considerable rise in the formation of the earth proper, extending from Greenland round the Azores. Another line of soundings, from about the Strait of Belleisle to the south point of the Rockall Bank, would tend to the fuller elucidation of this interesting feature.

To the south of the deep area a bank appears, over which the Challenger passed, and which is called the "Dolphin Rise"; on this the depth is a little under 2,000 fathoms; and, as it extends between 600 and 700 miles, we cannot suppose we have yet got its nucleus or shallowest water. On the west side of this bank, the 2,500 fathoms depth extends south only to the latitude of the north coast of South America, whilst on the east side it extends, by a narrow gullet, in a south-east direction into the South Atlantic, between St. Paul Rocks and the African coast, from which point it would be difficult to define the limits; but, from a comparison of isolated soundings with those of the Challenger, we may infer that the deeper water still extends to the south-eastward, past Ascension and St. Helena; whilst the 2,000 fathoms area extends over the whole width of the ocean, towards the South Pole, with but little interruption.

The vast importance of these contours is apparent when we consider the ocean circulation as denoted by the temperatures observed at these great depths.

It may be remarked in relation to the nature of the bottom, that in the two direct lines of soundings which cross the great deep of the North Atlantic, the same kind of red clay exists at the greatest depths, i.e., when it exceeds about 2,700 fathoms, and in the southern line it is noticeable that as the ship passed over the "Dolphin Rise," the line of demarcation between the red clay and the usual globigerina ooze was very marked, the red clay bottoms being found on either side of the rise. This red clay was not obtained when crossing near the Equator; but was again found as red mud, but in rather shallower water, both on the South American and African side of the southern section sounded.

Observations were made on the surface current whenever practicable, but as they do not affect the now well-known currents of the ocean, no new light can be thrown on them; but they will, doubtless, be of much value in establishing or correcting the current maps that exist.

Observations were also made on several occasions on the sub-currents, but a large series must be recorded before any satisfactory results can be deduced on this much-veiled question.

As might be supposed, animal life decreases both in variety of species and number with depth of the water, and the forms become more simple; but until the collection can be considered as a whole, it will be impossible to define the bathymetrical limits and habitats of the various species.

THE EXODUS OF THE ISRAELITES.

Hastings, March 18, 1874.

ON my return to England from the visit I have just made to the "Mountain of Light," situate north-east of Akaba, which I deem to be the true Mount Sinai, I wish to say a few words respecting the flight of the Children of Israel from Rameses to the Red Sea, as recorded in Exodus xii. 37, xiii. 20, xiv. 1, which is generally imagined to have occupied them only three days, because "the journeys of the Israelites," enumerated in the thirty-third chapter of Numbers, are assumed to be each of a single day only.

The fact is, however, that the Scripture says nothing whatever about days' journey, but simply records the names of the principal places through or by which the Israelites passed. To conclude

that the distance from Rameses to the Red Sea is only three days' journey, because the intermediate stations of Succoth and Etham alone are named, is much the same as if it were argued that the journey I have just gone from Alexandria to Venice, from Venice to Paris, and from Paris to England, has been of only three days' duration, because no mention is made of any of its intermediate stages.

That the journey of the Israelites from Rameses to the Red Sea was in reality of six days' duration, and not of three days only, is established by the following simple argument. The days during which the people ate unleavened bread were seven, commencing on the fifteenth and ending on the twenty-first day of the month; the first day of the seven being a day of holy convocation or feast, and the seventh day being in like manner a day of holy convocation or feast (see Exod. xiii. 16; Levit. xxiii. 7, 8). These days of unleavened bread were necessarily coincident with those of their flight, which commenced at midnight of (preceding) the 15th day of the month, and continued till the night of (preceding) the 21st day of the month, when they passed through the Red Sea. They ate unleavened bread on the night of the feast of the Passover, because, as we are expressly told (Exod. xii. 34), their bread was not yet leavened, and they still continued to eat unleavened bread on the seventh day, although a feast, because during the preceding night their passage through the Red Sea took place, and there was neither time nor opportunity for them to leaven their bread.

This construction of the Scripture narrative is so simple and natural that it scarcely stands in need of corroborative evidence. Nevertheless, that evidence is afforded by the fact that to the present day the Jews regard the twenty-first day of the month as the anniversary of the passage of their ancestors through the Red Sea, and accordingly on that day they recite in their synagogues the fifteenth chapter of Exodus, containing the magnificent song of triumph and thanksgiving sung by Moses and the Children of Israel. Besides which, it has to be remarked that, had the passage through the Red Sea taken place after only three days' journey, the Israelites would have been guilty of the inconsistency and even the absurdity of continuing to eat "the bread of affliction," as it is emphatically called in Deuteronomy xvi. 3, three days after their affliction had come to an end, and there was no longer any necessity for them to refrain from leavening their bread as they had been in the habit of doing.

It is true that the Jews no longer regard their unleavened bread as the bread of affliction, but rather as the bread of rejoicing, and instead of keeping only the first and seventh days of unleavened bread as feasts or days of holy convocation, as is ordained in the Pentateuch, they keep the whole seven days as if they were feasts. This, however, is a variation of long standing; for in 2 Chron. xxx. 21, xxiii. 17; Ezra iv. 22, we read that "they kept the feast of unleavened bread seven days." So easy, and indeed so natural, has it been with them, as with all other people, to change their holy days into holidays.

The feast of the Passover is now near at hand. If any of your readers desire to satisfy themselves as to the custom of the Jews in this respect, they have only to visit one of their synagogues on the twenty-first day of the month—the 8th of April, if I calculate rightly—when they will hear the fifteenth chapter of Exodus read, because that day is the anniversary of the passage of the Children of Israel through the Red Sea, and the destruction therein of Pharaoh and his host.

Sufficient has been said, I trust, to show that the flight of the Israelites from Rameses to the Red Sea occupied them six days, and not three days only as is generally imagined. And as that flight was a precipitous one, and taken in great part during the night by the light of the moon, between the full and the third quarter, it may reasonably be inferred that the distance travelled by the fugitives between Rameses and the Red Sea was much more than an ordinary six days'

journey. Hence it is manifest how futile all attempts to trace the route of the Israelites must be, that are based on the assumption that that distance was of three days' journey only.

CHARLES BEKE.

SOCIETIES.

ROYAL.—March 19.—The President in the chair.—The Right Hon. Viscount Cardwell was admitted into the Society.—The following papers were read: 'Preliminary Notices of Experiments concerning the Chemical Constitution of Saline Solutions,' by Mr. W. N. Hartley; 'Note on the Intra-cellular Development of Blood Corpuscles in Mammalia,' by Mr. E. A. Schäfer; 'On Attractions of Magnets and Electric Conductors,' by Mr. G. Gore; and 'Spectroscopic Observations of the Sun,' by Messrs. J. N. Lockyer and G. M. Seabroke.

GEOGRAPHICAL.—March 23.—The Right Hon. Sir Bartle Frere, President, in the chair.—The following Fellows were elected: Capt. Henderson and M. Protherie, Rev. R. Sanderson, Messrs. C. Baber, R. Bourne, W. W. Buller, J. W. Hadow, A. Park, W. Payne, Hon. A. L. Pelham, E. Walburn, F. G. Waugh, and R. V. Westmacott.—Two letters were read from Mr. T. D. Forsyth (addressed to Sir R. Montgomery): one from Yarkund, dated the 24th of November, and the other from Kashgar, the 11th of December last. They described the welcome and reception given to the British mission by the ruler of Eastern Turkestan, who had now assumed the title of Ameer Yakoub Khan.—A paper was read, by Mr. R. G. Watson (late *chargé d'affaires* in Japan), entitled, 'Notes of a Journey in the Island of Yezo in 1873, and on the Progress of Geography in Japan.' The author visited Yezo, the northernmost of the three main islands of Japan, last summer, and witnessed the results of the recent efforts of the Japanese Government to colonize the island. At present Yezo is placed on a different footing from that of all the other portions of the Mikado's dominions, being considered rather as a colonial possession, and governed by a special office, called the Yezo Colonization Department. Although richly wooded and picturesque, abounding in coal and other minerals, with salmon and other fisheries of surprising abundance, it is but very thinly populated, and would have continued in its neglected condition had not the Japanese Government been stimulated to action by the encroachments of the Russians in Saghalien, immediately to the north of it. The population does not exceed 124,000, of which number 16,000 belong to the singular aboriginal hairy race, called Ainos. The island is of about the same size as Ireland. Although lying ten degrees more southerly than Ireland, its climate is much colder; and Mr. Watson was glad to sit over a fire even at noon in the dog-days, and to sleep under a thick quilt at night; still the mangolia grows in its forests, and rice and maize are cultivated. He advocated the removal of the capital from Hakodate to Endermo, the latter place being more central, and having a magnificent harbour. With regard to the progress of our knowledge of the interior of Japan generally, the author said that Europeans are still forbidden to travel beyond the limit of thirty miles from the treaty ports; nevertheless, on one errand or other, Englishmen and Americans had traversed the largest island in various directions. In conclusion, he described the surprising change that had come over the attitude of the Japanese regarding foreigners. A few years ago, every traveller, even in the Yedo streets, carried, as it were, his life in his hands, and officials were forbidden to stir out without an armed escort; at present any foreigner can traverse, alone and unarmed, town or country without the slightest risk.—Mr. Motono Morimichi, Japanese *chargé d'affaires* in London, and Mr. Luszki Kinso, Secretary of Legation, were present at the meeting, and expressed, through the President, their surprise and gratification at the interest shown by the audience in Japan.—Mr. A. B.

Mitford and Sir R. Alcock also addressed the meeting.

NUMISMATIC.—March 19.—W. S. W. Vaux, Esq., President, in the chair.—Messrs. C. Butler, J. Cockburn, R. Hall, and G. H. Vise were elected Members.—Mr. Evans exhibited a brass coin of Cunobeline, the type of which was a boar devouring a serpent. This unique coin lately formed part of the Wigan collection. On its inscription, TASC. FIL., is founded the generally accepted interpretation of the legend TASC. F. on other coins of Cunobeline as TASCIOVANI FILIUS.—Mr. Golding exhibited a rare silver coin of John, Duke of Burgundy and Count of Flanders.—Mr. F. R. Conder communicated a paper 'On the History of the Jewish Coinage,' in which he endeavoured to prove, from data furnished chiefly by the Talmud and Maimonides, one of its commentators, that the chronological arrangement at present adopted by numismatists is erroneous. The writer stated that, in his opinion, the well-known shekels and half-shekels, universally acknowledged to be the earliest of all the Jewish coins, were, on the contrary, the latest of the series, &c. A discussion followed, in the course of which the President pointed out the fallacy of some of the arguments advanced by Mr. Conder; while Mr. Evans adduced the fact that one of the so-called "Nasi" coins, attributed by Mr. Conder to a much earlier period, is re-struck over a Roman large brass coin, probably of the reign of Nero.—Mr. Evans, in illustration of the subject under discussion, exhibited shekels of Simon, the Maccabee, of the years 1, 2, and 3, coins of Eleazar and Simon Glorias, of the time of the first revolt of the Jews under Nero; and of Simon Barcochab, of the period of the second revolt under Hadrian.

LINNEAN.—March 19.—Dr. G. J. Allman in the chair.—Messrs. A. Walker and E. C. Reed were elected Fellows.—The following papers were read: 'Observations on Bees and Wasps,' by Sir J. Lubbock, Bart.; and 'On *Oniscigaster Wakefieldi*, a singular insect from New Zealand, belonging to the family Ephemeridae, with Notes on its Aquatic Conditions,' by Mr. R. M'Lachlan.

ZOOLOGICAL.—March 17.—Prof. Newton, V.P., in the chair.—The Secretary called the attention of the Meeting to the young male Javan Rhinoceros (*Rhinoceros sondaicus*) from Batavia, believed to be the first example of this Rhinoceros brought alive to Europe. Letters and communications were read: from the Rev. S. J. Whitmee, resident at Samos, stating that he had forwarded a *Didunculus* and two *Curlews* for the Society's collection, and giving particulars concerning the habits of this bird, and another peculiar Samoan species—*Pareudistates Pacificus*; and from Dr. G. Bennett respecting the birds in question; by Dr. Günther, on the recent introduction into this country, by Lord Arthur Russell, of the Ide (*Leuciscus melanotus*, var. *orfus*); by Prof. Huxley, on the structure of the skull and of the heart of *Membranchus lateralis*, describing the structure of the bony skull in the osteo-cranium and giving a full account of the prisordial skull or chondro-cranium which has not hitherto been noticed. The chondro-cranium was compared with that of Proteus, and that of larval Frogs and Tritons, and its essentially embryonic character was indicated. The chondro-cranium was further shown to be formed by the coalescence of three distinct classes of elements, which were termed *parachordal*, *pleural*, and *paraneural*. The heart was described, and the septum of the auricles was shown to be an open network allowing of free communication between the right and left auricular chambers. The structure of the *truncus arteriosus* was compared with that observed in other Amphibians, and by Mr. E. B. Sharpe on two new species of birds recently procured by Mr. H. T. Ansell, of Gaboon: these were proposed to be called *Centropus Ansellii* and *Dryocopus coronatus*.

ENTOMOLOGICAL.—March 16.—Sir Sidney Smith

Saunders, C.M.G., President, in the chair.—Mr. Champion exhibited specimens of *Eurypterus picipes*, taken near Chatham.—Mr. Edward Saunders exhibited a box of Buprestidae, collected by Prof. Semper in the Philippine Islands, and read some Notes and Descriptions of the New Species.—A paper was communicated by Prof. Westwood, 'On several Additional Species of Lucanidae in the Collection of Major F. J. Sidney Parry.'

CHEMICAL.—March 19.—Prof. Odling, President, in the chair.—Prof. Dewar delivered his lecture 'On Dissociation.' The lecturer premised that, as he had but little that was new to tell, he must content himself with condensing and epitomizing the results of others. After briefly referring to the theories of Priestley and Hutton, he described the famous experiments of Sir J. Hall, who obtained a substance identical with marble by fusing carbonate of lime under pressure. He next noticed Grove's discovery, that water was decomposed at a lower temperature than that produced by the union of oxygen and hydrogen, and then explained the masterly researches of Deville on the effect of heat in causing the dissociation of carbonic anhydride, carbonic oxide, water, &c. After this the lecturer showed that in dissociation the tension of the vapour evolved is constant for a given temperature and independent of the mass, illustrating it by Debray's experiments on the decomposition of carbonate of lime at a regulated heat, and the evolution of water from certain hydrated salts. The lecture, which was illustrated with diagrams of various curves of tension, concluded with some remarks on the dissociation of the compound of hydrogen and palladium, and with a description of an apparatus devised by the speaker for ascertaining the temperatures produced by the explosion of a mixture of oxygen and hydrogen under various pressures.

METEOROLOGICAL.—March 18.—Dr. R. J. Mann, President, in the chair.—Messrs. W. Batten, R. F. Cobb, R. H. Curtis, J. P. Harrison, B. D. Knox, and W. Scott, were elected Fellows.—The following papers were read: 'An Attempt to Establish a Relation between the Velocity of the Wind and its Force (Beaufort Scale), with some Remarks on Anemometrical Observations in General,' by Mr. R. H. Scott. The author stated that he considered that the existing scales of wind force were unsatisfactory. The highest pressure, corresponding to Force 6 of the Land Scale, was 36 lb. per square foot, whereas pressures of above 40 lb. had frequently been registered. He further brought forward proofs of the irregularity in the distribution of such high pressure. He then spoke of the Beaufort Scale, and pointed out some of its defects; but stated that, speaking generally, it might be considered to be a rough classification of the wind force, exact enough for practical purposes, and proceeding by nearly equal degrees. He had recently made experiments at Holyhead and at Yarmouth to test the velocity recorded by the anemometer at each station at the hours when the several figures of the Beaufort Scale were reported. The result was a scale which agreed closely with that given by Schott as a deduction from theory in his discussion of the observations made by Sir F. Leopold M'Climont in the Fox, and published by the Smithsonian Institution. Inasmuch as the accordance of practice with theory was very great, he proposed this scale for general adoption:—

Force.	Miles per hour.	Force.	Miles per hour.
0	2.5	7	40.5
1	3	8	48.5
2	12	9	56.5
3	16	10	66
4	22	11	75
5	28	12	90
6	38.5		

The paper then went on to point out, from experience gained at Holyhead, Yarmouth, and Falmouth, the serious discrepancies which had been proved to exist in the records of velocity for the various points of the compass, especially at Yarmouth, and which showed that local situations, not only the contour of the country, but even the very shape and height of the obser-

vatory, and the adjacent buildings, exercised a most serious influence on the correctness of the data afforded by the instruments. It therefore seemed dangerous to reason as to the mean motion of the air over the British Isles from the anemometrical records of one or two stations, as had been done by Dove.—On the Sensitiveness of Thermometers, by Mr. G. J. Symons, in which he gave the results of a series of comparisons of the speed with which thermometers with bulbs of various sizes took up the true temperature to which they were exposed. Three series of thermometers were used; a set with spherical bulbs filled with mercury, and varying in diameter from a quarter to three-quarters of an inch—the result was that the small bulb took up the true temperature in about three minutes, while the large bulb took three times as long; a second set were similar in form, but filled with spirit—they were more sluggish, but the small spirit ones were more prompt than large mercurial ones; lastly, the new patterns of spirit minimum thermometers, introduced by Mr. Casella and Mr. Hicks, were tested and found as sensitive as ordinary mercurial thermometers.—On the Weather of Thirteen Autumns, by Mr. R. Strachan.

PHYSICAL.—March 21.—Dr. J. H. Gladstone in the chair.—The Chairman gave a brief description of the objects and organization of the Society, and announced that ninety-nine gentlemen had already expressed their desire to join the Society as original members.—Mr. J. A. Fleming read a paper 'On the New Contact Theory of the Galvanic Cell.' After discussing the most recent views regarding the contact and chemical theories, Mr. Fleming exhibited the action of his new battery, in which metallic contact of dissimilar metals is entirely avoided. The battery consisted of thirty test-tubes of dilute nitric acid alternating with the same number of tubes of sodium penta-sulphide, all well insulated. Bent strips of alternate lead and copper connected the neighbouring tubes. By this device the terminal poles are of the same metal. On connecting with a coarse galvanometer, the needle was violently and permanently deflected. Tested by the quadrant electrometer, the potential was shown to increase regularly with the number of cells. The sixty cells on first immersion showed an electromotive force exceeding that of fifteen Daniell's cells. The principle upon which the action depends is, that in the acid, lead is positive to copper; in the sulphide it is negative. Mr. Fleming further showed how by using the single fluid nitric acid and the single metal iron, a similar battery could be constructed, provided one-half of each iron strip were rendered passive. In this form also no metallic contacts occurred.—Prof. F. Guthrie showed experiments illustrating the distribution of a current of electricity in passing from one pole to another across a conducting medium. This was shown in the case of solids by the stratification of iron filings in sheets of tin-foil and lead. A current of electricity was passed between two points in a horizontal line lying on the surface of a sheet of metal placed vertically in the magnetic meridian, and the distribution explored by means of a freely suspended magnet-needle. As the needle was gradually lowered, its direction of deflection was observed to change, at a certain point, from east to west. This point was ascertained by experiment to be at a distance below the horizontal line in which the current entered and left the plate equal to one-third of the interval between the poles. A similar effect was shown in a liquid conductor.—Prof. G. C. Foster, Dr. Wright, and Dr. Gladstone took part in the discussion of the communications.

MEETINGS FOR THE ENSUING WEEK.

- Mon. London Institution, 4.—'Elementary Botany,' III., Prof. Bentley.
 — Chemical, & Anniversary.
 — Social Science Association, 8.—'Abolition of Slave-houses and Legislation on Mexican Trade,' Dr. Hardwicke.
 — United Service Institution, 8.—'Trials of H.M.S. *Devastation*,' Mr. B. Barnaby.
 Tues. Civil Engineers, 8.—'Fixed Signals of Railways,' Mr. R. C. Rogers.
 — 'Stability in the Execution of the Road and Railway in the Working of Railways,' Capt. H. W. Tait.
 Wm. Microscopical, 8.
 Tues. Linnean, 8.—'Morphology of the Skull in Fishes,' Mr. W. K. Parker.

Tues. Chemical, 8.—'Sulphuramide of Ammonium and Sulphogranum,' Dr. Philpott.
 — 'Reaction of Gallic Acid,' Mr. H. E. Procter.
 — 'Cobalt Bromides and Iodides,' Mr. G. N. Hawley.
 — 'Diminution of Sodium Bicarbonate,' Mr. E. K. Wilson.
 — 'Solubility of Plumbic Chloride in Glycerine,' Mr. H. Pinner.
 — 'Gases as a Consequence of the Oxidation of the Essential Oils,' Part I., Mr. C. T. Kingzett.
 — 'Action of Benzyl Chloride on Camphor,' Part II.
 — 'Remarks on the Preparation of Organic Metallic Bodies of the CuH_{11} Series of Hydrocarbons,' and 'Action of Benzyl Chloride on Alcohols,' Dr. D. Tommasi.

Science Society.

We understand that the Royal Society's Convocation is fixed for Wednesday, April 22nd.

THE Royal Commission on Scientific Instruction and the Advancement of Science have made the fourth and concluding Report. In their conclusion and summary of recommendations, they speak of the Natural History Collections of the British Museum, in the governing authority and official administration of which they advise a change; the Museum of the College of Surgeons, the National Botanical Collections and Gardens, the Scientific Collections of the South Kensington Museum, and Provincial Museums, for which they recommend the organization of typical museums, by qualified naturalists, and public lectures. The Commission proposes that these should be of two kinds—lectures of an elementary character, on the general principles and most important facts of science, and lectures, specially intended for the working classes, on the application of science to the arts and industries of the country.

EUROPE contributes the second planetary discovery of this year. No. 136 of the constantly increasing group of minor planets was detected by Herr Palisa, of the new Observatory at Pola, near Trieste, on the 16th inst.

THE Meteorological Committee have communicated to the Board of Trade that they have decided to recommend the re-introduction of a modified code of Admiral FitzRoy's storm signals, by means of cones and drum. A greater compliment to the practical sagacity of the late Admiral could not well be paid, and the only thing to be regretted is that they were ever discontinued.

A CORRESPONDENT writes:—"Prof. Sir W. Thomson has been lecturing on the Science of Navigation before the learned Societies of Edinburgh and Glasgow. Sir William is dissatisfied with the Admiralty compass, which, he says, is too large to register correctly, and which hunts in a gale. He has prepared two new compasses, which have had several trials with perfect success, and which, by a new method of fixture, he hopes to make free of the tremor which, especially on board steamers, prevents correct registration. Referring to Sumner's Method of Navigation, Sir William says that 'it would be the greatest blessing to young and old navigators if every other system were done away with.' With reference to the mariner's compass, we cannot but remember that the construction of what is termed the *Admiralty Compass* was not arrived at until an exhaustive inquiry had been made, and magnetic experiments with different forms and dimensions of needles had been gone through; and as the names of Sir S. Airy, Christie, Sir E. Sabine, Johnstone, and others, are connected with it, we must be pardoned if we do not indulge in the same hopes as the learned Professor regarding his ultimate success; and as to navigating a ship, without detriment to Sumner's Method, which undoubtedly is good, we believe it would be as difficult to convince the young as it would the old of the blessing conferred on them by depriving them of every other system. For the compass, a lengthened trial, in one of H.M. iron-clad ships, by the side of the Admiralty compass, would be the best test of superiority, and the seaman navigator himself will be the better judge of the best method for navigating his ship by."

THE *Annales des Sciences Géologiques*, for February the 16th, contains a most valuable and interesting contribution to science by M. E. Oustalet. This being the second part of his 'Recherches sur les Insectes Fossiles des Terrains Tertiaires de la France,' embracing the "Insectes

Fossiles d'Aix en Provence." The examination is most complete, the description covers 112 pages, and there are two well-executed plates of the fossil insects.

PINE TREES

THE TENTH ANNUAL EXHIBITION OF CABINET PICTURES, by Artists of the British and Foreign Schools, is NOW OPEN, at T. McLean's New Gallery, 7, Haymarket, next the Theatre.—Admission, 1s., including Catalogue.

'THE SHADOW OF DEATH.' Painted by Mr. HOLMAN HUNT. NOW ON VIEW. From 10 till 8.—A pious and beautiful scene, as that Visitors may have an unimpeded view of the Picture. —See, Old Bond Street.—Admission, 1s.

DUDLEY GALLERY, Egyptian Hall, Piccadilly.—GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS.—THE TENTH ANNUAL EXHIBITION IS OPEN TO-DAY. From 12 a.m. to 4 p.m.—Admission, 1s.; Catalogue, 6d. GEORGE L. HALL, Hon. Sec.

DORRIS GREAT PICTURE OF 'CHRIST LEAVING THE PRETORIUM,' with 'Night of the Crucifixion,' 'Christian Martyrs,' 'Francisco de Rimini,' 'Martyrs,' 'Andromeda,' &c., at the DORRIS GALLERY, 28, New Bond Street. Ten to Six.—Admission, 1s.

ROUND THE WORLD WITH W. SIMPSON, being Pictures from the Four Quarters of the Globe by "A Special Artist"—Burlington Gallery, 191, Piccadilly. Open from Ten to Six.—Admission, including Catalogue, 1s.

JOHN TALBOT, EARL OF SHREWSBURY.

Merton College, Oxford, March 24, 1874.

I HAVE read with much interest the account of the discovery of the body of the great Sir John Talbot, Earl of Shrewsbury, which was read at the last meeting of the Society of Antiquaries, as described in your report this week. I see it is there stated that tradition only speaks of him as having been buried at Whitchurch, in Shropshire, but I hope you will permit me to show that this tradition is based on accurate facts.

In the Ashmolean MSS. 854, in the Bodleian Library, at p. 219, are Ashmole's own notes on Whitchurch Church, taken 31st of August, 1663. He writes:—"In an arch cut into the South Wall of the Chancel, lies the portraiture (cut in stone) of John Talbot, first Earle of Shrewsbury, in Armour, over ^{wh} is his Mantle of the Order of the Garter, varged round with 4 welts, on the left shoulder of ^{wh} appears St. George's Cross within a garter, and about his left Legg the Garter of the Order, the Motto beginning at the Labell. The coronet upon his head is raised in this manner (a drawing of an earl's coronet is given).

"There is no epitaph now remaining, but in a MS., there shewed me wherein (15 July, 1598,) there were entered some extracts out of the old Church Register, this Epitaph is to be seen:—

"Here lyeth the right noble knight, John Talbot, Earle of Shrewsbury, Earle of Washford, Waterford and Valence, Lord Talbot of Goodrich and Urchinfield, Lord Strange of Blackmere, Lord Verdon of Alton, Lord Cromwell of Wingfield, Lord Lovestoft of Worsoppe, Lord Furnivall of Sheffield, and Lord Fauconbridge, Knight of the most Noble Order of St. George, Saint Michael and the Goulde Fleece, Great Marshall to King Henry the Sixt of his Realme of Fraunce, who dyed at the battaile of Castillon, nere Bourdeaux. An° 1453."

"But it is certaine the following Inscription was cut in a brass plate, and set in the upper parte of the Arch though now lost:—

"Orate pro animâ prenobilib dñi Johis Talbot quondam Comitiss Salopie, dñi Talbot, dñi de Furnivall, dñi Verdon, dñi Strange de Blackmere et Marecalci Francie, qui obiit in bello apud Burdowe (sic) xvijº die July Anº Dni Millesimo ccccºmo liijºmo."

"Upon the North side of the Chancel in an Arch like the former is the portraiture of Sir John Talbot, Priest (cut in Free-stone likewise), in his whole habit with Furze: He was Rector both of Whitchurch and Bangor, and gave the first Money towards the advancement of the Free Schoole at Whitchurch.

"In the East Window of the Chancel are two shields of arms (figured in the MSS.), [quarterly, 1 and 4 a lion rampant within a border engrailed, 2 and 3. Two lions passant, impaling France and England quarterly within a border. The same coat impaling 1 and 4. On five shields, 5 roundels, 2 and 3. Five crescents (Portugal). No tinctures given.]

"But when the Extract was made out of the before mentioned Register, it thereby appears there was then standing in the said Chancell window these coats following:—

"Gilbert Talbot dñs. de Blackmere and Joane his wife.

"Gilbert Talbot dñs. de Blackmere and Beatrice his wife, the king of Portugal's daughter.

"John Talbot dñs. de Furnivall and Maude his wife.

"John Arundell and Elizabeth his wife of the Talbotts.

"This coat and quarterings" (figured in the MSS.) "were carved upon wood within a garter and stood in the Church Porch, where Sir Gilbert Talbot, sometime Knight of the Garter (at aunt), lies buried under a faire Marble, whereon had been fixed a large cross of brass, but now taken away." [The coat is quarterly of six, (1) a lion rampant with a border engrailed, (2) a lion rampant within a border (1), (3) on a cross saltire a martlet for difference, (4) a bend between 6 martlets, (5) fretty, (6) 2 lions passant. No tinctures given.] "Where note that the borders in the coates of Talbot and Belesme are torne away, being perhaps but slightly glued on.

"In the North wall of the said Porch on the right hand of the entrance hath been fixed an inscription in brass referring to the said Sir Gilbert Talbot, but it is long since taken thence."

Such is the description that Ashmole gives, and which, I believe, has never appeared in print, being, as far as I can learn, entirely overlooked by all Shropshire historians as well as all biographers. It is curious to note how the first inscription (of date anterior to 1598) agrees with Shakespeare, who writes:—

SIR WILLIAM LUCY.

But where's the great Alcides of the field,
Valiant Lord Talbot, Earl of Shrewsbury,
Created, for his rare success in arms,
Great Earl of Washford, Waterford, and Valencia;
Lord Talbot of Goodridge and Uffington,
Lord Strange of Blackmere, Lord Vardon of Alton,
Lord Cromwell of Winsfield, Lord Furnival of Sheshfield,
The thrice-victorious Lord of Falconbridge;
Knight of the noble order of Saint George,
Worthy Saint Michael and the Golden Fleeces;
Great Marshal to Henry the Sixth
Of all his wars within the realm of France?

LA PUCELLE.

Here is a silly stately style indeed!
The Turk, that two and fifty kingdoms hath
Writes not so tedious a style as this.

First Part of King Henry the Sixth, Act iv. sc. 7.

The following interesting extract from a private letter which I have recently received may well wind up this long account:—

"When the bones were found, the skull was stuffed with something which gave rise to much speculation. The rector had been ruminating on it for some time, when an idea struck him, which he refused even to tell his wife till he had made another inspection, which he at once did. He began to extract the contents through the cut,—first a bit of thread, then a fragment of wood, again a bit of a newspaper, &c. &c., until at last out came three young mice, and this was the skull of John Talbot, the great Earl of Shrewsbury! If Shakespeare, when he wrote Henry the Sixth, could have anticipated this!"

If Talbot's skull may serve to hold a mouse's nest, Alexander's dust may stop a bung-hole!

J. P. BARWAKER, F.S.A.

SALES.

On Friday, the 20th instant, Messrs. Christie, Manson & Woods sold the following pictures: Wilson, View near Holkham, 70*l*.; The Temple of Venus and Tivoli, from the Campagna, 53*l*.; View on the Thames, Morning, 1765, 98*l*. — Gainsborough, A Landscape, study from nature, 102*l*.; View in Suffolk, with Peasants on a Road, Evening, 106*l*. — Morland, The Ballad-Singer, engraved, 75*l*.

The same auctioneers sold, on Saturday last, the under-named drawings: M. E. Lundgren, A Roman Woman, 65*l*.; A Turkish Woman, 87*l*.; Norwegian Peasant, 74*l*. — Mr. E. G. Warren, Beech Wood, 52*l*. — Mr. J. W. Whittaker, Near the Pass of Nant Francon, 55*l*.; The Last Gleams

of Sunset on the Glydders, 157*l*. — Mr. E. Duncan, The Bass Rock, 73*l*.; The Pilot Boat, 107*l*.; Lindisfarne Abbey, 178*l*.; Vessels off the Light Rock, 64*l*. — Mr. G. A. Frapp, On the Cornish Coast, 50*l*. — Mr. E. Nicol, Paddy Cox Writing, 180*l*. — Mr. A. B. Houghton, Useless Mouths, 157*l*. — Mr. E. Warren, A Corn-Field, 80*l*. — Mr. A. C. Gow, The Quarrel, 97*l*. — Mr. F. Goodall, A Cottage in Brittany, 89*l*. — M. T. Koller, Faust and Margaret, 136*l*. — D. Roberts, Heidelberg, 61*l*.; Waterloo Bridge, 56*l*. — Mr. J. Hardy, jun., The Keeper's Daughter, 74*l*. — Mr. L. Haghe, St. Gudule, 55*l*.; An Interior, with card-players, 57*l*.; The Music Party, 57*l*. — De Wint, A Large Landscape, with cattle, 59*l*.; Knaresborough, from the Harrogate Road, 136*l*. — C. Fielding, At Sea, 52*l*.; A Coast Scene, 117*l*. — Mr. B. Foster, Haymaking, 79*l*.; Gathering Lilies, 124*l*. — C. Stanfield, The Pilot House, Dover, 55*l*. — Mr. F. Taylor, Going to Market, 84*l*.; Dogs and Game, 84*l*.; Hunting in the Olden Time, 109*l*.; Autumn, 215*l*. — S. Prout, Zwinger Palace, 141*l*.; At Tréves, 142*l*.; A Street in Caen, 178*l*. — D. Cox, Banditti waiting for Travellers, 138*l*.; A Forest Scene, 315*l*.; In Wales, 283*l*.; In Wales, 69*l*.; Bettws Church, 174*l*.; Twilight, 84*l*.; The Banditti, 50*l*. — Mr. H. G. Hine, A Summer-Down Scene, 174*l*. — W. Hunt, Devotion, 114*l*.; Meditation, 60*l*.; Nests and May Blossoms, 117*l*. — Mr. F. W. Topham, Preparing for the Bull-Fight, 341*l*.; Irish Peasants, 51*l*. — J. Holland, Venice, 110*l*. — M. Gallait, Wayfarers, 97*l*. — Mr. W. Dobson, A Girl's Head, 74*l*. — Mr. T. B. Cooper, A Cow and Sheep, 57*l*.

The following pictures were recently sold, for francs, in Paris: Brendel, Bergerie, 3,200; Craud, Intérieur de Harem, 1,205; Lecture chez Marie-Antoinette, 2,950; Decamps, Jésus et la Samaritaine, 3,500; Diaz, Le Zéphir, 3,150; Marihat and Troyon, Le Ravin, 5,000; Tassaert, La Tentation de St. Hilarion, 7,100; Mort de la Madeleine, 6,000; Rêve de la France, 4,500; Assomption, 3,300; Troyon, Plaine de la Touques, Normandie, 46,000. Total, 105,975.

Fine-Art Gossip.

THE private view of the Exhibition of the Society of British Artists takes place to-day (Saturday).

At a meeting of the Members of the Society of Painters in Water Colours, held on the 23rd inst., Mr. Walter Duncan and Miss Clara Montalbe were elected Associates of the body.

THE Annual Meeting of the Archaeological Institute at Ripon, will commence on Tuesday, July 21. President, the Marquis of Ripon, K.G.

On the 23rd inst., a Special General Meeting of the Institute of Painters in Water Colours, called at the requisition of five members of the Society, the following gentlemen were elected Associates of the Institute, without being invited to submit drawings—Messrs. J. Woolf, W. Simpson, J. W. Oakes, J. Tenniel, J. A. Houston, J. Syer, and J. W. Hardy, jun. This meeting was, of course, independent of that appointed for yesterday (Friday).

At Messrs. Pilgeram & Lefèvre's Rooms, King Street, St. James's Square, may be seen two important drawings by Mdlle. R. Bonheur, respectively entitled 'A Stampede' and 'The Straits of Ballachulish.'

MR. McLEAN's Gallery, Haymarket, will be opened to the public on Monday next, containing modern cabinet pictures.

THE private view of the Exhibition of the Liverpool Society of Water-Colour Painters takes place in Old Post-Office Place to-day (Saturday).

MISS METEYARD (author of the 'Life of Wedgwood' and compiler of several works on his manufactures,) has now in the press a 'Handbook of Wedgwood Manufactures.' It will contain an account of the various distinguishing characteristics incidental to the several sorts of ware, and will give a list, the result of research and experience, of the marks which were used at different periods by the manufacturer.

FOUR HUNDRED AND SEVENTY-NINE drawings by J. Wykeham Archer, of some artistic merit and great topographical value, have been purchased for the Print-Room, British Museum. These works were made for the late Mr. William Twopeny, and cost more than 1,000*l*. The Museum paid, in accordance with the wish of Mr. Twopeny, the sum of 600*l*. for the whole. They are of extreme interest, as representing, in many cases, old buildings in London of which no other drawings exist. Mr. Twopeny bequeathed to the Museum a collection of his own very carefully made sketches, bound in twenty-five volumes; they are, of course, mostly architectural, and their archaeological value can hardly be over-estimated.

THE view of the beautiful tower and spire of one of Wren's most fortunate designs, St. Martin's, Ludgate, has been seriously injured, and the whole structure dwarfed, by the erection of a rather pretentious block of warehouses or offices on the east side, and immediately adjoining the church. The effect of this addition to Ludgate Hill is, especially when it is looked at from the east, extremely depressing, and when viewed from the west the new structure forms a graceless combination with St. Martin's Church and St. Paul's, whereas Wren designed a graceful composition of the latter two, and did not dream of the first.

M. HÉBERT has been elected to fill the place in the "Section de Peinture," Académie des Beaux-Arts, vacated on the death of M. Couder; M. Garnier has been nominated, in the place of M. Baldard, for the Section of Architecture; and M. Fortuny as Corresponding Member, in the place of M. Rosalès, deceased. The candidates named for the chair awarded to M. Hébert were MM. Bouguereau, Jalabert, Boulanger, Langée, and Barrias.

M. CARANDEL will contribute to the *Salon* of this year two portraits, the Duchess de Luynes and her children, and Madame De Lavalette; M. Gérôme, Molière and Corneille, Frederick II. playing on the Flute, and 'L'Eminence Grise'; M. Bonnet, 'An Italian Mother and Child'; M. Monet, 'The Last Ball at the Opera'; M. Detaille, 'Entry of Cuirassiers to a Village'; M. C. F. Daubigny, 'Field of Poppies'; M. Munkacsy—whose tremendously ominous *Souvenir de la Guerre* our readers will remember as exhibited not long since in London—will send 'Les Rôdeurs de Nuit,' and 'Le Monte-de-Piété'; M. Pille, 'Un Pardon'; M. Daubigny, *filz*, 'The Paris Road,' and 'Toutain Farm, Honfleur'; M. Carolus Duran, 'Dans la Rosée.'

THE Exhibition of the Union Centrale des Beaux-Arts appliqués à l'Industrie will be opened from the 1st of August to the 1st of November next.

THE intended exhibition for the benefit of the exiles from Alsace and Lorraine, to be opened in the residence of the President of the Corps Législatif, will, it is stated, be of a very brilliant kind. The Duc d'Aumale, Sir R. Wallace, M. Cottier, M. André, the Princess Mathilde, and others, have promised to contribute objects from their respective collections. M. Clément de Ris has volunteered to take charge of the Catalogue.

THE Exhibition of the Fine-Arts Academy at Berlin will be opened on the 6th of September and closed on the 1st of November next.

THE artists engaged on the decorations of the new Opera-house, Paris, are redoubling their activity. These comprise MM. Leprieux, P. Baudry, Delannay, and Barrias. The first is engaged on allegorical groups referring to the history of the lyric drama; the second has nearly finished his considerable task of executing ten oval panels, placed at the sides of doors, and containing infants holding instruments of music; also, ten large arches, besides figures of the Muses, and works on a ceiling. MM. Delannay and Barrias have respectively painted 'The Triumph of Song' and 'The Triumph of Harmony'; the latter artist has likewise produced three panels representing heroic, pastoral, and amorous music, respectively. M. Boulanger has, likewise, illustrated the dance, warlike, bacchic, amorous, and

pastoral, in four large panels; and produced twenty medallions, comprising portraits of so many of the most celebrated *dansesuses* of the Opera since its creation, each in her most successful costume. The series begins with Mdle. Lafontaine (1681), and ends with Mdle. Rosati (1854).

MUSIC

ROYAL ALBERT HALL CHORAL SOCIETY.
FASHION WEEK PERFORMANCES OF SACRED MUSIC.

Monday and Saturday,
HANDEL'S 'MESSIAH';

Tuesday,
MENDELSSOHN'S 'HYMN OF PRAISE';

Wednesday, Thursday, and Friday,
BACH'S 'PASSION' (St. Matthew).

Madame Lemmens-Sherrington, Madame Otte-Alvén, Madame Patey, Mr. Sims Reeves, Mr. Cummings, Agnes Urio, Agnes Agnew, Signor Campobello, &c. Organists, Mr. Stainer, Mr. Hayte, and Mr. W. T. Best.

Conductor, MR. HARNBY.

Doors open at seven o'clock. Commence at eight each evening.
Prices of admission to each Performance:—Boxes, Grand Tier, 5s.;
Leam, 3s.; Upper Tier, 2s.; Stalls, 1s. and 6d.; Balcony, 6d.;
Admission, 1s.
Tickets at Hertford's, 1, Barners Street, and 35, Foultry; the usual
Agents; and at the Royal Albert Hall.

SACRED HARMONIC SOCIETY, Exeter Hall.—Conductor, Sir
Michael Costa.—The FORTY-SECOND FASHION-WEEK PER-
FORMANCE OF THE 'MESSIAH'—WEDNESDAY NEXT. Madame
Sherrington, Madame Trebelli-Bottini, Mr. Sims Reeves, and Mr. Stanley.
Organists, Mr. Welling—Tickets, 3s.; Reserved, 2s.; Central Stalls,
1s. 6d.; at Exeter Hall.

BRITISH ORCHESTRAL SOCIETY.—By Special Desire.—Patron,
H.R.H. the Duke of Edinburgh. Conductor, Mr. George Mount.—
LARGE CONCERT, WEDNESDAY, April 3, at 8 o'clock. Eight
o'clock. Violonists, Madame Lemmens-Sherrington, Mr. Sims Reeves,
and Mr. Stanley.—Stalls, 1s. 6d.; Tickets, 3s., 2s., and 1s.; Stanley
Leam, Weber & Co's, 35, New Bond Street; and usual Agents.

'THE LIGHT OF THE WORLD' AND 'ST. JOHN
THE BAPTIST.'

MUSICIANS have almost exhausted the books of the Old Testament in seeking for subjects for oratorios. Commencing with Genesis, they have taken their texts from nearly every book in the Canon down to Malachi, and even the Apocrypha has been turned to account, while the writers or adapters of the words have found poetic imagery in the Psalms, the Proverbs, and the Lamentations, for solos, choruses, and chorales, to attach to the incidents selected for musical illustration. The New Testament has been more sparingly used, and the career of Christ has been but rarely indeed followed consecutively. Isolated incidents have chiefly interested the professors. Bach chose the Passion, Beethoven the Mount of Olives, Spohr the Crucifixion. The lives of the Evangelists have been covertly, so to speak, used to introduce in the background the image of the Saviour or to declare His mission. Mendelssohn, as we have often remarked, did not like the abstinence practised with regard to the introduction of the personal history of Christ, and no inducement could make him try his hand with a second apostle after he had set the story of St. Paul. He shrank from attempting St. Peter, and he came to the conclusion that Jesus must be the leading character in any oratorio based on the records in the New Testament. He began his task, but only lived long enough to leave but a small instalment of the score. Sir Julius Benedict ventured, in 'St. Peter,' upon a companion work to 'St. Paul.' He displayed all the attributes of ripe scholarship, but the construction and the treatment of the book prevented the acceptance of 'St. Peter' as a permanent production in the oratorio repertory. At two Musical Festivals in the past year two English composers were afforded the opportunity of producing oratorios: the first was that by Mr. Sullivan, performed at Birmingham on the 27th of August, and the other was by Mr. G. A. Macfarren, given at Bristol on the 23rd of October. The former soared high indeed, for under the title of the 'Light of the World,' the Saviour's life, from the birth at Bethlehem to the scene at the sepulchre, was treated; the latter selected for his protagonist St. John the Baptist, from the time of his preaching in the wilderness to the scene in the prison prior to execution by Herod's order. The two productions were received enthusiastically by the audiences present at the first

performances, and yet in the musical circles the opinion was decidedly pronounced that the 'Light of the World' was a failure, and 'St. John the Baptist' was a genuine triumph. Even the most strenuous supporters of Mr. Sullivan suggested an entire revision of the score and the free curtailment of the numbers. The critics of Mr. Macfarren's production confined themselves to advising a modification of the chorales in a *bravura* air for the soprano and the use of the pruning-knife in one choral number. Never, however, was there greater unanimity amongst the critical fraternity than in pronouncing 'St. John the Baptist' to be a masterpiece.

On Thursday, the 19th inst., in the Royal Albert Hall, in the presence of royalty, rank, and fashion, the 'Light of the World,' in its curtailed form, was presented, under the composer's own direction, and on the following evening (the 20th inst.) in Exeter Hall, with a very full attendance of the customary supporters of the Sacred Harmonic Society (the professional element being conspicuous), 'St. John the Baptist' was produced, conducted by Sir Michael Costa. It is quite unnecessary to enter a second time into a detailed account of the two oratorios. In the *Athenæum* of the 30th of August (No. 2392) and of the 25th of October (No. 2400), will be found notices: in the first number of the 'Light of the World,' and under the second date of 'St. John the Baptist.' We do not see the slightest reason for modifying the adverse view we took of Mr. Sullivan's work, but we can repeat the favourable opinion we expressed of Mr. Macfarren's oratorio. We look upon the construction of the book of the 'Light of the World' as a fatal mistake. To present the Saviour from the Unitarian point of view may, perhaps, have operated on the inventive faculty of the composer, but there must have been other reasons which combined to produce the lack of fancy and imagination that pervades the greater portion of the score, the depressingly dull nature of which was evidently felt by the London auditory. The monotonous and wearisome prolixity of the part of Christ not even the great vocal ability of Mr. Santley can relieve. Madame Lemmens had the soprano music, Madame Patey the contralto, and Mr. Cummings was the tenor, Miss Spiller and Mr. Maybrick assisting in the secondary parts; and, so far as principals were concerned, justice was done to the composer: not so, however, with the chorale and the instrumentalists, who were vastly inferior to the splendid phalanx at Birmingham. It is to be hoped that in some future oratorio the composer may realize the expectations raised by his clever cantata 'The Prodigal Son.'

The performance of 'St. John the Baptist' in Exeter Hall will be long remembered, for it caused an exhibition of enthusiasm rarely witnessed within the walls of the Hall during the execution of sacred works. The contrast between the apathy of the audience of the preceding night at the 'Light of the World,' and the sensation produced by 'St. John the Baptist,' was the more remarkable when we consider how much more powerful must be the call made on the sympathies of Christians by the presentation of the Saviour's career than by that of the Baptist; and the conclusion to be drawn from these opposite manifestations of public feeling is, that in the one score, the Man was more predominant than the God; and in the other, the God was more palpable than the Man. Mr. Macfarren has managed to present the Baptist as more than the Prophet, a really "burning and shining light," as if, indeed, he had the attributes of "a Prince and a Saviour." This elevated individuality given to the Baptist constitutes the charm of the music, which, in Mr. Santley's hands, lacked neither grandeur nor feeling. The part of the Narrator is scarcely inferior in interest. How finely it was sung at Bristol by Madame Patey, cannot be forgotten; but her successor in London, Miss A. Sterling, failed to realize its dignified import: her declamation of the text was drawing, and her pronunciation of the words was imperfect. This weakness and tameness, this dryness and lack of expression, were the drawbacks in an otherwise

marvellous *ensemble*; for the sensual and secular numbers falling to Herod (Mr. Lloyd) and Salome (Madame Lemmens) were well sung, and the chorale and instrumentalists were never under better command, and never exhibited more heartiness or zeal. No wonder the hearers, disregarding all restrictions, broke out into repeated bursts of applause from the overture down to the final chorus. Nor were the expressions of gratification the only signs of the *vox populi*. Three numbers were re-demanded, the first *encore* being the chorus of sopranos and contraltos, "This is my beloved Son," in *E* flat, the orchestral symphony to which is a stroke of genius; the second being the *finale* of the first part, "My soul praise the Lord," in *B* flat (Croft's tune, 104th Psalm), the theme of which is so grandly sustained on the trombones while the masterly fugue is progressing; and, lastly, the unaccompanied quartet in *D* flat, sung by Messdames Lemmens and Sterling, Messrs. Lloyd and Santley. Moreover, the blind composer was called for at the end of the first and second parts, and was vociferously cheered both by audience and orchestra. There are other numbers in the score which might be dwelt upon, — such as the dramatic duet between Herod and St. John, in which the individuality of each character is judiciously preserved; the bacchanal revel of Herod, so quaint and Oriental in colouring; and the cleverly conceived Dialogue (No. 17), in various *tempi* and key, in which Herod's remorseful assent to the execution is exacted by Salome and the nobles. Our attention is awakened from the fiery overture, reproduced at intervals; the interest never flags, and there are moments of the strongest sensations. It seems to us that the verdict of Bristol, ratified by London, is of a nature to give vitality to this oratorio, which will gain an early re-hearing. Cavillers may allege that the composer has been strongly impregnated with recollections of Bach, of Mendelssohn, of Gounod, and of Wagner. We find no servile copying whatsoever, and musicians have the right to choose their own models for special situations. Mr. Macfarren has laboured consistently and coherently on his work of art; and there are fewer crudities than in any of his previous productions. He has high and spiritual aspirations, hence the logical sequence of his numbers,—hence the elevation of the ideas,—hence the general and genial flow of melody. And he may congratulate himself on having had a kindred spirit to appreciate his task in Sir Michael Costa, who, in the conduct of the oratorio, has never shown greater tact than in securing such an impressive interpretation of 'St. John the Baptist.'

ANOTHER AMINA.

How many Aminas have crossed the rickety plank thrown across the water-course of the mill, in the last scene of the 'Sonnambula,' since Pasta donned the dress of the Swiss maiden, at the Teatro Carcano in Milan, on the 6th of March, 1831, having Rubini as her Elvino? And those amateurs who retain a vivid remembrance of the two great artists, how many representatives of Amina and Elvino can they cite as having held their ground in the parts of the two lovers? The leading lyric theatres in Europe visited by operatic connoisseurs have brought out their Aminas; but, in a lengthy list, what a limited number of names dwell in the memory! Even Gisi in the prime of youth and beauty soon gave up the character, eclipsed by Malibran and Persiani. But, on the other hand, Madame Jenny Lind's delineation of Amina in German at Frankfurt, in 1846, was the first notification we received of the genius of the Swedish Nightingale. Since her withdrawal from the stage there has been but one artist who has possessed any genuine pretensions to be regarded as the successor of Malibran and Persiani, and that one is Madame Adeline Patti. The appearance, therefore, on the Drury Lane boards of an Italian girl of nineteen, with a good stage face, fine eyes, and a profusion of raven black hair, which, when let down, descends almost to her feet, certainly realized the

physical attributes of a Sonnambula and satisfied the eye. But when the ear was assailed with the tones of the voice a sensation of disappointment was felt. It must, however, at once be stated that the *débütante* was not only extremely nervous, but was labouring under a throat attack, which prevented her appearing on the 19th, and which ought to have caused another postponement until the young lady was in possession of her full powers. It is a pity that Signora Lodi was brought out on the 21st (Saturday), and it is equally to be regretted that a less trying part than Amina was not selected for her *débüt*. It is alleged in justification of this choice that she sang the character twenty-six times in Milan last autumn, but, perhaps, her voice may have been strained or overtaxed, especially as her *timbre* is a thin, wiry soprano, such as requires careful nursing in the youthful days of a singer. Her vocalization was very unequal. Now and then when she was singing *mezzo voce* in *cantabile* passages the quality of the organ was sympathetic and even touching. Mdlle. Lodi phrases well, and some of her scales are neat and finished, but in forcing her upper notes, and she touched the *D* in *alt*, there was shrillness. But we may fairly assume that her defects are not chronic, and may be ascribed to the causes which prevented her from having the voice implicitly under command. It was, however, delicious to hear the true accent of the sweet Tuscan from her Italian lips. As an actress, she proved to be the most amateurish Amina we have ever witnessed. She was so perfectly "comme il faut," so much the *grande dame*, indeed, that she ought to have been dressed in silken attire. We feel sure that Mdlle. Lodi has not been seen at her best, and that there is a future before her; but whether she has not been prematurely brought out, only her assumption of other characters can show; at all events the sympathy and support of her audience accompanied her performance. Signor Naudin made a passionate Elvino, his singing in the finale of the second act quite exciting the hearers. Signor Agnesi was Count Rodolpho.

GIROFLÉ-GIROFLA.

THE amateurs who follow the course of musical history in the *Athenæum*, will not be surprised to learn that M. Lecocq's new opera, produced last Saturday night at the Théâtre des Fantaisies Parisiennes (Alcazar), in Brussels, has met with signal success. We explained, in answer to those persons who would insist that the composer was following in the wake of M. Offenbach, that the 'Cent Vierges' and 'La Fille de Madame Angot' were not works in the accepted *buffa* sense, that is, burlesque and extravagant, but that they were genuine comic operas of the really National School of France, as represented at the Opéra Comique (Salle Favart). We maintained that M. Lecocq was the legitimate successor of Adolphe Adam, and that he was approaching Aubert nearer than any other musician. The new production, 'Giroflé-Girofla,' is as much a comic opera as Rossini's 'Italiana in Algeri,' and 'Il Turco in Italia,' or Cimarosa's 'Matrimonio Segreto' and, 'Astuzie Femminili.' The title would import that the plot refers to a game of French romps. Not so. The scene is in Spain, in the time of the Moors, and the authors of the libretto, MM. Leterrier and Van Loo, have concocted a series of situations, of imbroglio, of intrigue, and of fun, which all combine to make a "Comedy of Errors," owing to the resemblance to each other of Giroflé and Girofla, who are twin-sisters, played by one artist, Mdlle. Luigini.

They are destined by their parents, Don Bolero d'Alcaraz (M. Jolly) and Aurore (Madame Delorme), to marry Marasquin (M. Mario-Widmer) and Mourouk (M. Ginet); but Girofla is stolen by pirates, and the two bridegrooms are married to Giroflé. Out of this bridal arise the comic and bewildering incidents. At last the lost sister is restored and the ferocious Moor, Mourouk, secures his right wife. The defect in the book is that there is a sameness in the situations of the second and third acts (the first act is unexceptionable); but

the authors were to revise the libretto after the first representation. In this opera M. Lecocq has taken higher ground than in any previous production. His music is not only melodious, but in conception, construction, and carrying out will satisfy the exigencies of the pedant, as well as secure the suffrages of the general public. As the opera is certain to be brought out here shortly, we must be excused for the present from going into the details liberally supplied by two correspondents in Brussels; but a Chorus of Pirates will certainly be the companion of the Chorus of Conspirators ('Fille de Madame Angot'), although its paternity can be traced to Meyerbeer's "Rataplan" in the 'Huguenots,' and also to the chorus of Inquisitors in the 'Africaine.' Those amateurs who are wedded to the Offenbach tunes, must not seek them in M. Lecocq's 'Giroflé-Girofla.' It is curious that no adaptation of the 'Cent Vierges' has been produced here: the story is English, the incidents irresistibly droll, the music charming, and, with some modifications, it would be a success, as it has been in France, Belgium, and Germany.

CONCERTS.

AT the Crystal Palace Saturday Concert, on the 21st inst., the 'Schicksals Lied' (Song of Fate), by Herr Brahms, for choir and orchestra, was performed for the first time, and made a favourable impression, as did also M. Gounod's Madrigal, from his opera 'La Colombe,' sung by Mr. Vernon Rigby. Madame Sinico was the other solo vocalist. The instrumental items were Beethoven's Symphony in *B* flat, No. 4, the Variations on Haydn's theme, by Herr Brahms, Mr. Sullivan's sparkling overture to his MS. opera, 'The Sapphire Necklace,' and Herr Joachim's execution of Mendelssohn's Violin Concerto, and for his second solo, the Largo and Allegro from Bach's second Violin Concerto in *C*. With the benefit of Herr Manns, on the 25th of April, the eighteenth series of these orchestral concerts will be ended.

At the Saturday Popular Concerts, on the 21st inst., there was the *débüt* of a new vocalist in Madame Petze (the wife of the violoncellist of that name). The lady is English, and has studied in Italy, and her singing of songs by Schumann and Signor Piatti showed a sound style and a soprano voice of good quality. The American vocalist, Madame Edna Hall, sang at the concert last Monday, the instrumental attraction of which was the Beethoven Kreutzer Sonata, played by Herr Halle and Herr Joachim. The sixteenth season will close next Monday with the benefit concert of Mr. Arthur Chappell, the Director.

The scheme of Mr. Henry Leslie's Choir Concert on Tuesday contained several pieces by Walliser (1600), Pergolesi, Bach, Corelli, Handel, Stradella, and Mendelssohn. Works by modern composers were the 'Ave Verum' of M. Gounod (encored); an anthem, by Mr. Charles Horsley, 'I was glad,' for soprano solo (Miss K. Poyntz) and chorus; a new evening hymn by Herr Blumenthal, 'The Shadow of the Evening Hour'; Mr. Henry Leslie's new part-song, 'The Lullaby of Life' (one of his happiest conceptions), which was redemanded, as also his new part-song 'The Rainbow,' the words by the Rev. Dr. J. S. Mossell; and a 'Tantum Ergo,' for an eight-part choir, a new work by Mr. John P. Barnett, which was given twice.

The programme of the opening concert of the Philharmonic Society (its sixty-second season), under the direction of Mr. Cosins, comprised Mendelssohn's Scotch Symphony (No. 3, in *A* minor); two overtures, one by Weber ('Der Freischütz'), and the other by Beethoven ('King Stephen'); and Handel's Concerto Grosso, No. 11, in *A*. Herr Ludwig Straus and M. Buziau having the Violino Concertino, 1 and 2, and Mr. Pettit the Violoncello Concertino. Herr Joachim selected for his solos Beethoven's Violin Concerto, and the Romance, in *F*, by the same composer. Mdlle. Otto-Alvleben was the vocalist, and sang Mendelssohn's grand scena 'Infelice,' and Graun's air, 'Mi Paventi' from the opera 'Britannico,' a bravura in which Madame Pauline Viardot Garcia used to display her executive powers. The band

has been improved since last season, but is not yet up in quality to the Philharmonic standard of former days. Until the concerts are given on the off-nights of the two Italian Opera-houses, a first-class orchestra cannot be secured. The Handel concert, the eleventh of a series of twelve composed for the Lincoln's Inn Fields Theatre in 1739-40, is dull, dry, and old-fashioned. The evening's sensation was for Herr Joachim's splendid playing. A new lady pianist, Madame Vignier, will make her *débüt* at the next concert (April 20).

Miss J. Lawrence, the pianist, at her evening concert on the 24th inst., played with ability in works by Beethoven, Mozart, Schumann, and Mendelssohn. The lady was assisted by Mr. Franklin Taylor, piano; Herr Straus, violin; and Signor Piatti, violoncello; with Miss A. Fairman and Mr. Wadmore as vocalists.

At a concert given by Herr Joachim in the Guildhall, Cambridge, in aid of the fund for raising a memorial to John Sebastian Bach at Eisenach, he was assisted by Dr. Garrett (University organist), Mr. C. Villiers Stanford (organist of Trinity College), Mr. G. F. Cobb, the Rev. L. Borissow, and Messrs. McClintock and Murray, and by Mrs. Dunn. In the first part, Herr Joachim gave Bach's Violin Concerto, No. 1, in *A* minor, with Dr. Garrett at the pianoforte, Bach's Suite in *E* major (Prelude, Loure, Minuet, Gavotte), and the Chaconne in *D* minor. The first part also included the aria "Awake thou, O Sion," from the 'Christmas Oratorio,' sung by Mrs. Dunn, with Herr Joachim as violin obbligato, and the aria "Betrachte, meine Seele." In the second part was the Andante from Mendelssohn's Violin Concerto, Op. 64 (encored). Finally, three of the Hungarian Dances of Brahms (Nos. 1, 3, and 7), as arranged by Herr Joachim for violin and pianoforte, concluded the concert, and proved most attractive. The programme also included songs by Jensen and Sir W. S. Bennett, an air from Handel's 'Semele,' a duet for two pianos, Andante and Variations in *E* flat by Schumann, and a Sarabande in *A* minor by Ferdinand Hiller. The latter was capitally played by Mr. Stanford.

Musical Gossip.

THE Royal Italian Opera season will be commenced next Tuesday (March 31st) with the 'Traviata' for the *débüt* of Mdlle. Heilbron from Paris, and on Thursday will be the first appearance of Mdlle. Marimon in Ricci's 'Crispino e Comare.' Mr. Gye's position as *Régisseur* of the Italian Opera-houses at St. Petersburg and Moscow may enable him to make an attempt to cut down the exorbitant and ruinous salaries absorbed by a couple of *prima donnas*; but an Impresario in Russia is under the sway of a General, a Court Intendant, who is in turn the representative of an Imperial amateur. Mr. Gye will not be able to found an *imperium in imperio*, but inasmuch as the Italian Opera operatic market is at a discount, if Russia reduced the absurd salaries of artists, there would be then capital chances for the production of novelties.

MDLLE. DE BELOCCA, the Russian contralto, who has been so successful at the Théâtre Italien in Paris, has been engaged for the Royal Italian Opera, and will make her *débüt* as Rosina, in 'Il Barbiere,' at Covent Garden, on the 14th of April, and will also appear in 'La Cenerentola,' as Cherubino in the 'Nozze di Figaro,' and Arsace in 'Semiramide,' with Madame Adelina Patti as the Queen, a part which that lady has enacted in Homburg.

THE second appearance of Mdlle. Lodi has been prudently postponed until she has quite recovered from her throat attack. Mdlle. Alwina Valleria (the American *prima donna*) was announced to appear on Thursday as Lucia, and this evening (Saturday) 'Fidelio' is promised for the *débüt* of the German basso, Herr Conrad Behrens; Signor Agnesi will be Don Pizarro; and Mdlle. Tietjens, Leonora (Fidelio). 'Semiramide' will be repeated next Tuesday.

PASSION WREK will be observed at Exeter Hall

on Wednesday, by a performance of the 'Messiah' by the Sacred Harmonic Society, the oratorio conducted by Sir Michael Costa; and the same work will be given on Monday and Saturday next at the Royal Albert Hall, under Mr. Barnby's direction; on Wednesday, Thursday, and Good Friday, Bach's 'Passion' will be executed by the same choral association; and next Tuesday the 'Lobgesang' and 'Stabat Mater.' M. Gounod's next Choir concert will be on the 4th of April.

THE season of the Sacred Harmonic Society will close on Friday, the 1st of May, with the revival of Sir Michael Costa's oratorio, 'Naaman,' the solo parts to be sustained by Madame Otto-Alvleben, Mrs. Suter, Madame Patay, Messrs. Vernon Rigby, Montem Smith, and Santley. On the 10th of April, Handel's 'Judas Maccabeus' will be performed.

THE seventh annual concert of the University Musical Society in Edinburgh, conducted by Prof. Oakley, evidenced the artistic progress of the students, 200 in number, who formed the choir, which has no female voices, the ladies not being included in the University curriculum. There was an effective orchestra, composed of local and other players from London, Manchester, &c.

THE 135th anniversary festival of the Royal Society of Musicians will be celebrated on the 27th of April, the Prince of Wales in the chair. The annual performance of the 'Messiah,' in aid of the institution of which Handel was so liberal a benefactor, will take place on the 8th of May.

DRAMA

THE WEEK.

OPENING OF THE CRITERION THEATRE.—'An American Lady,' a Comedy, in Three Acts. By H. J. Byron. 'Topseyturveydom,' an Extravaganza. By W. & Gilbert.

HAYMARKET.—'Queen Mab,' a Comedy, in Three Acts. By G. W. Godfrey.

VAUDEVILLE.—'Petitot Government,' and 'London Assurance.'

So numerous have been of late the additions to places of entertainment in London that the opening of a new theatre ceases to be a matter of special interest to many besides those personally concerned with the house and its fortunes. One more was added to the lengthening list on Saturday last, when the Criterion Theatre was first opened for public performances. The house forms a portion of the building in Piccadilly known as the Criterion. It is a pretty and tastefully designed edifice, of the dimensions of the Opéra Comique, or thereabouts. The one drawback, its position below the level of the street, is successfully combated so far as ventilation is concerned, and the length of the corridors and lobbies is likely to be forgotten by those who notice the admirable use that has been made of ceramic ware as a means of decoration.

The opening programme consisted of a three-act comedy by Mr. Byron, and an extravaganza by Mr. Gilbert. 'An American Lady' is like all Mr. Byron's recent compositions, a mass of inconsistencies and improbabilities galvanized into life by its author's power of dialogue. As art, it is indefensible; as an attempt to interest and amuse the public, it is a triumph. The question how far it is right to tie down by canons, shifting, uncollected, and variously interpreted, an author so successful as Mr. Byron in enlivening an audience, and bringing smiles or laughter to the lips of his severest censors, is not easy to answer. Few of us have the heart wholly to condemn that which contributes to our entertainment. It is only while his characters are on the stage, however, and the infectious laughter of those around is ringing in the ears, one can forget how quietly the author ignores

all rules. Retrospection shows us that the entertaining world, in the midst of which Mr. Byron places us, has no existence in fact, and is as unreal as the fairy domains his coadjutor in the production of the night's entertainment is accustomed to depict. 'Topseyturveydom' would be, at least, equally as appropriate a title for Mr. Byron's play as for Mr. Gilbert's. That world is surely topsy-turvy wherein all the wit and talent are in the mouth of fools, where a gentleman proves his breeding by insolence to strangers, and makes love by means of snarling, where lawyers are given to sentiment and baronets to swindling, where everybody jumps at once at the wrong conclusion, and where the only use of a person saying one thing appears to be to make somebody else believe another.

Mr. Byron has sought to combat that English form of "chauvinisme" which asserts itself in the condemnation of all things American. He brings to England an American woman of a pronounced type, and betroths her to a young English aristocrat of average emptiness of head. Each, as a means of proving agreeable, points out the deficiencies of the other. A nasal accent is arrayed against an aristocratic mispronunciation of letters, and the caprices of American phraseology are shown to be equalled by the eccentricities of English slang. Meanwhile extravagance is proved to concern externals only, and a good heart is shown to exist in each case. Harold Trivass is a fine fellow in spite of his sleepy air, his affectations, and his rudeness of speech. He believes with so touching a confidence in his father, who is, in fact, a disreputable old scoundrel, that it is felt a revelation of the truth will be almost fatal to him. So brave and self-denying is, moreover, the restless, loud-voiced American, that she breaks off her engagement to the man she loves when she finds persistence in it will bring upon him the discovery of his father's baseness. British and American honour and goodness are thus vindicated, and the fact no one in his sane mind ever doubted, that Nature has produced such a thing as an American lady, is triumphantly established. With this, the principal motive of the piece, is involved the extrication by the heroine of her brother from the difficulties into which he has fallen through undertaking the charge of a business for which he is unqualified. The treatment of the story is better than the story itself, though the manner in which one person, in order to make room for another, goes off the one scene in front of which the action passes is excessively clumsy. When will dramatists adopt so simple an expedient as causing a father to send by a servant for the son he wishes to see, instead of waiting with the conviction that he will always come at the moment when he is required? The dialogue is singularly clever, bright, and mirth-moving, — everything it should be, except characteristic. There is not a good thing that might not be said by any one of the characters, and the amusement springs frequently from a verbal quibble rather than from an absolute association of ideas. How ludicrous it is, the unbroken laughter of the audience attests. Mr. Byron plays the young "Britisher" with a stolid quietude that is effective, and Mrs. John Wood gives a broad and telling presentation of his American

mate. Mr. Clarke causes much laughter as a rather lackadaisical attorney. Other parts are competently sustained by Miss Hughes, Miss Rignold, Mr. Barnes, and Mr. Fisher.

In 'Topseyturveydom' Mr. Gilbert depicts a world wherein everything is the reverse of what it is in this. Byron irreverently makes St. Peter, in his functions of gate-keeper, complain—

It seems the custom here to overthrow

Whatever has been wisely done below.

A similar process is carried on in the kingdom of Topseyturveydom. Men are exalted for, their follies, and degraded for their virtues; they walk on ceilings, and look up to floors they show dislike when they wish to please, and use courteous expressions when they seek to be insolent. This is another form of an idea Mr. Gilbert has often worked, but seldom with less skill than in the present instance. Some of the dialogue is effective, and some clever, but rather remote satire upon human affairs is conveyed. To follow exactly, however, the proceedings of his characters is an exercise rather than an amusement, and the result is disagreeable when the machinery breaks down, as under such circumstances it frequently does. Some attractive music by Mr. Cellier had been contributed to this trifle. A song by Miss Fanny Holland, a young actress from the Gallery of Illustration, was well sung and warmly encored.

'Queen Mab' portrays the adventures of a young lady, who is, apparently, extracted from a novel by "Ouida," and placed in the midst of circumstances and conditions borrowed from the plays of Mr. Robertson. It is, we are informed, a first work. A tendency to imitation is not unnatural on the part of an untried writer. Mr. Godfrey is more successful, however, in copying the vices of his predecessors than their merits. His language has neither playfulness nor wit, and the tone of conversation adopted by his characters and the social habits in which they indulge are so unlike anything in real life as almost to overpass the bounds of caricature. His heroine, a Bohemian as she avows herself, lives with her uncle, a fifth-rate actor, teaches herself to paint like a Rosa Bonheur, and employs the time not devoted to her profession in cooking her uncle's meals and insulting her lovers. The laws of Bohemia are not very definite, nor very well understood. There is, however, no world in which a young lady with any pretence to self-respect will allow a young officer to enter without knock or any form of announcement, bid him sit down and smoke, and then subject him to a running commentary composed of equal degrees of banter and insult. There is no world, we trust, in which a gentleman will speak of a woman as a vagabond whom he has the minute before asked to be his wife, or in which a baronet will accept for his eldest son a wife who comes to him on the arm of a suspicious acquaintance, and with a purse bulging with gains from the gaming-table. Mr. Godfrey has dramatic perception, and brings about with some ingenuity one or two good situations. If he is to succeed as a dramatist, however, he must study nature rather than the works of his predecessors, and must cease to present as types of modern life men who never open their mouths to women or to one another except to say something that merits a horsewhipping, and women whose

language goes, as far as anything can go, to justify the treatment they receive from men. It is not Englishmen alone in Mr. Godfrey's play who are misrepresented; a foreign nobleman of highest rank addresses a lady in terms he would not use to anything that had ever worn a petticoat. Mr. Godfrey had better take in time this warning. He has some power of dialogue and some capacity for the arrangement of incidents, and may yet have success in a second attempt. Not all the talent of Mr. and Mrs. Kendal, Mr. Chippen- dale, Mr. Buckstone, and Mr. Howe could compensate for the defects to which we refer, and the play, in spite of the favourable recep- tion accorded it the first night, is a mistake and a failure.

Mr. W. Farren has appeared at the Vaude- ville in another of those parts in which he seeks, with creditable success, to revive recol- lections of his father. His representation of *Hectic*, a weak-minded hypochondriac, in Mr. Dance's farce of 'Petticoat Government,' is a ripe and sustained performance. 'London Assurance' has been revived at the same theatre, with a cast not widely dissimilar from that with which it was recently played.

Dramatic Gossip.

A FAIR number of changes may be expected at Easter or shortly after. Mr. Charles Rende will produce, at Astley's, his drama of 'It is Never Too Late to Mend,' two acts of which have been, to a great extent, re-written. Mr. Toole, Mr. Arthur Cecil, and Mr. Brough will appear at the Globe, in a comedy by Mr. Albery. Another comedy from the same pen, entitled 'Pride,' will be given at the Vaudeville. French performances will commence at the Princess's. 'The School for Scandal' will be given at the Prince of Wales's; and 'The Clandestine Marriage,' as already announced in our columns, at the Gaiety.

MR. JOHN HARRIS, late lessee of the Theatre Royal, Dublin, was drowned a few days ago in the sea near Kingstown. Mr. Harris had but recently, we understand, disposed of his interest in the theatre.

'ESTHER' has been given at the Théâtre Français, with Mlle. Favart as Esther, M. Maubant as Mardochée, and M. Laroche as Assuerus. 'Le Sphinx' of M. Octave Feuillet has also been performed.

THE Odeon is now occupied with 'Le Jeune de Louis XIV.,' a prose comedy, in five acts, of Dumas, altered and re-arranged by his son. This piece was accepted twenty years ago by the Comédie Française, suppressed by the censure, and produced at the Théâtre du Vaudeville Brussels. It is principally occupied with the ambition of Cardinal Mazarin, whose niece, Marie de Mancini, has obtained a hold on the affections of the young king. For a moment the Cardinal dreams of uniting by marriage the fortunes of his house to those of his royal master. He sees after a time the hopelessness of such a scheme, and resigns himself to the union of Louis the Fourteenth with Marie-Thérèse. The parting between the King and Marie de Mancini, which inspired Racine to write his 'Bérénice,' brings the piece to a conclusion. The characters are admirably played throughout. The Mazarin of M. Lafontaine is a fine creation, and the Marie of Mlle. Hélène Petit, the Molière of M. Porel, and the Louis XIV. of M. Masset, are all highly creditable performances.

'LE PORTEUR DU NUMÉRO 15' has been revived at the Ambigu-Comique, with M. Frédéric Lemaître in his well-known part of Peulautin.

TO CORRESPONDENTS.—T. M.—E. W.—H. T.—G. I. R.—R. J. R.—B. S. M.—T. C. F.—received.
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Printed by EDWARD J. FRANKS, at "THE ATHENÆUM PRESS," No. 4, Took's-court, Chancery-lane, E.C.; and Published by JOHN FRANKS, at No. 20, Wellington-street, Strand, W.C.
Agents for Scotland, Messrs. Bell & Bradford, and Mr. John Macmillan, Edinburgh; for IRELAND, Mr. John Robertson, Dublin.—Saturday, March 29, 1874.

THE ATHLETIC

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2423.

SATURDAY, APRIL 4, 1874.

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ARTISTS' GENERAL BENEVOLENT INSTITUTION.—For the Relief of Distressed Artists, their Widows and Orphans. President—Sir Francis Grant, P.R.A. Sir Henry James will preside at a Dinner, to be held at Will's Rooms, St. James's, on SATURDAY, the 6th of May, in aid of the Funds of this Institution. The cost of the Dinner, including Wine, is 1s. Tickets can be obtained from the Stewards or Officers of the Society, who also will receive notice of Donations, to be announced at the Dinner.

JOHN EVERETT MILLAR, R.A., Hon. Secretary.
PHILIP CHARLES HARDWICK, Treasurer.
FREDERIC W. MAYNARD, Assistant-Secretary,
38, Old Broad-street, W.

ROYAL LITERARY FUND.—The EIGHTY-FIFTH ANNIVERSARY DINNER of the Corporation will take place, at Will's Rooms, on WEDNESDAY, the 6th of May. The Right Hon. LORD COLEBIDGE, Lord Chief Justice of the Court of Common Pleas, in the Chair.

The Stewards will be announced in future advertisements.
OCTAVIAN BLEWITT, Secretary,
No. 10, John-street, Adelphi, W.C.

ROYAL INSTITUTION OF GREAT BRITAIN,
ALREMALE-STREET, PICCADILLY, W.
LECTURE ARRANGEMENTS AFTER EASTER, 1874.
Lecture Hour, Three o'clock.

Professor W. RUTHERFORD, M.D. F.R.S.—His Lectures 'On the Nervous System,' on THURSDAYS, April 10th to May 19th.
Dr. W. H. STONE—Two Lectures 'On the Theory of Musical Instruments,' with Musical Illustrations, on TUESDAYS, May 26th and June 2nd.

WALTER NOL HARTLEY, Esq. F.R.S.—Four Lectures 'On the Atmosphere and its Relations to Life,' on THURSDAYS, April 10th to May 19th.

NEVIL STORY MASKELYNE, Esq. M.A. F.R.S., Keeper of the Mineral Department, British Museum—Four Lectures 'On Physical Symmetry in Crystals,' on THURSDAYS, May 14th to June 4th.

Professor J. R. SEELEY, M.A.—Three Lectures, on SATURDAYS, April 12th to May 2nd.

RICHARD A. PROCTOR, Esq. M.A.—Five Lectures 'On the Planetary System,' on SATURDAYS, May 2nd to June 2nd.
Subscription to each of these Courses, Half-a-Guinea; to all the Courses, 2s.

The FRIDAY EVENING MEETINGS will be resumed on April 17th, at 8 o'clock. The Discourses will be given by Mr. W. SPOTTISWOOD, the Secretary. 'On the Composition of Colours by Polarized Light,' at 8 p.m. The succeeding Discourses will probably be given by Mr. C. W. MERRILL, Professor Balliol, Mr. Sedley Taylor, Mr. U. William Siemens, Professor Clifford, the Dean of Westminster, and Professor Huxton Anderson.

To the Friday Evening Meetings Members and their Friends only are admitted.
Gentlemen desirous of becoming Members are requested to apply to the Secretary. Candidates when proposed are immediately admitted to all the Lectures, to the Friday Evening Meetings, and to the Library and the Reading Room; and their Families are admitted to the Lectures at a reduced charge. Payment:—First year, Ten Guineas; afterwards, Five Guineas a year;—or a composition of Fifty Guineas.

THE LONDON ANTHROPOLOGICAL SOCIETY. President, Dr. CHARNOCK, F.R.S. Meets at 27, ABUNDANT-STREET, Strand, on the First and Third TUESDAYS of each Month, at 8 p.m. Papers for APRIL 7th—1. 'Prehistoric Antiquities of the Caucasus,' by Dr. KOPERNICKI, Translated by Dr. BARNARD DAVIS, F.R.S., F.S.A.; 2. 'Romanian Types,' by The Gygy Diakon called Nam, by the President.

CREMATION SOCIETY.—Cremation having now been performed with perfect success, a Society has been constituted on the basis of the following Declaration, which has been unanimously signed—

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ROBERT KING, B.A. M.B., Dean.

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THE WARDENSHIP of the Church of England Hall of Residence for Students attending the OWEN COLLEGE, MANCHESTER, will be VACANT at Midsummer next. Candidates for the Office are requested to address the Rectors, Mr. H. Houlston, Esq. Old Hill, Chorlton, Manchester, or Rev. E. J. Hyde, Warden, 174, Plymouth-grove, Manchester.

CHELTENHAM COLLEGE.—The Office of PRINCIPAL will become VACANT on the 1st of April next. Candidates, who must be Clergymen in full Orders of the Church of England, and graduates of Oxford or Cambridge, are requested to send in to the Secretary, at the College, Cheltenham, not later than April 14th. Twenty-five copies of Testimonials.

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LITERATURE

THE PRINCIPLES OF SCIENCE.

The Principles of Science: a Treatise on Logic and Scientific Method. By W. Stanley Jevons, M.A. (Macmillan & Co.)

THE mathematicians have been avenged on their formidable assailant, the late Sir William Hamilton. It is well known with what fierce and passionate energy the Scotch metaphysician, in his controversy with Dr. Whewell, strove to reduce the value of mathematics as an intellectual discipline. The great master of Logic would admit no comparison between the science of mind and the science which deals with quantity and its laws. What many counted the glory of mathematics was represented by Hamilton to be the symbol of their comparative degradation. They dealt with certainties, with processes of a more or less mechanical character, which, if faithfully performed, could not fail to produce their results. Metaphysics, on the other hand, far more profoundly, and after a much more varied fashion, exercised the faculties of the human mind, because their materials were contingent. The greatest mathematicians might well be—nay, had often been—either the most credulous or the most sceptical of men, whereas metaphysicians were guarded from either extreme by the catholic intellectual training of which they were the subjects. Since Hamilton maintained these views, doing battle for them in his usual sledge-hammer fashion, the Science of Logic, of which he deemed himself the great renovator and reformer, has been more diligently cultivated in England than perhaps ever before. Hamilton doubtless applied a powerful stimulus to its cultivation, and there have been diverging schools of Logic, according to the different metaphysical or philosophical proclivities of those who dealt with it. Hamilton distinguished himself by the earnestness with which he reiterated (after Kant) the assertion of the formal character of Logic as a science of the Laws of Thought. His great distinction, however, in his own eyes, and in those of some of his followers, was the discovery of the Quantification of the Predicate. By this addition to the old doctrine of the Syllogism, he had achieved, it was alleged, a greater work than any logician since Aristotle. A new Analytic of Logical Forms was required to supplement the old, though, unfortunately, it has not been supplied to this day. The new Analytic, of which we have only partial and incomplete accounts, would bring to light a side of Logic not hitherto recognized, by showing that it is pervaded by the distinction between comprehension and extension, and that the one implies the other. Logic, as the science of the fundamental Laws of Thought, requires that “we should state explicitly what is thought implicitly.” And Hamilton promised, and in part gave, a system of symbolical notation, which he claimed would exhibit with the utmost mechanical simplicity the various forms of syllogisms and propositions in all their applications. Through the quantification of the predicate reasoning was re-

duced to a statement of quantitative relations, and the laws which form the subject matter of logic are only the modes in which that which is implicit in thought are stated or made to appear explicitly. The work of applying the new view of the character of formal logic has been ably performed since Hamilton's time, by writers with whom he would have had scant sympathy. While Dr. Boole, by great ingenuity, has formed a theory of symbolical reasoning, developed from fundamental laws and expressed in mathematical terms, Prof. Jevons has improved upon Boole, and supplied us with a logic which makes reasoning mechanical. Dr. Boole converted logic into a mathematical calculus, and Prof. Jevons has shown how it may be made a purely mechanical process. So perfectly has he done this, that he has constructed a logical machine, or Abecedarium, which performs with infallible accuracy, by means of symbolical terms, all the processes of analytical reasoning. Surely the mathematicians are avenged on their adversary.

In previous works Prof. Jevons has explained the principles of his system, and described the instrument by which logical inference may be mechanically performed. In the two volumes before us, he has taken a wider sweep, and sought to extend the rules of reasoning with which he deals to a scientific method. His aim is to point out for the guidance of the scientific inquirer the processes or methods of inductive investigation. It is the aim of science to discover the like in the unlike—amid diversity to trace identity; and in every act of scientific inference (he says) we are engaged in tracing some likeness or analogy, some equivalence or equality. The multitude of phenomena presented to our observation are either like or unlike, and in reasoning we recognize the likenesses and associate them together. By this observation of identity the mind passes from case to case in inference, acting always on the assumption that what is true of one thing will be true of its equivalent. The one supreme rule of inference consists in the direction to affirm of any thing what is known of its like, equal, or equivalent. This replacement of objects by their equivalents the author calls “the Substitution of Similars.” This Substitution as the true principle in reasoning he claimed to have discovered, though, as has been pointed out by Prof. Lindsay in his edition of Ueberweg's Logic, and is now admitted by Prof. Jevons, it was long ago enounced by Dr. Beneke, who sought to prove that it was the fundamental principle of Deductive Reasoning. Prof. Jevons, however, was an independent investigator, as he was quite unaware he was using Beneke's property when, on his own account, he applied the principle of Substitution which he supposed he had discovered. Of course, the writer is only able to bring Induction within the scope of his principles by reducing it under Deduction; and, therefore, he maintains that Induction and Deduction are essentially the same, the one being only the inverse application of the other. His whole system thus rests on the doctrine of the Quantification of the Predicate, a doctrine accepted by few logicians, and to which there are formidable objections. Mr. Mill's criticism in his work on Hamilton has not been answered, and it may be doubted if it will be. Prof. Jevons, following Hamilton, of

course holds that the logical postulate “State explicitly what is thought implicitly” involves the Quantification of the Predicate. He is satisfied, that is to say, that the Predicate is always implicitly thought to be a Quantity, a position which has not been proved. It naturally follows that every Proposition is an equation of Subject and Predicate, and Predication is the affirmation or negation that one class comes under another class. In cases in which the Predicate cannot be quantified, that is to say, when the Predicate cannot be taken substantively, it is obvious that the rule will not hold good.

It follows, from what has been said, that it is necessary to lay the foundations of the scientific method sought by a system of Formal Logic. A statement of the fundamental laws of thought and the manner in which reasoning proceeds, according to the principle of substitution, forms the first portion of the work. In connexion with the processes of inductive inquiry, the writer describes the mechanical arrangements by which his logical machine operates, and by which what he terms “the combinational system of Formal Logic” is “rendered evident to the eye and easy to the mind and hand.” By means of letter combinations, which stand for the terms of propositions in syllogisms, the treatment of propositions is illustrated as equations. Since Induction is but an inverse employment of Deduction, it may be surmised that Prof. Jevons does not side with the philosophers who, professedly following the Baconian method, insist on discarding hypothesis. On the contrary, he maintains that hypothetical anticipation of nature is an essential part of Inductive inquiry, and (as he says in his Preface) that it is “the Newtonian method of Deductive Reasoning combined with elaborate experimental verification which has led to all the great triumphs of scientific research.” The sciences of both Number and Quantity are made to spring from the more general science of Logic. It hardly seems consistent with this that no Inductive conclusions are more than probable, but this is the author's view, and accordingly he includes a theory of Probability under Logical Method. In no case of inductive research do we attain to conclusions that are more than probable. The phenomena of nature are manifested in quantities of Space, Time, Force, &c.; and as their laws are quantitative, we must bear in mind the degree of quantitative approximation to the truth probably attained. A theory of approximation is considered a part of scientific method; on which a chapter is added. The use of hypothesis, generalization, and analogy and classification, are also treated with some fullness, and the work concludes with an investigation and appreciation of the logical value of our knowledge of nature.

We have given, we fear, an imperfect idea of the nature of the work under review; but we have said enough to show that the author's principles unsettle every scientific doctrine or law, and bring us back to a régime of speculation. We are taught to regard the universe as an infinite ballot-box, out of which are being constantly drawn ball after ball. By means of close observation we may form some notion of the contents of this vast ballot-box of nature, and science shows us the order of succession in which balls of various

character usually present themselves. We observe and note the combinations as well as those which do not occur, and we infer the probable character of future drawings from the proportional frequency of those which usually appear. Anything like absolute certainty is excluded; and as laws are only the observed order in which certain things similar to each other are placed, it is evident that in the last resort our knowledge is a collection of probabilities of more or less force. We need not then be surprised when we are told that under certain conditions "vital force" is a rational hypothesis. Laws of nature are themselves only highly probable hypotheses, and there is no part of physical science in which we can be free from exceptions and outstanding facts, differences and discrepancies of which our present knowledge can give no account. Such a view of Science and of Law cannot be considered satisfactory, but it is the natural result of the author's theory of knowledge. Science is nothing but classification, and classification is the result of generalization. All thought is generalization; for the fundamental fact of thought is the recognition of similarity between different objects. Science is but the detection of identical uniformities in the action of natural agents. All thought and all science are therefore reduced to the detection of similarities and the abstraction of differences. Deductive Reasoning is founded on the principle of inferring of anything what we know of objects that are similar. Inductive Reasoning, as the inverse of this process, consists in showing that the consequences of laws or propositions agree with facts ascertained by observation. If we accept these views, it seems manifest the author is right, and that we can have no guarantee of certitude regarding anything. Thought is reduced to the association of one observed likeness with another, and laws of thought, even in the fundamental forms of Identity, Contradiction, and Excluded Middle (or as Prof. Jevons chooses to call it, Duality), merely condition the modes in which the likenesses group themselves in our minds. Thought itself is reduced to a quantity, and its qualitative character is thrown out of account. All things, both in the external world and in the internal, are quantities or measures of quantity, and all our experience can never give us certainty in regard to anything. Even the axioms of mathematics, as founded upon the fundamental laws of thought, are but the order in which we are compelled by the construction of thought to represent relations of quantities. As may easily be believed, Prof. Jevons is able by means of such a purely quantitative view of things and thought to come to the help of the ordinary theology. He is able to show that there is nothing either contradictory or illegitimate in miracles, whether as interferences with the Laws of Nature, or as the results of Higher Laws coming into action at special periods. The uniformity of nature is a mere hypothesis of a more or less probable character, and all the observed uniformities of the past afford no guarantee against the interruption at any moment in the future of the most stable and hitherto unbroken chain of Causes and Effects. Prof. Jevons claims that the philosophy which is founded on his principles will be an affirmative one, "not that false and negative one of Auguste Comte, which has usurped the name

and misrepresented the tendencies of a true positive philosophy":—

"Our science will not" (he says) "deny the existence of things because they cannot be weighed and measured. It will rather lead us to believe that the wonders and subtleties of possible existence surpass all that our mental powers allow us clearly to perceive. The study of abstract logical and mathematical forms has seemed to convince me that even space itself is no requisite condition of conceivable existence."

This may be the appropriate conclusion to a work on 'The Principles of Science' on the method of Prof. Jevons. But it is questionable if he will thereby commend his method to acceptance. Science has other work—whether it be mental or physical—than to foster a disposition to wild hypotheses, even though they may be conceivable as abstract possibilities. Hitherto, science has been knowledge; now it is presented as ignorance, or, at least, as founded upon ignorance. We only know that we know nothing, would be the fitting motto for the work before us. It is well that we should be enabled to see what is the issue of reducing alike knowledge and existence to quantity. That seems to us the service rendered by Prof. Jevons in his ingenious, able, and acute, but unsatisfactory, 'Principles of Science.'

Romanism in Russia: an Historical Study.

By the Count Dmitry Tolstoy. Translated by Mrs. McKibbin. With Preface by the Bishop of Moray and Ross. 2 vols. (Hayes.)

A HASTY reader of the book now before us might be inclined to believe that the Right Rev. Robert Eden, D.D., Bishop of Moray, Ross, and Caithness, Primus, has committed himself to somewhat questionable doctrine. For, on its very first page we encounter the startling assertion that the Greek Church was "the cradle of the Faith," and the unintelligible statement that "it was not so much the dogmas of the hierarchical order, the spirit and the tendencies of the Greek clergy, which separated Eastern Orthodoxy from Western Romanism" as—we are not told what, but we are led to infer that it was Asceticism and the like. But whoever compares the English version with the French original of Count Tolstoy's work will perceive that the strangeness of these propositions is due merely to the eccentricity of the translation. Count Tolstoy begins his opening chapter with the words "En s'unissant à l'Eglise grecque qui l'avait enfantée à la foi, la Russie," &c., which the translator has turned into "In uniting herself to the Greek Church, which was the cradle of the Faith, Russia," &c. A few lines further on Count Tolstoy states, with perfect justice, that it was not so much dogma as the hierarchical order and the spirit of the Greek clergy which separated the Eastern from the Western Church. "Ce ne sont pas tant les dogmes que l'ordre hiérarchique, l'esprit et les tendances du clergé grec qui le séparèrent du clergé latin, et par lui l'Orient orthodoxe de l'Occident catholique-romain." These words the translator has utterly misrepresented by those which we have quoted above. Translators are apt to display a great amount of unconscious humour, but "the dogmas of the hierarchical order" is an unusually humorous expression. We have not thought it necessary

to carry farther than the first page our comparison of the original text with the English version, but even a cursory glance at the latter is enough to show that it abounds in what we will charitably assume to be misprints, so that many of the proper names (especially in the earlier chapters) are all but unrecognizable. Count Tolstoy's work, though likely to prove tedious in the extreme to ordinary readers is undoubtedly of great value to students of modern church history, especially to those who occupy themselves with the study of the contest which has been carried on for so many centuries between the Greek and the Roman hierarchies. But we should strongly advise them to read Count Tolstoy's work in the language in which it was originally written.

A few words on Bishop Eden's Preface may not be amiss. According to him, Philaret, the late Metropolitan of Moscow, was so little inclined to think "that the revival of Intercommunion between the two Churches [of England and Russia] was impossible," that he expressed a deliberate opinion that "the bishops and learned men of the two Churches might be able to reconcile the differences." And, undoubtedly, that might be done, were the Anglican representatives, in the Council convoked for the purpose, ready to concede everything. As for the Russian Church, it will concede nothing of vital importance. Perfect friendship may exist between the two Churches, the most flattering compliments may be freely exchanged between distinguished ecclesiastics of both camps, the most uncompromising hatred of Romanism may sway English as well as Russian minds, but, unless we are greatly mistaken, the Anglo-Catholic will not find himself one step nearer to being "readily admitted to the Holy Eucharist," unless he consents to submit himself entirely to the authority of the Greek Church, and to qualify himself for a certificate of confession and absolution.

TUDOR LONDON.

Civitas Londinensium.—Ralph Agas.—A Survey of the Cities of London and Westminster, the Borough of Southwark, and Parts adjacent, in the Reign of Queen Elizabeth. Published in fac-simile. With a Biographical Account of Ralph Agas and a Critical and Historical Examination of the Work. By W. H. Overall. (Adams & Francis.)

THE name of Agas, in three or more varieties of spelling, belongs to art. The best known person of the name is Radulph or Ralph Agas, whose map, or, to speak more correctly, bird's-eye view of London and Westminster in the reign of Elizabeth, has long been one of the treasures most coveted by those who collect such aids to history and such records of the past. It has also been the admiration of many for whom its purchase, owing to its rarity, was too costly; even so-called copies of the original being often beyond the means of the more modest topographical and historical students. By the process through which Mr. Edward Francis has produced the fac-simile before us, the map is placed within reach of every purchaser. A year's reading about the metropolis of the Tudor days would not convey anything like so good an idea of the capital as an hour spent over this faithful present-

ment of the London, not only of Elizabeth but of Shakspeare. You may put your finger on the spot in the Blackfriars, leading down to Puddle Dock, where Shakspeare's house stood—the house which he left to his daughter, Susannah Hall,—and thanks for it to Ralph Agas, and to Mr. Edward Francis, the excellence of whose work Agas himself would be the first to acknowledge.

That now celebrated Ralph was a Suffolk man. He was born probably about 1540, for he was in practice as a draughtsman and surveyor in 1560. Contemporary with him, or nearly so, was a kinsman, Robert Agas, who, from 1558 to 1594, was a learned printer, when to be a printer was generally to be a scholar, and Robert sold the books he printed. His shop was at the west end of St. Paul's Church. The site may be easily made out in this bird's-eye view. Ralph Agas is said to have been distinguished for his maps of various English cities, of which his Cambridge, 1578, was the earliest. Oxford, with views of its colleges, was published in the year of the Armada. His London and Westminster was completed long before he had permission to publish it, and he dedicated it to James the First, from whom Agas received that permission. Agas's design was first engraved on wood, subsequently on copper. The engraving is supposed by some writers to be the work of Ryther, who engraved the plans of the Armada invasion and assisted Saxton in his maps of Yorkshire, which are embellished in the old fashion by views in the margin. These Yorkshire maps, so creditable to a Yorkshireman who had raised himself from the condition of a domestic servant, are generally held to be the first known (but not the first drawn) in England. They were dedicated to Elizabeth.

Ralph Agas, who seems to have been as much of a land agent and surveyor as anything else, by which he is better known, speaks of himself in an undated document, or advertisement, as "practised in survey more than 40 years." He was evidently also a consulting (or, rather, a consulted) surveyor. Look at the Holborn end of Fetter Lane in this view, and there you see his abode, near the sign of the Helmet,—which was long a favourite sign with booksellers. There, Agas, among other things, taught or practised "Writing small, after the scantling and proportion of copying the Old and New Testament seven times in one skin of parchment, without any word abbreviated or contracted, which may also serve for drawing descriptions of countries into volumes portable into very little cases. A receipt, by me found and prepared, that (by God's help) shall preserve the eye unto the age of ninety or a hundred years." Ralph's busy life was brought to an end in 1621. He was buried at his native place, Stoke Nayland, and Constable has not forgotten Agas when discoursing of his own native Suffolk valley. Mr. Samuel Redgrave's statement, that Agas "practised from 1560 to 1589" may not be so erroneous as it seems. Agas himself says he had been in practice "forty years," but we are not told by him from what year he dated its commencement. He may have retired to Suffolk some years before his death. He is entered in the parish registry (1621) as "Ralph Agas, an aged," and he was probably an octogenarian at the time indicated.

In fact, there is no little uncertainty of dates, not only as to the man, but also as to the map and its editions; we have, however, the treasure, and we are not curious as to its exact age. It is not only a picture of London, but of the suburbs, suburbs which are now swallowed up, but which in dirt and ill odours keep their old fresh and fragrant names. St. Giles's, for instance, was then really a village in the fields. You may walk to it from any point of this map; see the chapel of the old leper house converted into the village parish church, and look at the garden wall before which Sir John Oldcastle was executed under "Harry the Fifth," and where Babynton and his fellows suffered, more than a score of years after this "card of London" was in the hands of the curious. Again, you may here in fancy take the air, and pick sweet "bank cresses" in then rural Gray's Inn Lane. Aldersgate Street had, perhaps, then lost a little of its old nobility; the occupants of its detached mansions and gardens were not all of the rank of Hotspur, who once had his dwelling there. That pretty bit of road which we still know as Fetter Lane, was then beginning to lose its freshness, mansions were building on its garden grounds, and people were marvelling at the terrible growth of London. Finsbury had in it more of its old name of Fensbury in Agas's time than now, and it was not nice walking near its marshes. Moorfields formed a part of the old Fen. Citizens wanting to go towards Islington (Islington) were much obliged to Falconer, the Mayor, who built the postern called Moor-gate, and enabled the wayfarer to walk along "causeys," over the marshy moor to the then lovely village and meadows of Islington. The moor was drained in Henry the Eighth's reign, but at the time when Agas drew this map, or picture, the pleasant walks were not laid out, and they were built over in the days of Charles the Second. Milton had often walked in them. In Cripplegate Church, when Agas drew its counterfeit presentment, there already lay many of the noble dead. Round that very fragment of one of the towers of old London Wall, which may still be seen at Cripplegate, one may fancy how, now and then, actors from the Fortune Theatre followed a dead comrade to this ground, and rehearsed their own funerals.

It is a perfect delight to find ourselves wandering about the streets of this old London, and tarrying by the river or on Bankside. The mere spectator is in a short time familiar with the scene. The Thames is really a silver Thames, with Elizabeth's barge floating on it. The river life is, perhaps, rendered even more clearly than the street life; and we have before us the fields and meadows through which passes the "Rode to Redynge," or "to St. Albans."

We have only to add that the name of Agas suffered no disparagement in Robert Agas, landscape and scene painter, who died in London in 1679. At the beginning of this century, the name came up again in the domain of art, in the person of James Agassiz, a Genevese, who painted animals and landscapes, and exhibited at the Royal Academy as late as 1845. Some of his pictures were engraved, but "he was," says Mr. Redgrave, "of independent, unconciliating manners; lived poor, and died poor, about 1846." To con-

clude with Ralph, no better memorial of that accomplished Englishman could have been thought of than the reproduction of this bird's-eye view of London. Prefixed to the view, which is above six feet long, conveniently folding into a handsome cover, very portable, is an introduction by Mr. Overall. But, as the second paragraph begins with the extraordinary statement with regard to London, that "Her extent even at a comparatively early period exceeded that of Babylon the Great, or Imperial Rome in her palmiest days," we hastily pass on to the valuable and really incomparable view of Tudor London, and invite all readers to follow our example.

The Campaign of 1870-71. Operations of the First Bavarian Army Corps under General Von Der Tann. Compiled from the Bavarian Official Records by Capt. Hugo Helvig. Translated by Capt. G. S. Schwabe. 2 vols. (H. S. King & Co.)

AN official account of a campaign, especially when the author is a German, is generally dry and prolix, and certainly this book cannot be termed light or attractive reading. Still it contains much material that may prove useful for the future historian of the war; and it is, on the whole, written in a spirit of fairness and impartiality. Our readers would not thank us for presenting them with a detailed review of the work before us; we shall, therefore, not attempt anything like a connected narrative of the operations in which Von Der Tann was engaged, but confine ourselves to picking out a few of the most instructive and interesting passages in Capt. Helvig's volumes.

Much stress has been laid on the immense military advantages to be derived from railways, especially as regards the mobilization of troops and their conveyance to the theatre of war. No doubt the labours of the Bavarian War Office and staff were greatly lightened by the fact that a complete net-work of railways was at their disposal; but we learn from our author that in practice it was found that railway transport at the commencement of a campaign is not without its drawbacks:—

"The losses, during the first days of the operations, from sickness and fatigue were, in fact, disproportionately great. The inevitable disadvantages attending movements by railway now became apparent. Most of the men had only just left their various civil employments, and from a state of profound peace they found themselves suddenly plunged into the irregular life of war, so trying to both the moral and physical powers; for there had been no period of transition during which they might have been gradually inured by a course of drill and military exercise to the hardships they now had to encounter. In former wars, the marches before the actual commencement of operations often lasted for weeks, by which means the weak and sickly were gradually eliminated, and there remained a body of strong and healthy men, equal to any demands. Troops may now be placed on the field of battle within forty-eight hours of leaving their garrison town; and these necessary eliminations are rendered much more striking by their all taking place at once than they would be if gradually spread over a considerable space of time. Another inevitable disadvantage attending transportation by railway was brought to light at the commencement of this war. A large number of those left behind on account of fatigue or foot soreness recovered after a few days' rest; but there was no pause of any duration in the rapid course of the German operations, and, therefore, these convalescents were unable to rejoin their divisions

for a considerable time, and then only after fresh and very great exertions."

Before quitting the subject of railways, we may mention that during the concentration on the frontier, there were despatched, between the 30th of July and 9th of August, by one line, 73 trains; by another line, between the 28th of July and 6th of August, 46 trains; by a third line, between the 28th of July and 9th of August, 56 trains. It would appear that these lines were not worked always up to their full power, for on one line, during three consecutive days, twelve trains were despatched daily.

It has never been urged against the German army that it made war with rose-water. It is, therefore, somewhat amusing to meet with the following passage. On the march to Sedan, the 1st Bavarian Corps suffered sometimes great hardships from the want of wood and straw, with which to make their bivouacs tolerably comfortable. On one occasion, the Bavarians were particularly badly off, notwithstanding that an intendant and a squadron of cavalry had been sent on in advance to make arrangements for supplies.

"The result of their requisitions was not satisfactory, and many detachments had to bivouac after the fatiguing march on the bare ground, without wood or straw, and in torrents of rain. This was caused partly by the short time allowed, partly by the want of necessary conveyances, and partly by the undue consideration shown for the inhabitants in making requisitions, where the interests of the troops required a certain amount of security."

The utter slackness of the French regarding outpost arrangements during the late war is notorious, but never was there such an instance of culpable carelessness as at Beaumont. When the corps commander, on approaching that place, hurried up to the advanced guard, the following is what he saw:—

"The eastern camp was full of life; smoke was rising from it, and men were busily hurrying hither and thither; soldiers in shirt sleeves were going to the town, or returning from it, but nowhere was a human being in uniform to be seen. Binoculars of every size and description, and also a large fixed telescope, were brought to bear upon the camp. It presented rather the appearance of an encampment of gipsies than one of soldiers;—not a sentry, not a vidette was to be seen, still less any body of soldiers. The head-quarter staff of the corps began to doubt whether this camp was occupied by the enemy at all,—whether the people whom they saw were not the inhabitants of Beaumont, or soldiers of the German 12th Corps, who had taken possession of the deserted encampment, and were cooking their meal in it. The total disregard of any precautionary measures, even such as the posting of camp guards, &c., as are usual in mere camps of instruction, necessarily gave rise to these suppositions."

It is generally believed that but little opposition was offered to the Germans on the occasion of their first advance to the Loire and the capture of Orleans. Our author shows, however, that this idea is erroneous. The French forces were mostly raw levies, badly off for good officers, and imperfectly organized, yet their behaviour on the field of battle was anything but discreditable to them. The resistance, especially in the environs of Orleans, was most determined, and on the day of the capture matters seemed at one time to be in a state unfavourable to the Germans. Still more obstinate was the

resistance of Chanzy's army after the second capture of Orleans. The French seemed hopelessly beaten, and Prince Frederick Charles believed that he had nothing more to do than to follow up the *débris* and make prisoners. Yet for three days these raw, undisciplined troops maintained their position at Beaugency, and when eventually Chanzy, by a stroke of genius, changed his base and fell back upon Le Mans, instead of upon Tours, he succeeded in effecting his retreat, notwithstanding the bad weather, with an amount of order which, under the circumstances, would not have disgraced veteran soldiers. The loss of the Bavarians in the three days fighting at Beaugency was most severe, being 88 officers and 1,986 men, killed, wounded, and missing, out of a total force that, including some reinforcements which arrived during the action, amounted to about 12,000 men. The artillery suffered particularly heavy losses. Kriebel's battery was literally destroyed.

"This battery had suffered very much on the previous day. On the evening of December 8th, it had still, besides the commanding-officer, a complement of one officer, four non-commissioned officers, and twenty-five men. From the position near Villechaumont the commanding-officer returned with only two non-commissioned officers and twelve men."

The author gives us the state of the 2nd Infantry Division on the 11th of December, the day after the conclusion of the struggle, and from it we learn that out of twelve battalions but three were commanded by majors; that four were commanded by captains, and five by lieutenants; and that of captains not in command there was only one. Another fact worthy of mention is, that out of 3,998 rank and file, no fewer than 556 belonged to the Landwehr, and 1,996 to the Ersatz Reserve. The Ersatz Reserve were men who had only undergone two or three months training, and were about as efficient as our Militia Reserve would be. It will be noticed that as regarded Landwehr, the Bavarians adopted a different system from that followed by the Prussians, for the latter organized their Landwehr in separate battalions, while the former incorporated theirs with the active battalions.

When the 1st Bavarian Corps, at the beginning of January, 1871, rejoined the army of investment, they adopted a position in—

"Three lines in rear of each other, viz., outposts and main line, each composed of a brigade, and a reserve of one division; it had the advantage that a whole division was in readiness to move to a flank, but had the disadvantage that too little importance was attached to the possibility of a serious engagement in our front. The position of the two brigades, one in rear of the other, with a front covering six English miles, would have rendered it impossible to keep them distinct in case of an attack, and the separate guidance, not only of the brigades, but also of the divisions, would have been lost. These disadvantages could be remedied by placing the divisions one on the flank of the other. This was effected by the reliefs on the 23rd and 24th of January."

We cannot more fitly conclude this notice than by giving the following extract, to appreciate which fully the reader should bear in mind that the 1st Bavarian Corps entered on the campaign about 30,000 strong, and did not probably receive above 10,000 men in reinforcements during the war. These figures

are, to a certain degree, conjectural, but we believe that they may be relied upon as approximately correct.

"The 1st Bavarian Army Corps fought in eighteen battles and engagements, in ten of which the whole of its troops took part, without counting the collisions of small detachments with the enemy. The losses of the Army Corps in the field were as follows:—

	Officers.	Men.
Killed, or mortally wounded	206 ..	2,423
Wounded	534 ..	6,576
	580	9,303

Of all the German Corps the 1st Bavarian Army Corps suffered the heaviest losses, with the exception of the 3rd Corps, and the Prussian Guards. The former lost 594 officers, 11,182 men; and the latter lost 423 officers, 9,604 men. Although the 1st Corps could not boast of having forced any fortresses to capitulate, it captured, on five different battle-fields, 12 field-guns, 1 eagle, 6 standards, and also captured about 5,000 prisoners and 6 heavy guns which had been abandoned in narrow earth-works."

It must be remembered that the losses from sickness are not included in the above figures, and that the Bavarians were not more than three-fourths the strength of the North German Corps.

It only remains for us to say that the work is enriched by some excellent large scale maps, which are given in the second volume, and that the translator has performed his task most creditably.

Congregational History, 1567—1700, in relation to Contemporaneous Events, and the Conflict for Freedom, Purity, and Independency. By John Waddington, D.D. (Longmans & Co.)

WITH much industry, Dr. Waddington continues his history of Congregationalism in Great Britain and her Colonies. It is a record of suffering and triumph on the part of the Congregationalists, the former, however, sadly predominating. In the previous volume, Congregationalism was but a hazy idea; here it comes before us in a concrete and substantial form. Puritanism was not Congregationalism. It has been too much the habit to regard them as one and the same thing; but the early Puritans had no idea of Independency, or dissociation from a State Church. What they looked for was greater freedom of action, and reformation of forms and ceremonies in the Church itself, always regarding the Church as bound up with the State. Even the Episcopal form of Church government was not altogether distasteful to them.

After a great religious revolution, such as that which took place under Henry the Eighth, it was no wonder that the thinking portion of the English people should inquire what had been gained by the enormous dislocation. But not only was Elizabeth not tolerant: she was herself a persecutor; not in the same degree certainly as her father or sister, yet still a persecutor; and persecutors, too, were her Bishops and Archbishops, her Ministers of State and Judges, even the Parliament itself—as all the enactments against the Roman Catholics on the one hand, and the various sectaries on the other, passed during her reign show! Toleration was a thing that no one understood. Those who cried out for it the most on their own account being often those who were least disposed to show any toleration or indulgence towards persons o

differing or opposite views. Even Cartwright, one of the most distinguished leaders of the Puritans, who had himself suffered grievously from persecution,

"Felt himself at liberty to appear openly as the antagonist of Browne. Much as he had personally suffered from the temporal power, he still clung to the idea of *force*, and longed for the day when the Puritan ministers should be re-instated in the establishment by Act of Parliament. . . Cartwright still retained the opinion that it was not right to separate from the assemblies of the Church recognized by the Churches of Europe. Though deformed, he said, the Church of England is still the body of Christ; without walls it may be, nevertheless, it is a city, and a vineyard, though without a fence."

Travers held to the same opinions, and so eventually did Robert Browne, founder of the sect of the "Brownists" which long survived the defection of its leader. This extraordinary man, a cousin of Lord Burghley, who commenced by being an advocate of Independency or something like it, ended his career as a parochial clergyman in Northamptonshire, "under the observation of his neighbour, Thomas Fuller, the ecclesiastical historian." Such men made their peace with the "powers that be," and no doubt upon what appeared to them reasonable conviction. The followers of Browne, however, had to pay the penalty for acting up to the teachings of their leader. Thus, in 1583, Elias Thacker and John Copping were convicted and summarily executed for dispersing Browne's books. William Dennis was also put to death for his "separatist" opinions. Others were heavily fined. Whitgift, Archbishop of Canterbury, was determined that nothing should interfere with Episcopal rule. There should be no private meetings of the "faithful," so-called, and no books printed anywhere, except with his own approval or that of the Bishop of London. Considering the temper of the English people at this time, only recently emancipated from Popery, and longing to assert their spiritual liberty, we may form some idea as to how they chafed under the restrictions sought to be placed on them by Protestant prelates. The Martin Marprelate tracts were only a natural outcome of this muzzling of the press. There was no laying hold of the authors of these publications, which were written in a bitterness of spirit that increased tenfold the determination of Whitgift to exterminate the upholders of anti-prelatical sentiments. He found an able coadjutor in his suffragan, Bancroft, Bishop of London; and, together, they harried and worried all who differed from them in opinion as to the right of the Church by law established. Of such importance were the Marprelate tracts thought to be, that Burghley himself, in 1589, issued a proclamation, that "such enormous malefactors should be discovered and condignly punished." Martin himself was never discovered. Doubtless there were several concerned in the publications issued under his name, and the secret was well kept; so securely that he could write in the following terms:—

"Why, my clergy masters, is it even so with your terribleness? May not a poor gentleman signify his good will unto you by a letter, but presently you must put yourselves to the pains and charges of calling four Bishops together, John Canterbury, John London, Thomas Winchester, William of Lincoln, and posting over city and country for poor Martin? Why, his meaning in writing unto you was not that you should take

the pains to seek for him. Did you think that he did not know where he was himself? Or, did you think him to have been lost, that you sought so diligently for him? I thank you, brethren, I can be well though you do not send to know how I do. My mind toward you, you shall from time to time understand. It will be but folly for you to persecute the courtier, Martin, until you have cleared yourselves (which you can never do) of the crimes he hath laid to your charge. Alas! poor Bishops, you would fain be hidden in a net, I perceive. Have but a free disputation with the Puritans, for the unlawfulness of your place, and if you be not overthrown, I will come in and do unto you what you think good, for then I will say that you are no popes. There was the 'Demonstration of Discipline,' published together with mine 'Epistle,' which is a book wherein you are challenged by the Puritans to adventure your bishoprics against their lives in disputation. You have gotten a good excuse to be deaf at that challenge, under colour of seeking for Martin."

One Dr. Bridges wrote a ponderous volume against Marprelate, and was answered in a bantering pamphlet, published under this title, 'O read over John Bridges!' Cooper, Bishop of Winchester, also wrote a work against him, entitled 'An Admonition to the People of England,' and was answered in a pamphlet, styled 'Hay, any Worke for Cooper!' One of the ordinary London street cries. Others of these tracts were entitled, 'Theses Martinianæ,' 'printed by the assignes of Martin Junior, without any privilege of the Catercaps,' and 'Martin's mineralia. Certain mineral and metaphysicall school points to be defended by the Reverend Bishops and the rest of my Cleargie,' &c. Strangely enough, Thomas Nash, the dramatist, took up the cudgels for the prelates, on whose behalf he wrote 'An Almond for a Parrat, or Cuthbert Curry-Knave's Almes fit for the Knave Martin,' also 'Pappe with an hatchet, alias a figge for my God-sonne, or cracke me this nut.' Such publications as these gave additional interest to the controversy.

Naturally enough, Whitgift and Bancroft used all the means in their power to discover the author, or authors, of the Marprelate tracts, but without effect. Some printers, however, were arrested at Manchester, on the charge of having printed them; and it was resolved to prosecute certain of the leading Puritans and Secession Ministers, not for heresy, but felony, as by their writings and preachings tending to bring the form of Church government, the Bishops and the Queen herself into public contempt. Foremost among these was John Udall, "a painstaking Minister at Kingston-upon-Thames." He was indicted for publishing what was called a scandalous book, entitled 'A Demonstration of Discipline,' and, after a most unfair trial, was found guilty and sentenced to death. The sentence, however, was not immediately carried out, in the hope that he might be induced to implicate others, more especially the authors of the Marprelate tracts. He constantly affirmed, however, that he knew nothing about them. His expression was, "But for 'Martin' and the rest of those books, they were not done by any ministers, and I think there is never a minister in this land that doth know who Martin is. And I, for my part, have been inquisitive, but I could never learn who he is." There is no doubt that he was sincere in this statement; and it is wonderful what mystery still attaches to the authorship of the Mar-

prelate tracts, which appear to have been printed at itinerant presses. Udall was thrown into prison, where he remained for a long time, not without hopes of being released; and eventually a pardon was granted to him; but before all the preliminaries could be arranged, and just when his wife was expecting to receive him back to herself and children, he died of a broken heart in the gaol of the White Lion, Southwark.

The next victims were Greenwood and Barrowe, two noted Separatists, from the latter of whom the sect of the "Barrowists" took its denomination. Both were condemned and sentenced to be hanged. On the 24th of March, 1593, they were taken out of their cell and placed in the cart, as if going to execution, when they were suddenly ordered back again to their prison. A few days afterwards they were actually taken as far as Tyburn, in order that they might be induced by the sight of the fatal tree to make submission and confession; but even this failed to intimidate them, and they were remanded to prison. Eventually, on the 6th of April, "Barrowe and Greenwood were hurried to the place of execution secretly, and put to death."

A still nobler victim than any of these was John Penry. Penry had escaped into Scotland from the fury of the persecution, but, on hearing of the danger of his friends Barrowe and Greenwood, had returned to London and boldly identified himself with them. There was a nobility in all his acts, and a tender expression in his letters and other writings, that might have touched even harder hearts than those of Whitgift and Bancroft. From the moment of his arrest, he knew that his doom was inevitable, and he acquiesced in it with the spirit of a true martyr. From his prison he wrote a valedictory address to the Church, exhorting his friends to the practice of piety, and the maintenance of their principles with humble zeal, and concluding in the following strain of holy rapture:—

"I thank my God I am not only ready to be bound and banished, but even to die in this cause by His strength. Yea, my brethren, I greatly long in regard of myself to be dissolved, and to live in the blessed kingdom of Heaven with Jesus Christ and his angels; with Adam, Enoch, Noah, Abraham, Moses, Job, David, Jeremiah, Daniel, Paul the great Apostle of the Gentiles; and with the rest of the holy saints, both men and women, with the glorious kings, prophets, and martyrs of Jesus Christ that have been from the beginning of the world; particularly with my two dear brethren, Master Henry Barrowe and Master John Greenwood, which have, last of all, yielded their blood for this precious testimony."

On the 21st of May, Penry received sentence of death. In a "Protestation," which he addressed on the following day to Lord Burghley, he declares his innocence of all charges brought against him of disaffection to Her Majesty, whose faithful subject he always had been and should continue.

"I am a poor young man," he says, "born and bred in the mountains of Wales. I am the first, since the last springing up of the gospel in this latter age, that laboured to have the blessed seed thereof sown in those barren mountains. I have often rejoiced before God, as He knoweth, that I had the favour to be born and live under Her Majesty, for the promoting of this work. In the earnest desire I had to see the Gospel in my native country, and the contrary corruptions removed, I might well, as I confess in my published writings, with Hegetorides the Thracian, forget mine own

danger, but my loyalty to my prince did I never forget; and being now to end my days before I am come to the one-half of my years in the likely course of nature, I leave the success of my labours unto such of my countrymen as the Lord is to raise after me for the accomplishing of that work which, in the calling of my country unto the knowledge of Christ's blessed Gospel, I began. . . . Far be it that either the saving of an earthly life, the regard in nature I ought to have to the desolate outward state of a poor friendless widow and four poor fatherless infants, whereof the eldest is not above four years old, which I am to leave behind me, or any other outward thing, should enforce me, by the denial of God's truth, contrary to my conscience, to lose mine own soul: the Lord, I trust, will never give me over unto this sin. Great things in this life I never sought for, not so much as in thought. A mean and bare outward state according to my mean condition, I was content with. Sufficiency I have had, with great outward troubles; but most contented I was with my lot, and content I am and shall be with my undeserved and untimely death; beseeching the Lord that it be not laid to the charge of any creature in this land; for I do, from my heart, forgive all those that seek my life, as I desire to be forgiven in that day of strict account; praying for them as for my own soul, that, although upon earth we cannot accord, we may yet meet in heaven, unto our eternal comfort and unity, where all controversies shall be at an end. And if my death can procure any quietness to the Church of God, or to the State, I shall rejoice. I know not to what better use it could be employed if it were reserved. And therefore in this cause I desire not to spare the same. Thus have I lived towards the Lord and my prince, and thus I mean to die, by His grace. Many such subjects I wish unto my prince, though no such reward to any of them. My only request being also as earnest as possibly I can utter the same unto all those, both honourable and worshipful, unto whose hands this my last testimony may come, is: that Her Majesty may be acquainted herewith before my death, if it may be, or at least before my departure."

Such were the simple, touching words in which, without pleading for his life, he still gave the Lord Treasurer an opportunity of procuring for him the Queen's mercy. All was in vain, however. On the 29th of May, his death-warrant was signed at a meeting of the Privy Council, among whom were Whitgift and Burghley; and the Archbishop was the first to affix his name to the document. The same day it was sent to the sheriff, who immediately proceeded to erect a gallows at St. Thomas a-Watering, the place of execution for the county of Surrey. "While Penry was at his dinner, the officers came to bid him make ready, for he must die that afternoon at four o'clock; an unusual, and, therefore, unexpected hour. He was led at five from the prison in the High Street, Borough, to the fatal spot," where, in the presence of only a few persons, to whom he was not allowed to address any parting words, he yielded up his spirit under the hands of the executioner.

Some of the followers of Penry were brought into trouble for having aided and sympathized with him in his affliction. A great many, however, of his congregation in Southwark, acting on the advice of Penry, took refuge in Amsterdam, where they were joined by Henry Ainsworth, a good scholar, especially in the Hebrew tongue, who officiated as their minister. Others continued to languish in the prisons of their own country, being welcomed whenever they could manage to escape by their brethren in Holland.

This was the condition of the Separatists

in the latter years of Queen Elizabeth's reign; and it did not much improve during the reign of her successor. What it was under the tyranny of Laud, every one knows, at least to some extent. There are few, however, who will not derive additional information upon the subject from a perusal of Dr. Waddington's volume.

NOVELS OF THE WEEK.

Shingleborough Society. 3 vols. (Samuel Tinsley.)

Through the Mist. By Jeanie Hering. 3 vols. (Virtue & Co.)

SHINGLEBOROUGH SOCIETY is a good deal spoilt by the outrageous doings of the neighbouring squire, who is a black sheep of the deepest dye. Drunken, violent, and dishonest as he is, his wealth attracts the fancy of Maude Villiers, the beauty of the place, who for his sake throws over a young army surgeon to whom she has been engaged. This piece of treachery takes place when Herbert Laurence is serving in the Crimea, where his history is chiefly remarkable as being connected with the Land Transport Corps, a branch of the service which has hitherto lacked celebrity in fiction. Maude soon learns to repent her error. Alfred Ramsay, her husband's elder brother, turns up from Australia, and at once enters upon the enjoyment of the wealth which had attracted her, and poverty does not improve her brutal husband's temper. At last she is about to elope with Herbert, when the train in which they are travelling meets with an accident, which effectually prevents the accomplishment of their design. Both culprits are smashed and jolted back to virtue; but their subsequent fortunes are unequal. Maude retires to shame and seclusion (having slipped, as it were, between two matrimonial stools, for Ramsay turns out to have a former wife alive), while the penitent male makes experience guide him to a wiser choice, and accomplishes successful matrimony.

"Through the Mist" opens pleasantly enough with its descriptions of the Isle of Arran, and the daily life of the family about whom our interest is to centre, the two middle-aged "aunties," Miss Jean and Miss Bell MacInnes, and their twin nieces, Ruby and Dulcie Duncan. To these personages enters, at the beginning of the story, an artist, one Harold Pierrepont, between whom and Miss Bell certain tender feelings had subsisted some twenty years ago. Now, however, as is the wont of men, though very friendly towards the elder lady, his eyes turn more frequently to the young people, and more especially to Dulcie. But she meets her fate otherwise. They find a young man astray and asleep in the woods, who, on being brought home, and hospitably treated, introduces himself as Maurice Ingram. He falls in love with Dulcie, and she with him, in spite of the fact that he is a Roman Catholic and she a staunch Presbyterian, and in spite, moreover, of a secret affecting his former life, which she will not hear, and he, not unwillingly, conceals. He also conceals, without giving her any hint of its existence, his engagement to his father's ward; but as absolutely nothing comes of the breach of this, even when Dulcie afterwards discovers it, except a momentary shock to her, which a word of explanation dissipates, we

think that Maurice himself knew his own affairs better than the authoress. The fact is, however, that after the introduction of Maurice Ingram, the story "goes to pieces." Maurice and Dulcie get married, in spite of the terrible secret; and after a reconciliation with Mr. Ingram the elder, and his death, they go and live in Norfolk, until the secret is discovered, when we say, that though bad no doubt, it is not enough to make the mystery of a three-volume novel; that in ninety-nine similar cases out of a hundred the result would have been different; and that the authoress, in order to give it the required influence on the course of events, has to invent a sufficiently improbable accident. However, poor Maurice is got out of the way, and Dulcie marries again in course of time, and there is an end. The first volume, as we have said, is good. The different characters of the two aunts,—Miss Jean commanding and managing everything, from her sister to "the beasts," Miss Bell submissive and blundering,—are reproduced with a difference in the two nieces, of whom Dulcie, by greater vivacity and quickness, takes the lead, rather than the deeper and more thoughtful Ruby. All these are good enough; and their talk, with its slight touches of Scotch idioms (rather Lowland than Highland, by the way, we should have thought), produces the pleasant effect of a slight Scotch accent in a pretty mouth; and if Miss Hering had confined herself to this, we should be able to give her credit for a nice little picture. But we fear she has no aptitude for holding a number of threads without losing sight of one, or introducing any unnecessarily. The episode, for example, of the woman whom Maurice and Dulcie meet in the crypt of Glasgow Cathedral, is absolutely without any connexion with the story, or effect upon its progress; and the same remark applies to other points. Nothing comes of all the talk about the antipathy of Presbyterians to Catholics, except that the young people have to make a runaway marriage instead of proceeding in the more usual fashion. They do not even catch colds from their night journey in the snow. Miss Hering appears to us to have sketched out the beginning of a story without the foresight requisite to see how events would tend, and in some respects without the courage to follow them to their consequences. The catastrophe comes too abruptly, as if the writer had suddenly remembered that she was bound to fulfil her own predictions. Thus her story, though not devoid of merit, cannot, we fear, be pronounced either successful or even very promising.

MINOR POETS.

Lays of a Knight Errant in Many Lands. By Major-Gen. Sir Vincent Eyre. (H. S. King & Co.)

The Poetical Works of Edmund Clarence Stedman. (Boston, U.S., Osgood.)

Progress, and other Poems. By M. S. (J. R. Smith.)

Arlon Grange. By W. A. Gibbs. (Provost & Co.)

WHEN young people follow the possibly malicious advice of friends, and print the weak rhymes which flow from an immature mind, we are sorry for them; although we do not much wonder. But we must own to a feeling of astonishment when we find a field-officer of mature years and experience thinking it worth while to publish verses so very feeble, from every point of view, as those of Sir

Vincent Eyre's. Feeble they always are: we regret to say that at times they are also vulgar. Nor can we see any excuse for their publication in the fact that they were "impromptu and unstudied effusions," or "dashed off at random." If an author chooses to perpetuate his verses by printing them, he must expect to have them judged by a different standard from that which may be considered sufficiently high for those which are content with the modest privacy of the album.

It is the fashion sometimes to laugh at American poetry that is not humorous; but we can only say that, as far as our experience goes, we wish that our minor versifiers at the present day, many of whom have plenty of poetical feeling, would take as much pains about the manner in which they express it as most of the authors of the same rank, whose verses reach us from the other side of the Atlantic, appear to us to do. Mr. Stedman is a good example of the class. His verses never rise to any very remarkable pitch of genius, but preserve an uniform level of good taste, poetical expression, and careful language; in a word, they are just such as a "scholar and gentleman" (to use a good old phrase, now, we fear, somewhat obsolete) might be expected to write. As might be expected, a man who has lived through the events of the last fifteen years or so in America need be at no loss for a subject, and naturally Mr. Stedman's most spirited verses are those inspired by the Civil War: but he has his gentler vein, and in it he is often happy enough. We do not feel sure that his poems would not have deserved a longer notice, but we hope we have said enough to induce those of our readers who care for poetry other than the best, to make some acquaintance with them.

The author of 'Progress, and other Poems' has not yet acquired the rudimentary knowledge of the English language which is necessary to one who wishes to write verses in it. When he has, we may, perhaps, give him a longer notice; but at present we feel no doubt whatever that in his case it is not deserved.

Mr. Gibbs's forte appears to lie in discovering methods of making hay when the sun does not shine: his foible is writing verses. At the same time we must admit that, even if his muse is a little pedestrian, as though continual meditation on hay-making produced a tendency to dryness, his verses are not worse than many that we have read. 'Arlon Grange' is a poem of a kind which, since the appearance of 'Aymer's Field,' has been fashionable; involving a good deal of description of English country-gentleman's life: a sort of well-bred novelette in metre. But for an occasional failure of ear, which makes him now and again give us what the prosodists call "catalectic" and "hypercatalectic" lines, Mr. Gibbs manages his verse pretty well. The short lyrics which come between the parts of the main poem are often spirited; and on the whole, in spite of some absurdity in its external appearance, and a slight redundancy of "Opinions of the Press" bound up with it, we incline to give 'Arlon Grange' a good place among the minor poems of the last few months.

OUR LIBRARY TABLE.

MRS. GUTHRIE'S *Through Russia* is a brightly-written account of the ordinary tour by Petersburg and Moscow, and so down the Volga and Don to the Crimea. It is published by Messrs. Hurst & Blackett.

CARON KINGSLEY has collected some readable essays, most, if not all, of which have, we believe, appeared before. They form a pleasant volume, fit for perusal by idle people during the holidays; but *Health and Education*, the title given to the book, is not a particularly happy one. Messrs. Labister & Co. publish the book.

In *Paradoxes and Puzzles* Mr. Paget has re-issued, through Messrs. Blackwood, his 'New Examen,' in which he cleverly pointed out some grave errors in Lord Macaulay's 'History.' This tractate we noticed at the time of its appearance. The task

was one for which Mr. Paget is well fitted, and he has also been successful in the articles on sundry *causes célèbres* that he has now reprinted along with the 'Examen'; but Mr. Paget made a mistake when he turned art-critic. Let him, if he likes, imagine Sir Noel Paton and David Roberts to be great painters, but it is unwise to daintier his attacks on Mr. Ruskin, written in a hard, narrow spirit, that repels the reader.

MR. ARNOLD has reprinted, under the title of *The Higher Schools and Universities in Germany*, that portion of his excellent work, 'Schools and Universities on the Continent,' which appeared in 1868. We cannot but regret that he did not republish the whole of it. Mr. Arnold's Preface on the Falk Laws and the Policy of the English Government with regard to Roman Catholic education is amusing; but we can hardly accept his account of the Falk Laws as correct. Is it fair either, in dealing with the ecclesiastical policy of Prussia, to say nothing about the expulsion of the Jesuits? Mr. Arnold's publishers are Messrs. Macmillan.

Lending unto the Lord, sent us by Messrs. Kerby & Endean, is a fairly interesting book. It is a free version, by Mr. J. R. Endean, of the German account of some events in the life of Gellert of Leipzig. It is nicely written, and ought to prove popular in the circle of readers to whom it is addressed; but we wish Mr. Endean had not quoted quite so many texts in his Introduction.

UNDER the title of *La Réforme de l'Enseignement Secondaire*, M. Jules Simon, lately Minister of Education in France, has published, through Messrs. Hachette, a work of great merit—but applying to France only. It gives a most painful idea of the badness of the French system of high education.

WE have on our table *The Historians of Scotland*, 4 vols. (Edinburgh, Edmonston & Douglas),—*John of Fordun's Chronicle of the Scottish Nation*, edited by W. F. Skene, 2 vols. (Edinburgh, Edmonston & Douglas),—*Longevity*, by J. Gardner, M.D. (King),—*English Grammar*, by C. R. W. Watkins (Bateman),—*The Ribbon Informer, a Tale of Lough Erne*, by P. Magennis (Bell),—*Anti-Sillyass, or the Modern Odyssey*, by M. Davies (Tinsley),—*Satan, a Libretto*, by C. P. Cranch (Boston, Roberts),—*Hymns Selected from Faber*, by R. P. Smith (Isbister),—*A Book of Meditations*, by the Rev. E. Collett (Bemrose),—*Die Doppelchronik Von Reggio und Die Quellen Salimbene's*, by A. Dove (Nutt),—*History of the Inquisition*, by W. H. Rale, D.D., 2 vols. (Hamilton & Adams),—*The Theory of Stock Exchange Speculation*, by A. Crump (Longmans),—*Specimens of Composition in Prose and Verse, Latin, French, and English*, by C. Neate, M.A. (Parker),—and *Religion and Science, a Series of Sunday Lectures*, by J. Le Conte (Bickers). Among New Editions we have *History of English Literature*, by H. A. Taine, D.C.L., translated by H. Van Laan, Vol. 3 (Edinburgh, Edmonston & Douglas),—*The Ferns of Southern India*, by Major R. H. Beddome (Madras, Higginbotham),—*Arthur Bonnicastle*, by J. G. Holland (Ward & Lock),—*Grégoire VII., et les Origines de la Doctrine Ultramontaine*, by E. Langeron (Nutt),—*Public Health and Local Government for Sanitary Authorities*, by G. F. Chambers (Knight),—*Handbook of Natural Philosophy*, by D. Lardner, D.C.L., edited by B. Loewy (Lockwood),—*Facts and Useful Hints relating to Fishing and Shooting*, edited by J. E. B. C. (Cox),—*The Poetry of Wales*, edited by J. Jenkins (Houlston),—and *Select Poetry for Children*, by J. Payne (Lockwood). Also the following Pamphlets: *Reasons for the Proposed Institution of a Joint Committee of the Legislatures and Governments of the Empire*, by H. Kilgour (Edinburgh, Moodie & Miller),—*The Culture of Voice and Speech, an Introductory Lecture on Elocution*, by C. J. Plumptre (Allman),—*The Induction of Sleep and Insensibility to Pain by the Self-Administration of Anæsthetics*, by J. M. Crombie, M.A. M.D. (Churchill),—*A Week in a Workhouse, being the Personal Experience of an Inmate*, by the Author of a Prize Essay on "Music"

(Matthias),—*Description of Anderson's Passenger Cabins* (Mitchell),—*The Rose of Navarre, an Original Opera*, by H. G. and R. Churchill (Gilbert & Rivington),—*Englishmen not Israelites, an Answer to Twenty-Six Identifications and Plashes of Light*, by J. Wilkinson (Partridge),—*Thoughts for Easter*, by M. H. F. D. (Gardner),—*Intemperance Arraigned, an Assize Sermon preached at Kingston-on-Thames before the Hon. Sir G. Pigott*, by Rev. W. C. Stapylton, M.A. (Gardner),—*Auricular Confession*, by C. Smith, B.D. (Rivington),—*The Place and Influence in the Church Movement of Church Congress*, by A. J. B. Beresford Hope, M.P. (Stanford),—*The History of France*, by M. Guizot, translated by R. Black, M.A., Vol. 3, Part 7 (Low),—*Essays on Certain Logical Questions*, by R. Shute, Parts 1 and 2 (Parker),—*The New Harbour at Dover, from a Strategic and a Financial Point of View*, by J. C. Hoesason, R.N. (Stanford),—*The Rime of the Ancient Statesman, a Relic of the Past*, not by S. T. Coleridge (Cambridge, Wallis),—and *The National Inheritance*, by J. Walker (Brook).

LIST OF NEW BOOKS.

- Theology.**
Myer's (F.) Catholic Thoughts on the Bible and Theology, 7/6
Rossett's (C. G.) Annus Domini, 16mo. 3/6 cl. 1p.
Trollope's Questions and Answers on the Liturgy, 9th edit. 2/
Weaver's (Rev. L.) Footsteps on Life's Pathway, 12mo. 1/6 cl.
- Philosophy.**
Spencer's (H.) Descriptive Sociology, Div. 2, folio, 16/ cl.
Law.
Glen's (W. C.) Law Relating to Public Health, 7th ed. 8vo. 36/
Stone's (S.) Justices' Manual, 17th edit. cr. 8vo. 51/ cl.
- Fine Art.**
Delamotte's (F.) Primer of the Art of Illumination, 4to. 9/ cl.
Taylor (G. L.) and Gray's (E.) Architectural Antiquities of Rome, new edit. royal folio, 63/ 1b. cl.
- Music.**
Dixon's (G.) One Hundred Anthems, 18mo. 1/ cl. 1p.
- Poetry.**
Changed Cross, by Hon. Mrs. Hobart, 2nd edit. 16mo. 1/6 cl.
Griffiths's (C. M.) Eleanor, Gone with the Storm, and other Poems, cr. 8vo. 5/ cl.
- History.**
Alford's (H.) Life, Journal, and Letters, edited by his Widow, 3rd edit. cr. 8vo. 9/ cl.
Calendar of State Papers Relating to Ireland, Reign of James 1st, edited by Rev. C. W. Russell and J. P. Frenderghast, royal 8vo. 15/ cl.
Froude's (J. A.) English in Ireland, Vols. 2 and 3, 8vo. 22/ cl.
Rogers's (Capt. E.) Campaigning in Western Africa, cr. 8vo. 5/ cl.
- Geography.**
Gauthier's Familiar Geography, 17th edit. 16mo. 2/ cl.
Guthrie's (M.) Through Russia, 2 vols. cr. 8vo. 21/ cl.
Johnston's (K.) Surface Zones of the Globe, cr. 8vo. 3/6 cl.
- Philology.**
Chambers's National Reading Books, Book 4, 12mo. 1/7 cl.
Darquy's (F. E.) French Grammar, Part 1, cr. 8vo. 2/6 cl.
Edwards's (Rev. T. W. C.) Eton Latin Grammar, new edit. 2/6 cl.
Enfield's Speaker, ed. by Rev. J. Pyrcroft, new edit. 12mo. 8/6 cl.
Loth's Key to German Languages, Part 1, 12mo. 1/ swd.
Loth's Teacher's Part and Key to French for Young Children, 1/
Newman and Barrett's Spanish Dictionary, edited by Dr. M. Becana, new edit. 2 vols. 8vo. 25/ cl.
Walker's Pronouncing Dictionary, edited by R. H. Smart, 8th edit. 8vo. 12/ swd.
- Science.**
Carter's Practical Gardener, 6th edit. cr. 8vo. 1/ swd.
Forst's (W.) Essays, Critical and Narrative, 8vo. 16/ cl.
Goodere's (T. M.) Principles of Mechanics, 12mo. 3/6 cl.
Hooper's Physician's Vade-Mecum, 9th edit. fcap. 12/6 cl.
Macintyre's Introduction to the Study of Biology, 12mo. 1/6 cl.
Munn's (D.) Exercises on Measurement, 12mo. 2/ cl.
Proctor's (R. A.) Universe and the Coming Transition, 8vo. 16/ cl.
Timbe's Year-Book of Facts, 1874, 12mo. 5/ cl.
- General Literature.**
At Her Mercy, a Novel, by Author of 'Last 61r Manningford,' 3 vols. cr. 8vo. 31/ 6 cl.
Bamonde's (S.) Disinterred, cr. 8vo. 7/6 cl.
Facts, Not Verbs, by Author of 'Contrada,' 12mo. 5/ cl.
Forest and the Field, by the Old Shokerry, new edit. 6/ cl.
Gouffé's Royal Pastry and Confectionary Book, royal 8vo. reduced to 35/ cl.
Lynce's (E. J.) Usant Abbey, 3 vols. cr. 8vo. 31/6 cl.
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Pheasant's (E. S.) Tiny's Sunday Nights, 18mo. 1/ cl.
Prentiss's (Mrs.) The Percy, 12mo. 1/ swd.
Railway and Commercial Gazetteer, 6th edit. roy. 8vo. 7/6 cl.
Randolph's (Mrs.) Gentianella, 3 vols. cr. 8vo. 31/6 cl.
Renton's Grainger's Ready Reckoner, new edit. fcap. 2/6 swd.

DANTE AT NAPLES.

ON the sunny shores of the Bay of Naples, Dante and Virgil go hand in hand. The divine poet is here no longer the solitary being sounding in the navicella of his lofty genius the mysterious

depths of an unfathomable sea; he is the inseparable friend and bosom companion of the cheerful and classic Virgil. We meet them together in the Strada Romana, and at the corner of almost every other street. Dante's features in the society of his friend undergo a remarkable change, the grim and severe expression of his care-worn and conventional face becomes relaxed and softened down into an agreeable and pleasing physiognomy; the gay yet thoughtful lover, such as Giotto represented him in youthful days, revives again; the inflexible judge, more terrible than Minos himself, whose awful sentences will remain on record throughout all time, unalterable, inexorable, becomes the happy and contented-looking man such as he appeared when first seen in Naples, it may be with his royal friend, Carlo Martello, or somewhat later, when he came as Ambassador from the Florentine Republic to his father, Charles the Second. Throughout the Divina Commedia Dante shows an intimate acquaintance with the kingdoms of Naples and of Sicily; he is well up in the geography and topography of both; nor was there any portion of the Peninsula which in Dante's time exercised a greater political influence on the affairs of Italy, or which can still show more, if so many, interesting monuments in reference to it. But it is not of Dante at Naples in the Middle Ages that we would here speak, it is of Dante as a classic poet, second only to Virgil himself, that we would say a few words. In no other part of Italy is Dante seen to so much advantage in this respect as at Naples. The classical environs are, in a manner, common to both poets; nor can we take Virgil as our guide without having Dante for a companion also. Here is the poetic region of departed souls from the days of Æneas downwards; here is the Lake Avernus with its fœces, Lake Acherusia, Cocytus, the Antrum Cerberi, Lethe, in short, the whole of the Tartarus Regna, and also the Elysian Fields; and we may well imagine with what deep interest the great Christian poet of the Middle Ages, and of modern times, first paced around their hallowed borders, though Christianity has revolutionized the region of ghosts, and the *terra incognita* of departed souls has now no known locality which it can call its own.

The recognized Tomb of Virgil would also render Naples dear to Dante. In his time it was tolerably perfect, as it is said to have been when Petrarch visited it some years later in company with his patron, king Robert of Naples, and politely believed all that he was told; and later still, when Boccaccio on approaching it felt all the spiritual influence of the *genius loci*, and resolved henceforth to give up commerce and embrace literature.

But neither in the days of Dante, nor those of Petrarch, nor of Boccaccio, were visitors to Naples privileged to become personally acquainted, as it were, with the habits, manners, tastes, usages, and the familiar life of the contemporaries of Virgil as we are now.

There was then no Pompeii to show these things, no national museum in which the treasures of classic art pictorially illustrating the ideas of the poets and their descriptions were set forth as conceived and carried out by Gentile artists. But now we may almost be said at Naples to live among the ancients, to see them and to know them as they were. It is at Naples, therefore, of all places in Italy, where we can best appreciate the classical features of Dante's great poem and the faithful character of his representations. From the earliest period of literary history religion has popularly been taught in myths, and, to a great extent, is so still; the character of the subjects are varied, but their application is pretty much the same. Reason was appealed to, as it still is, through the imagination, and fundamental truths were administered in a vehicle of popular fiction. Dante was perfectly aware of this, and, like a wise physician, practised the method himself. It has often been a source of surprise to many readers that, in a poem essentially Christian, in which the mysteries of the faith and the doctrines of the Church largely enter, the Poet should have intro-

duced the fables of the Ancients and the mythological personifications of classical lore, as if they were of as much authority and reality as the teachings of the Scriptures and the persons of the Saints, and has so mingled them up together as if he equally believed in both. Boccaccio tells us that Dante had so profoundly studied the Gentile mode of teaching as to discover that these fables concealed and covered fundamental truths in religion and morals. As the pupil of Virgil, Dante must needs follow his master's footsteps, and use such illustrations as the poets of the classic age alone understood. And this he did so completely and thoroughly as to justify placing himself among them. At the entrance to Poet's Castle, when Homer, and Horace, and Ovid, and Lucan, come forth to meet Virgil and welcome his return, Dante is also very courteously received by them; after a little conversation held among themselves as to who he might be and the purport of his visit they all salute him, at which Dante tells us his Master smiled, and then adds—

E più d'onore ancora assai mi fanno,
Ch' essi mi fecer della loro schiera,
Sì ch' io fui sesto tra cotanto cenno.

This statement has often been thought to savour of arrogance and presumption, for however high Dante may deservedly stand as a poet among poets, it may be, the subject and purpose of his poem being considered, as the greatest of poets, yet, as a classical writer treating of classical subjects, to put himself upon a par with the most erudite and refined was a very bold step, to say the least of it. But these considerations, if ever seriously entertained, were completely put to flight by the impressions received on frequent visits to the National Museum at Naples after an absence of many years.

The large Hall of frescoes and wall-paintings from Pompeii in that noble Institution presents a very complete gallery of Classical and Mythological lore. Looking round on these we were at once struck by the fact, that Dante's love of classical subjects and his appreciation of classical thought were never so well set forth as they are here; so that the gallery is as much a gallery of Dante as it is of those nameless painters whose works are here exhibited. The artists of the classic age in their representations of currently received poetical subjects would seize those salient points which, by their Gentile minds, were held to be the most characteristic and telling. Any one well up in Dante's verbal pictures of these things will at once perceive, on looking round the Hall, that the Poet has regarded them from the same point of view as these artists have, and has represented them with the same characteristics. Had Dante been their contemporary, and possessed a villa at Pompeii, or on the lovely shores of Baia, he could not have shown himself to be more at home in such subjects than in his great poem he is seen to be. A very few illustrations will suffice to show this out of the many that might be chosen.

We here see—

Il gran Chirone che nutria Achille,

(Inf. xii. 70) just as Dante saw him and described him, a figure of a noble and benevolent aspect, thoroughly devoted to the handsome youth whose education has been committed to his care; no parent could look more complacently on a beloved son than the *gran Chirone* gazes on his docile and intelligent pupil, and no son could look up to a beloved father with more filial respect, affection, and modesty than the juvenile Achilles wistfully regards his honoured preceptor.

In another subject we can personally realize with the Poet the pangs of that cruel vow—

Onde pianse Ifigenia il suo bel volto,

(Pard. v., 7) and at the same time appreciate the force of that religious faith which, in the hour of supreme agony, could behold a divine interposition. Iphigenia, borne away to the sacrifice, lifts up her eyes and arms to heaven, imploring help from above, and, in the full assurance of her prayer being heard, beholds her deliverer. Artemis, the protectress of the young, appears in the air with

a stag to be substituted for the devoted damsel. The venerable priest shows by his manner that he also is aware of the presence of the saving deity, as is likewise one of the assistants; but the father, "*lo gran Duca de' Greci*," who stands apart covering his head with his mantle, and hiding his face with his hand, a picture of unutterable woe, is too absorbed in grief to be conscious of the miracle. No modern representation of this subject, however superior it might be in drawing, could surpass in composition and in pathos the profound appeal here made to our feelings. Dante saw it all, and in one effective verse sums up the whole of this most touching story.

In the admirable wall painting so well known to visitors, representing the beautiful Deianira, Hercules, and the centaur Nessus, we have another instance of the correspondence alluded to. Nessus is here seen expiating his atrocious attempt to violate the wife of Hercules when carrying her across the river Evenus; the indignant husband still looks with unmitigated wrath on the wretched monster, writhing in his dying agony; while Deianira, radiant in beauty, stands erect, with a deep sense of female resentment depicted on her lovely countenance, the great charm and centre of the whole composition. Dante's brief description (Inf. xii., 67-8),

Quella è Nessus
Che morì per la bella Deianira,

brings the whole scene graphically before us, and gives to the fair one the same prominent position as that which the artist has assigned to her. We know of no ancient painting presenting so elegant a female figure as this, with so lovely yet dignified a countenance, so charming and yet so aristocratic an air. No London belle at the height of the season could desire to surpass her; and Dante has emphasized this in his characteristic expression *la bella Deianira*. Similar correspondences might be pointed out, as in Medea and others; but the above will serve to show that Dante saw and felt these subjects as they were seen and felt by the educated class of Roman citizens, and so entered into their meaning, that as we stand and look around we cannot but wish that he were with us to describe them fully, and to unveil their philosophical truths.

H. C. BARLOW.

ETRUSCAN RESEARCHES

32, St. George's Square, March 22.

IN reference to Capt. Burton's appeal to me, at p. 426, I may say that I have already expressed my view that the language of the Etruscans, and of the populations of Asia Minor, traditionally alleged to be connected with them, are to be solved by the Georgian languages. Awaiting Corssen's promise of an Indo-European interpretation, I have abstained from troubling the public as yet.

Fully concurring with the eminent Arabic scholar, Mr. Wright, in his observations, I may further state that, in my opinion, several of the languages referred to by Mr. Taylor, cannot justifiably be employed in illustration of Turkish.

Until we have a better knowledge of pre-historic comparative philology, it is difficult to employ languages of remote or uncertain affinities, as so many causes of disturbance have yet to be studied.

HYDE CLARK.

INTERNATIONAL COPYRIGHT.

46, Park Avenue, New York, March 13, 1874.

MAY I ask of you the favour to present a complaint of mine to the British reading public?

In 1867, Mr. Charles W. Wood, then a publisher doing business at 13, Tavistock Street, Strand, London, published an edition of my novel, entitled '*Miss Gilbert's Career: an American Story*,' under the name of '*The Heroes of Crampton*.' He omitted the first chapter entirely, and substituted, throughout the book, English for American names, thus endeavouring to make an English out of an American book. New York was changed to London, the Queen's birthday was substituted for the Fourth of July, the Thames did the honours

for an American river, my railway conductor figured as a "guard," and so on to the end of the adaptation. Considering the purely American atmosphere of the book, and its truthfulness to American usages and modes of life and thought, you can imagine what a medley it made, and will not wonder that, as a publishing venture, it was a failure. It was in this guise that I was compelled to make my bow to the British public—a bow such as a man makes when his breath is knocked out of him, by being hit "where he lives." The publisher never had the courtesy to ask my leave to do this, or to publish the book at all, and never sent me a copy. This I imported at my own expense, as a curiosity.

Yesterday there appeared upon my table a book that will be worthy company for my precious volume. It is the copy of an edition of my 'Arthur Bonnicastle,' published by Ward, Lock & Tyler, of Paternoster Row. It leaves out nearly a hundred pages of the book, as it is published here by Scribner, Armstrong & Co., and in London by George Routledge & Sons. Of the 401 pages of the original work it reproduces 308, and then dismisses the volume with two muddled pages, which are designated on the title-page as a "concluding chapter by another hand." The outrage upon me in this proceeding is obvious and inexcusable; and as the book was made to be sold, and to destroy the sale of the only perfect edition published in England, the outrage intended upon the British public is one which that public will be able to measure for itself.

The apology for, or the attempted justification of, this outrage, will be found in the Preface written by Mr. S. O. Beeton. To understand this, permit me to give a brief history of the connexion of the house of Routledge & Sons with the book. The novel was published originally in *Scribner's Monthly*, and during its passage through that magazine I made an arrangement with Routledge & Sons for its publication abroad. They agreed to give me a handsome copyright on every copy sold; and more than that, advanced me money to stand as the full equivalent for the transfer of all my right and title to the book in England; and though at least three other books of mine have been published in England, this is the first and only money I have ever received from any English publisher. The closing chapters of the book were published in England first, and on these Routledge & Sons hold a copyright, which they suppose to be defensible in law. These are the chapters left out of the edition of Ward, Lock & Tyler, and the chapters without which the book is lame and most incomplete. The complete book is well published, and sells for five shillings; the incomplete is shabby, and sells for two. Every copy of one returns money to the author; every copy of the other adds neither to the author's purse nor his reputation.

Mr. Beeton, in his Preface, argues in the interest of an international copyright partly, and partly for the promotion of some governmental action for such a restriction of copyright as would prevent an arrangement like that entered into between Routledge & Sons and myself. His supposed case, in which the sum of 25*l.* is given for the right to publish a book, is not this case at all; and, therefore, all the reasoning he bases upon it is without validity as applied to this case. I do not propose to argue with Mr. Beeton on the general subject. In common with a very large majority of American authors, I believe in international copyright, as that phrase is usually understood—first, because it is just; second, because, more and more, every year, American books are republished in England; and, third, because the republication of English books here, with no consideration to the author, or very little, tends so to reduce the price of books generally, as to keep American copyrights at an unremunerative figure. I suppose that English and American authors could meet in a convention to-day, and vote with nearly perfect unanimity for such an international copyright law as Mr. Beeton would present to them. The reason why there is no such law is, that American publishers and

paper-makers do not want one. It would be against their interests. The strength of the desire of English publishers for such a law measures the objections of the American publishers and paper-makers to it. It is looked at on one side of the Atlantic precisely the same as it is on the other—from the point of self-interest; and there never will be any international copyright law until American publishers and paper-makers can see that they will gain as much as they will lose by it. The people do not trouble themselves about it, and a great and powerful money interest is arrayed against it.

And now the question arises, whether the authors on both sides of the Atlantic are to be made to suffer for a state of things for which they are in no degree responsible. As the conductor of *Scribner's Monthly*, I have paid thousands of dollars to British authors for the privilege of publishing one month what I could have taken the next for nothing; and there is a "courtesy of the trade" here—observed with few exceptions—which gives to that publisher exclusively the works whose authors he pays. American publishers have sins enough to answer for without doubt, but British publishers, as I have shown in the early part of this letter, are not in a position to throw stones at them. Our people, at least, recognize the debt which they owe to British authors. These have only to touch our shores to be fêted, petted, lionized. Throngs go to see them, and with ready purses reward them for every word they utter. But this question of international copyright never can be forced by the British publishing interest, or carried through by the moral or social power of American authorship. It is useless to quarrel with facts which one is powerless to remove; and I write this letter mainly to protest against the oppression of the authors of both countries on account of national failures and duty for which they are not responsible. If the authors of Great Britain can make arrangements with American publishers which "the courtesy of the trade" protects, let us put nothing in their way, and help them all we can. If American authors can make arrangements with British publishers which, through a literal or a liberal construction of British law, can be protected, they certainly do something for justice, and furnish a better pavement for the progress of the nation toward a true position than the threats and thefts of foreign publishers. Every publisher in America who has interfered with the purchased right of another in a British author's books has lost reputation with the trade by that act. It ought to be so abroad. If the authors of both countries cannot get what they ought to have, they should, at least, be permitted to get what they can, and not be ground to powder, as the unwilling grain, between the opposing interests of British and American paper-makers and book-publishers. J. G. HOLLAND.

UNSUSPECTED CORRUPTIONS OF SHAKESPEARE'S TEXT.

'THE WINTER'S TALE' first appeared in the Folio of 1623, and the text, as Sidney Walker remarks, is more than usually inaccurate. Conspicuous among its faults is the frequency of dropped words and letters. The metrical arrangement is also strikingly incorrect in several places. Many of the deficiencies and disfigurements have been remedied by various critics; by none more happily than by Walker himself, who appears to have devoted peculiar attention to this matchless play; but the reformation is far from complete. There are yet in it many imperfect lines, much irregularity of arrangement, and some passages where the poet's meaning is almost totally eclipsed by corrupt printing.

Act i. sc. 2.—Pressed by Leontes to prolong his visit, Polixenes replies—

I'm question'd by my fears of what may chance
Or breed upon my absence, that may blow
No sleeping winds at home to make us say
"This is put forth too truly!"

The construction of this puzzling passage is said to be, "My fears render me doubtful of what may

happen in my absence. May there blow no nipping winds at home to cause me say my apprehensions were too true!"

But how the words "that may blow" can be made equivalent to "may there blow" surpasses my powers of perception. I have very little doubt the passage is corrupt, and that we should get much nearer Shakespeare's meaning by reading—

— that may blow
In sleeping winds at home to make us say
"This is put forth too early."

The sense being, "that may be developed under untoward circumstances which may make me say 'this was too premature.'"

Does not the expression "put forth" point rather to something blossoming than to the blowing of the winds?

Compare—

— her hedges even-pleach'd
Like prisoners wildly overgrown with hair
Put forth disorder'd twigs;
Henry the Fifth, Act v. sc. 2.

and—

— for 'tis Clifford
Who not contented that he lopp'd the branch
In hewing Rutland when his leaves put forth,
Third Part of Henry the Sixth, Act ii. sc. 8.

and—

— to-day he puts forth
The tender leaves of hope.
Henry the Eighth, Act iii. sc. 2.

Same act and scene:—

Pol. Your precious self had then not cross'd the eyes
Of my young play-fellow.
Her. Grace to Boot!

Quere, for the metre sake—

Heaven's Grace to boot!

Palpably, a little lower, for—

Hermione, my dearest, then never spok'st.

read—

Hermione, my dear'st, &c.

Same act and scene,—

— the steer, the heifer and the calf
Are all call'd meat.—Still virginalling
Upon his palm!

Another deficient line. Read, I think,—

Still, still virginalling, &c.

Same act and scene,—

Mem. I am like you say.

Leon.

Why, that's some comfort—

Cam.

What, Camillo there?

Ay, my good lord.

The omitted syllable in the first line has been supplied in all modern editions,—

I am like you *they* say.

but none has noticed the defect in the second.

We should read, I fancy,—

What! Camillo, art there?

Same act and scene,—

Leon. Camillo, this great Sir will yet stay longer.

Cam. You had much ado to make his anchor hold;

When you cast out, it still came home.

Leon.

Didst note it?

Cam.

He would not stay at your petitions; made

His business more material.

Leon.

Didst perceive it?

[Aside.]

They're here with me already: whispering, rounding

"Sicilia is so forth."

In the edition of Shakespeare, edited by me from 1856 to 1860, I explained, for the first time, that the expression "to be here" was a familiar phrase formerly, always accompanied with a gesture of imitation or mockery. Thus Volunius, in 'Coriolanus,' when entreating her son to return to the Forum and conciliate the incensed people,—

I prithce now, my son,
Go to them with this [thy ?] bonnet in thy hand;
And thus far having stretched it,—Here be with them,—

That is, put on this action of humility,—

Thy knee busing the stones,—

In the present case we are to understand that Leontes, in his jealous frenzy, imagines the public to be already cognizant of his nuptial dishonour, and already deriding him with the gesture which denotes it. This was by lifting one hand to the forehead, and spreading forth two fingers like a fork or pair of horns.

Nothing proves the inconceivable zest with which our forefathers enjoyed every allusion to conjugal infidelity, especially on the wife's side, more than the frequent use of the word "cuckold," and the sign which was its typical representative. Owing to the paucity of stage directions in our early plays, the extent to which the latter practice

was carried can only be inferred; but it must have been as common nearly as the word it supplied or accompanied.

In Chapman's 'Bussy D'Amboise,' Act i. sc. 1, Monsieur, the brother of the King, desiring to insult Mountsurry, a noble of the Court, asks—

—What if one should make
Horns at Mountsurry? would it strike him jealous
Through all the pores of his chaste Lady's virtues?

He, presently, suits the action to the word, and the dialogue proceeds:—

Mount. How monstrous is this!

Mount.

Why?

You make me horns!

The wife of Mountsurry enters, and the husband, in an agony of rage, exclaims,—

The man that left me
When you appear'd, did turn me worse than woman;
And stab'd me to the heart, thus, with his fingers!

So in Massinger's 'Fatal Dowry,' Act v. sc. 2. Charalois, on his way to trial for killing his adulterous wife, observes,—

—yet as I came hither,

The people, apt to mock calamity,
And tread on the oppress'd, made no horns at me.

In Decker's 'Old Fortunatus,' the stage direction has been preserved,—

Thus shall his savage brows adorned be,

(Makes horns.)

Even so late as Wycherly, the same instruction is sometimes met with. In his 'Country Wife,' Act i. sc. 1, Ed. 1712, we have the following:—

Hornor. I do know your Wife, Sir, she's a Woman, Sir, and consequently a Monster, Sir, a greater Monster, Sir, than a Husband, Sir.
Sir Jasper. A Husband? how, Sir?
Hornor. So, Sir; but I make no more Cuckolds, Sir.
(Makes Horns.)

But the best illustration of the words of Leontes, and a remarkable proof how prevalent this gesture was, occurs in Chapman's 'May Day,' where, at the end of Act iv., Faunio says of his Master, Quintiliano,—“As often as he turns his back to me, I shall be *horns* V with him, that's certain.” The “V,” which no commentator has understood, representing the actor's fingers in making horns.

This curious instance of a stage action being emblemized instead of described, calls to mind a still more noticeable one in Webster and Decker's play of 'Northward Ho.'

In this piece, which is highly entertaining, though too coarse for the modern stage, a dissolute ne'er-do-well, named Greenshield, having been repulsed by a citizen's wife, Mistress Mayberry, to whom he had made dishonourable advances, determines on revenge.

To this end, learning that Mayberry, the husband, has gone with a friend to Ware, he and another rascal set off to that place, and instal themselves in the same inn, where the old citizen and his companion are taking their ease. Being unknown to these gentlemen, the fellows invite them, on the strength of all being Londoners, to a supper. In the course of conversation, Greenshield manages to display a ring which he had stolen from Mistress Mayberry, and to the horror of the citizen, who recognizes it as one he had given to his wife, boasts of the favours both he and his companion had received from the lady (whose name he lets out as if by accident), to whom he owes the ring. Upon the return of Mayberry and Bellamont, his friend, to London, they find the story of Mrs. Mayberry's guilt to be a diabolical untruth. Whereupon they resolve to give Master Greenshield and his fellow rogue a Roland for their Oliver.

Dissembling his rage, and pretending that out of devotion to his wife he had hushed up her criminality, Mayberry persuades Greenshield to be one of a party going holiday-making to Ware. He then arranges that Mrs. Mayberry shall follow the party, and at the proper moment make her appearance on the scene. It happens that Featherstone had appointed to meet Greenshield's wife at Ware on the same day, a fact of which Mayberry and Bellamont are apprized. Their plot, then, is that Bellamont shall persuade Greenshield that Mayberry is in bad spirits at the thought of his wife's disloyalty, and nothing will restore him but the presence of a pretty wench at supper. Matters

are so managed, that Greenshield is induced to go in disguise to fetch his own wife,—also disguised, so that neither knows the other,—to solace old Mayberry. When the lass, Kate Greenshield, is brought, Bellamont expatiates so eloquently on the advantages a woman must derive from the protection of a wealthy citizen like Mayberry, that Greenshield, in a rapture, exclaims, at the end of each speech:—

O, well bowled, Tom! ()

Like the “V” in 'May Day,' these parenthetic marks have proved an insoluble problem to all the critics. They puzzled me for some time, but I at length discovered that, as the “V” typified the horns, which were significant of a cuckold, the “()” typified the *parenthesis*, which was a mannerly term for a *pandar*. A reference to the scene just mentioned proves this beyond cavil. Bellamont bears the taunting—

O, well bowled Tom! ()

till the proper moment, when Mrs. Mayberry rushes in at a pre-concerted signal and calls him her husband's “pandar.” Upon which he answers, “Lady, I will not, as the old gods were wont, swear by the infernal Styx; but by all the mingled wine in the cellar beneath, and the smoke of tobacco that hath fumed over the vessels, I did not procure your husband this hanqueting-dish of suckot.—Look you [Pulls off Greenshield's false hair and beard], behold the parenthesis!” He subsequently retorts upon Greenshield his “Tom, ()” and tells him he has pandered his own wife, &c.

I have met with one other instance where *parenthesis* is used in the sense of *pandar*. In the same author's 'Westward Ho,' the principal character, Justiniano, disguises himself, and, in apparent conformity with the part he assumes, a sort of pimp, takes the name of *Parenthesis*. But why *parenthesis* should have come to be so employed, unless humorously, *quasi*, *go-between*, I am at a loss to say.

Before quitting the subject of these pantomimic gestures, it may be interesting to call attention to another unexplained symbol in which it is evident the old actors indulged. This was drawing a circle in the air to signify the *World* or *Globe*. Thus, Chorus in the Prologue to 'Henry the Fifth' asks—

—can this cockpit hold
The vasty fields of France? or may we cram
Within this wooden O the very casques
That did affright the air at Agincourt?

So also in the opening scene of Decker's 'Untrussing of the Humorous Poet'—

I think tis a O more—more—more—more sweet to, &c.
meaning, “tis a world more sweet.”

H. STAUNTON.

Literary Gossip.

NEXT week we shall publish a short poem by Mr. Morris, author of 'The Earthly Paradise.'

MR. SWINBURNE'S 'Bothwell' is complete. It will be lengthy, and will exceed the limits of a stage piece.

THE article in a recent number of the *Cornhill*, which took the “side of the maids,” and horrified so many of the mistresses, is from the pen of the author of 'Joshua Davidson.'

It is rumoured that the new statutes which the Fellows of Trinity College, Cambridge, prepared for themselves, and sent up for approval by the Queen in Council, have been returned without receiving consideration on their merits, upon the ground that the late Government gave an assurance to an eminent member of the then opposition that nothing should be done in the way of reform at either University until the Commission had reported. This assurance is, we are told, considered binding by the present Government.

THE Hon. A. S. Canning, grandson of the

first Lord Garvagh, and a relative of the celebrated Prime Minister, we understand, has a volume in the press on the subject of 'Christian Toleration,' which will be published by Messrs. Kerby & Endean.

MESSRS. J. GRIFFIN & Co., of the Hard, Portsmouth, are about to publish the essay on Naval Tactics, by Lient. G. H. Noel, R.N., to whom was awarded the prize of fifty guineas, offered by the Junior Naval Professional Association for the best essay on the subject.

AN extension of the Edinburgh University Buildings is contemplated, at an estimated cost of 100,000*l*. Half of this sum has already been collected, and an appeal to the public is about to be made, which, with an expected Government grant, will, it is believed, make up the desired sum. The chief additions are to take the shape of new buildings for the different departments of medical study, and a site has already been procured close to the nearly completed New Infirmary. It is intended that these buildings shall be on a scale befitting the reputation of the Edinburgh School of Medicine and the number of students attending the classes.

MESSRS. MORGAN & HEBRON have succeeded Mr. T. C. Newby, who has retired from the publishing business established by him nearly half a century ago.

MR. KINGLAKE'S publishers intend to issue a new edition of the first two volumes of his 'Invasion of the Crimea,' which have for some time been out of print.

DR. WILLIAM CHAMBERS writes to us:—

“You mention, in the *Athenæum* of March 28, that the late Dr. Robert Chambers wrote an ‘Answer’ to Outram’s ‘Annuity,’ which was never published. I beg to say that the ‘Answer’ appeared in *Chambers’s Journal*, January 18, 1873, into which it was copied from one of the many notebooks left by my brother at his decease.”

WE are sorry to hear of the recent death, from an accident, of Mr. Morgan Kavanagh. Perfectly sincere in his linguistic eccentricities, he frequently submitted to considerable sacrifices in order to put his theories upon record. We have often laughed at his unfortunate productions during his life time; now that he is dead we need only remember that he was an amiable and industrious enthusiast.

THE attacks that have lately been made on the accuracy of M. Hugo, have led some of our Correspondents to send us replies. We have been told, for instance, that it is impossible for any mortal critic to test M. Victor Hugo's assumptions of special knowledge in the vocabulary of marine terms of art, with which he overwhelms his readers in the sensational account of the carronade broken loose on board the Claymore corvette; but that if the test be applied in but one instance, the result is the discovery of a want of all accuracy in would-be technical descriptions. The point chosen is the armament of the vessel. A Correspondent, however, says in a letter to us, and we believe justly,—

“The great author is right in arming the Claymore with carronades, for in the year ‘quatrevingt-treize’ they were the crack pieces, having been introduced into the British service thirteen years previously by the then director of the Carron (whence their name) foundry in Scotland, in the year 1779-80, and were the first product of the systematic improvement in the manufacture of British ordnance then inaugurated. Their small

windage, and comparative *lightness*, gave them a superiority in accuracy and mobility over the other cumbersome cannon of the period, especially when employed at the short ranges ships usually engaged at. Unfortunately the French author, with his grand exaggeration, makes the 24-pounder carronade weigh 10,000 lb., whereas it would take five of them with their carriages together to attain this weight; as the 24-pounder carronade (which has ever been a cast-iron piece and never of bronze) only weighs 1,446 lb. English, and with its carriage, in round numbers, two thousand pounds would be nearer than ten thousand. The heaviest kind of carronade, the 68-pounder, only weighs 36 cwt., i.e. about 4,000 lb. It may be remarked that, in the admirable *Graphic* illustration of the scene, the artist has rendered the carronade as a gun or howitzer. The carronade has no trunnions, but is cast with a loop underneath, through which a bolt passes which attaches the piece to the two cast-iron brackets on the carriage. There are many other differences which gives the carronade a totally different appearance to an ordinary gun or howitzer, which need not be mentioned. In picturesque appearance, I should have thought the carronade preferable in a drawing to a gun. On land carronades were, and are, mounted on carriages with only two trucks and a rear chock. How they were mounted afloat in '93, I have no means here of ascertaining."

—Again, exception is taken to the novelist's reference to Pitt's forged *assignats*. Mr. G. A. Lebour, of the Geological Survey, however, reminds us that the novelist is better informed than his censor:—

"May I re-assert in your pages that the plate from which the sham *assignats* were printed is still in existence, and that the paper-mill in which the paper was made, and the subsequent processes of manufacture carried out, is still standing, although not working. The spot on which it stands, on the banks of one of the most beautiful and least fraudulent-looking of English rivers, and the fact that the *assignats* were forged there, were specially mentioned by me in a paper printed in 1869 in the *Athenæum*, and entitled 'Geologizing in North Tynesdale.'"

MESSRS. CLARK, of Edinburgh, have in preparation (from early sheets of the original) a translation of Professor van Oosterzee's 'Het Jaar des Heils' ('The Year of Salvation'), containing meditations for every day of the year.

MR. W. DE GRAY BIRCH, having been consulted as to the possibility of obtaining some valuable literary matter, by means of a search among the inventories at the Probate Office, lately paid a visit to the Principal Registry of the Court of Probate, at Knight Rider Street, Doctors' Commons, and was very kindly received by Mr. Middleton.—

"That gentleman very straightforwardly explained to me," he says, "that, while he was anxious to do all in his power to facilitate a search, there were many obstacles in the way which would render it necessary to put off the search for some time. The principal of these difficulties are the following:—The very large quantity of inventories which are contained in twenty-eight chests, each holding on an average about one thousand rolls, in all not less than, say, twenty-four or twenty-five thousand. Each of these would, according to the stipulations made with those who alone may be permitted to examine them, have to be unrolled, re-rolled, tied up with tape, docketed, and the name and date of the owner of the goods therein mentioned entered into an inventory kept in the office. Several of the inventories have been treated in this way, probably by some one engaged in a similar search, now abandoned. The search would extend over a considerable period of time, for, if we allow that one hundred a day could be so treated, the time occupied would comprise very little short of a year. Another difficulty urged by Mr. Coleman, the Keeper of the Records at the

Court, was, that he was very much incommoded by preparations for removal to Somerset House, and very short of hands, so that he could not spare any one of his staff to sit in the room with me while examining the manuscripts. This latter gentleman condemned the undertaking as extremely visionary; and in commenting upon the impracticability of the search being made as affairs are with the office at present, made the very pertinent remark, which, I think, may be taken as the key to the whole affair, that, if it had been at all possible to overhaul the collection of inventories, the staff would have done it among themselves before now. Under these circumstances, it is evident that, if such a search is to be made at all, it will be a matter of much time, trouble, and expense; and it is also to be borne in mind that, after all, it by no means follows that Shakspeare's inventory, or indeed any given person's inventory, should be among them."

PROF. VON RANKE is engaged in re-editing his 'History of the Popes,' with reference to the relations between Pío Nono and the German Empire. The Professor is now more than seventy-five years old, but is as active as ever.

THE deputation from the Scotch School Boards, mentioned in our last, had an interview with the Duke of Richmond, the Lord President of the Council, on the 27th ult. The result has created considerable disappointment in Scotland.

A PROSPECTUS was issued some time ago of a book, which has been a long time in preparation, entitled 'Bibliotheca Northumbriensis et Dunelmensis,' containing a bibliographical account of books, pamphlets, pictures, &c., illustrating the history, topography, biography, and antiquities of the counties of Northumberland and Durham. The work was to be edited and published by Mr. William Todd, bookseller, of Newcastle-on-Tyne, but so far the public have not subscribed a sufficient number to warrant the publisher to proceed.

It has been remarked that none of the illustrated papers of Paris gave drawings relating to the celebration of the Prince Imperial's majority at Chislehurst. It appears that the Censure prohibited the publication of the drawings that had been prepared.

WITH reference to Mr. Collier's article in our last number, Mr. Furnivall informs us that 'Edward the Third' is on the list of works to be issued by the "New Shakspeare Society"; but that the doubts entertained regarding the propriety of ascribing the play to Shakspeare, and the existence of an edition, published by Prof. Delius, have caused the Society to pause before proceeding to bring out an edition of its own.

NEWS reaches us from Madrid, that, on his recent voyage to the "Filipinas," Señor Hipólito Fernandez landed at Ceylon, where, in the temple of Buddha, he accidentally discovered a manuscript, in a character to him unknown. The form of the manuscript is peculiar, consisting of about sixty palm-leaves, inscribed on both sides with characters resembling the cuneiform; the leaves are carefully preserved by a covering of wood, in admirable preservation. Photographic copies are to be taken, for the purpose of being transmitted to England and Germany.

MR. WILLIAM CULLEN BRYANT, assisted by Mr. Sydney Howard Gay, has in preparation a 'Popular History of the United States.' The work will be in three volumes, and is to be illustrated.

A MARBLE monument is in course of erection in Grange Cemetery, Edinburgh, to the memory of Dr. Guthrie. A bas-relief head of the deceased gentleman adorns the centre of the monument, and a brief inscription records the days on which he was born and died.

AMONG new books publishing in Germany, the *Allgemeine Zeitung* mentions Uhland's 'Life and Remains,' edited by his widow; and a drama, 'Dolores,' by Joseph Weilers, which has been performed with some success.

M. HERON DE VILLEFOSSÉ has been despatched by the French authorities on a mission to Algiers, in order that he may study the Latin inscriptions which are found in great numbers in that part of Africa. M. Jules Laurier is joined with him in this mission.

OUR Washington Correspondent writes regarding Mr. Sumner:—

"He was familiar with the literature of many languages, and people from a distance frequently came to Washington to consult him about mysterious books and manuscripts. His occasional orations, legal arguments, speeches in Congress, and miscellaneous writings were sufficiently abundant to make ten or twelve volumes, and a very beautiful edition of them was in course of publication at the time of his death. By way of showing the interest he felt in his unfinished work, I may mention that during one of his paroxysms of pain, on the night preceding his death, he made this remark: 'My book, my book, I should not regret this had I finished my book.' His style of writing was noted for its dignity and terseness, as well as for what has been termed a gigantic morality, and his ability in illustrating his thoughts by reference to the treasures of ancient learning was something rare. The range of subjects upon which his mind feasted was well-nigh without bounds; history and poetry, philosophy and the sciences, all contributed to his enjoyment; and there was an earnestness and lofty integrity in all that he did, with his pen and as an orator, which commanded the respect of even his political opponents, and was a cause of admiration on the part of his friends. As a means of self-education, and also for the benefit of his health, he visited Europe a number of times; made many friends among the highly cultivated wherever he went; and among his foreign correspondents were many of the leading statesmen and authors of the Old World. He was an advocate of all good measures intended to educate the people, and ever munificent in his donations to the literary institutions of the country, and especially to Harvard University. As an orator, Mr. Sumner stood well-nigh alone. Having been unfortunate in his marriage, he lived after the manner of a bachelor. His house in Washington was completely filled with rare books, valuable pictures, and miscellaneous works of beauty. His means were always ample, and yet he was wont to speak of himself as poor, because it required so much money to gratify his tastes. He was devoted to all kinds of art, thoroughly posted in its literature, and had a special fondness for the art of engraving; a thousand dollars for a proof print would, at any time, be forthcoming, when he happened to be fired with the desire of possession."

SCIENCE

ANTHROPOLOGICAL NOTES.

THE recent appearance of a new Spanish journal, entitled *Revista de Antropología*, is a pleasing proof of the activity with which students of anthropology are working in the Peninsula. This review is the official organ of the Anthropological Society of Spain. The first number, dated January 1st, opens with an article by the President, Don Joaquín de Hyern, in which he reviews the extent and objects of the Science of Man, and discusses the question of the unity of the human species.

Among the papers in the last part of Cartailhac's 'Matériaux pour l'Histoire Primitive et Naturelle de l'Homme,'—which are principally those read at the Lyons Meeting of the French Association for the Advancement of Science,—there are several interesting articles relating to the prehistoric station at Solutré, in the valley of the Saône. This station was discovered some years ago by MM. Arcelin and De Ferry, and has since been explored with great diligence by M. l'Abbé Ducrost. The interments at this locality belong to several distinct epochs; some being referable to the Neolithic period, whilst others are of doubtful age. The skeletons are always orientated, the feet pointing towards the east, and are commonly associated with stone implements. Masses of cinders, chiefly those of burnt bones, attest the former presence of man; and in and around the hearths are found the remains of a number of animals representing the Fauna of the period. This Fauna includes the reindeer, the mammoth, the cave-bear, the cave-hyena, &c. Among the débris are found flint lances and arrow-heads, a great variety of objects in bone, and some rude works of Art. But, perhaps, the most curious circumstance connected with the Solutré station is the discovery of vast heaps of the bones of the horse. The remains of at least forty thousand horses have already been discovered; indeed, the bones are so abundant that they are used in the preparation of superphosphate of lime for manure. It has been suggested that the horses may have been immolated at funeral ceremonies; but it seems more probable that they served as food, and that the heaps of bones are true kitchen-middens. From M. Touissant's studies, it appears that the quaternary horse of Solutré was a small animal, with short neck and large head. It is interesting to learn that in some of its anatomical peculiarities it presents a distant resemblance to the extinct genus—*Hipparion*.

A description of several prehistoric cemeteries and *paraderos* in Patagonia has been contributed to the *Revue d'Anthropologie* by Mr. F. P. Moreno, jun., of Buenos Ayres. During a recent expedition to the valley of the Rio Negro, in quest of objects of ethnological interest, the writer discovered several of these relics of the Indian tribes who inhabited the country prior to the Spanish conquest. More than thirty of these cemeteries were visited. The interments are accompanied by flint arrow-heads and other stone weapons and implements, fragments of pottery, shells, bones, &c. The *paraderos* seem to have been ancient dwelling-places, for without containing any human bones they offer abundant relics of occupation by man. Mr. Moreno publishes measurements of forty-five Tehuelche skulls.

In a paper recently published in the *Journal of the Asiatic Society of Bengal*, Col. E. T. Dalton describes the rude stone monuments erected by Kolarian tribes in Chutiá Nágpur. It is of great interest to find people at the present day keeping up the practice of erecting huge sepulchral and monumental stones, similar to the prehistoric megalithic structures in Western Europe. At the great Munda burial-ground of Chokahatu, Col. Dalton counted 7,360 tombs, mostly of the dolmen and cromlech forms. The horizontal slabs of the tombs are generally huge masses of gneiss, often exceeding fifteen feet in length. It is well known that the tribes inhabiting the Khasia Hills erect stone monuments of a similar character to those described by Col. Dalton.

A recent number of the *Records of the Geological Survey of India* contains a paper, by Mr. H. B. Medlicott, descriptive of a quartzite celt found embedded in stiff clay near the village of Bhutrá, on the left bank of the river Narbadá. It would hardly be necessary to call attention to this implement, were it not for the disputed age of the deposit in which it was found. The late Dr. Falconer referred the ossiferous deposits of the Narbadá valley to the Pliocene period. Could this determination be substantiated, the implement in question would probably be the oldest known specimen of human workmanship. But the writer

shows that Dr. Falconer, relying solely on mammalian remains and ignoring the molluscan fauna, used the term Pliocene in a special sense, different from its generally-accepted meaning. Indeed, Mr. Medlicott maintains that there is no presumption, either palæontological or mechanical, that the deposits are older than the late Pleistocene period. Hence the Narbadá specimen cannot claim a higher antiquity than that of the ordinary palæolithic implements so widely distributed through the river-gravels of Western Europe.

As the comparative anatomy of the various races of man is a subject which has been much ignored, we may call attention to Dr. T. Chudzinski's recent observations on the muscular system of the Negro. These observations were made on the bodies of three young negroes who died last year in Paris. The paper, illustrated by a chromo-lithograph, is published in Broca's *Revue d'Anthropologie*.

Much information has been lately accumulating with respect to the remarkable people of Yesso called the Ainos, who are supposed to represent the aboriginal inhabitants of Japan. An Aino skull has been exhibited by Herr Virchow before the Anthropological Society of Berlin, and is described and figured in the last number of the *Zeitschrift für Ethnologie*. Virchow's observations are not altogether in harmony with those of Dr. Barnard Davis on other Aino skulls. It should be mentioned, however, that the Berlin skull comes not from Yesso, but from the south part of the Island of Sachalin, whence it was brought by a Russian naval surgeon, Herr Von Mitzull.

From time to time one hears strange stories about the curious habits of wolf-reared children, but such accounts are generally received by men of science with a good deal of scepticism. Mr. V. Ball, of the Geological Survey of India, has laid before the Asiatic Society of Bengal some 'Notes on Children found living with Wolves in the North-West Provinces and Oudh.' An abstract of these notes appears in a recent number of the *Proceedings of the Society*. In all these stories the wolves are alleged to have communicated much of their natural ferocity and their untamable disposition to their foster-children. Thus, in two cases cited by Mr. Ball the children are described as wild animals in every point of view. These children were taken to the Orphanage at Secundra, and their habits are described by the Superintendent, the Rev. Mr. Erhardt. Of one of the boys he says, "He drank like a dog, and liked a bone and raw meat better than anything else; he would never remain with the other boys, but hide away in any dark corner. Clothes he never would wear, but tore them up into fine shreds." This poor fellow soon died, but the other boy has lived in the Orphanage for six years. Although thirteen or fourteen years of age, he has not learnt to speak, but he has become so far civilized as to relish raw flesh less than he formerly did. It is much to be desired that the subject should be thoroughly investigated, for the statements, if well founded, are of great interest to the anthropologist.

PHYSICAL NOTES.

DR. PAUL BERT, Professor of Physiology to the Faculty of Sciences of Paris, communicates to M. Milne-Edwards's *Annales des Sciences Naturelles*, 1st Part for 1874 of 'Recherches Expérimentales sur l'Influence que les Modifications dans la Pression Barométrique exercent sur les Phénomènes de la Vie.' Extensive as this communication is, it appears to be but an abridgment of a work in the course of publication. The inquiry has evidently been of an exhaustive character. Dr. Bert first examines all the known facts as connected with the influences of augmentation and diminution of pressure upon the vital functions. He then details his experiments on the deaths of animals kept in closed vessels under diverse barometric pressures. In these experiments he has used every precaution to eliminate the effects due to chemical change in the air; he shows what deaths were owing to asphyxia, due to the privation

of oxygen, and such as were caused by poisoning with carbonic acid. The condition of the blood, especially of the gases of the blood, under different pressures being examined, it appears that "when the pressure diminishes the quantity of gas contained in the blood diminishes equally, but the proportion is a little less than that which is indicated by the law of Dalton. The blood loses thus relatively more oxygen than carbonic acid." The phenomena presented by the animals submitted to the influence of various barometric pressures are well described; but for this and other divisions of this most interesting inquiry we must refer to the memoir itself.

Experiments on the effect which the passage of a galvanic current exerts on the elasticity of the wire through which it is conducted have been made at different times by Wertheim and by Edlund; but the results obtained by these two physicists were not in harmony with each other. The subject has, therefore, been investigated afresh by Dr. H. Streintz, whose observations have been submitted to the Vienna Academy of Sciences. He finds that the current does produce an alteration in the elasticity of the conducting metal, but only such an alteration as would be due to the heat developed in the wire. The expansion of the conducting wire, however, is greater than would be produced by heating it to the same temperature; but an exception to this law appears to be furnished in the case of hard steel. When the current is transmitted, the wire expands, not suddenly, but gradually, just as would be the case under the influence of heat alone.

Dr. Helmholtz has recently brought an important memoir before the Académie des Sciences de Berlin, 'Sur la Polarisation Galvanique dans les Liquides dépouillés de Gaz.' A careful analysis of this memoir has appeared in *L'Institut*, by M. Henri Sagnier, the last paper appearing in the number of that journal for March 25th. To all who are interested in the electrical investigations of Faraday and the discoveries of Graham, these researches of Dr. Helmholtz possess considerable value.

An important inquiry has been made by MM. L. Troost and P. Hautefeuille on the peculiarities of red phosphorus, and the results have been communicated by them in a note, entitled 'Sur les Chaleurs de Combustion des Diverses Variétés de Phosphore Rouge.' They show that the aspect of the red phosphorus depends upon the elevation of the temperature to which it has been exposed. This body prepared at 265° is of a magnificent red colour; that obtained at a temperature of 440° is orange; and when produced at above 500° it is a very lively grey violet. The properties of the phosphorus also vary considerably with the temperature at which the colour is produced. As the red phosphorus is largely used, these facts are of great practical importance.

An important communication connected with the physics of the earth has been recently made by M. Boussingault to the Academy of Sciences of Paris, 'Sur les Eaux Acides qui prennent Naissance dans les Volcans des Cordillères.' An abridgment of the memoir, made by the author, appears in the *Comptes Rendus* for February 23rd. One of the waters from the Andes, celebrated at Antioquia for the cure of goitre, has the following remarkable composition in 100 grammes:—

	Grammes.		Grammes.
Chlorine	13.6124	Soda	10.5800= Sodium
Bromine	0.3092	Potassa	0.0735= Potassium
Iodine	0.0090	Magnesia	1.1850= Magnesium
Sulphuric Acid ..	3.5480	Lime	0.1220
		Ammonia	0.0250
		Lithia	traces
			32.4781

This paper is continued and concluded in the *Comptes Rendus* for March 2nd.

HAMATH INSCRIPTIONS.

MR. W. HAYES WARD, of New York, sends us a long reply to Dr. Hyde Clarke's letter of JANUARY

"H." writes to us:—"May I ask through your columns whether we may not hope that the publisher of the new edition of Sowerby's 'English Botany' will soon give us a General Index to that work? It is a very costly book, and at present, for want of such an index, it is almost

useless. If I wish to refer to any particular plant, I may have to look over eleven large octavo volumes before finding it. I for one would gladly pay any reasonable—almost any unreasonable—price for a proper and complete index."

'THE BIRDS OF IONA AND MULL' is the title of a work by the late Mr. H. D. Graham, that will shortly make its appearance in Glasgow. It is proposed to include in it all the ornithological papers written by Mr. Graham during the last twenty years. Several of these have been already published in the *Naturalist*, but the larger portion will consist of notes drawn up by the author during the last few years of his life, and completed in 1870. The materials have been edited by Mr. Robert Gray, author of 'The Birds of the West of Scotland,' to whom Mr. Graham's ornithological correspondence was originally addressed.

THE sinking for coal in Sandwell Park promises to be crowned with success. At the depth of 373 yards the "brooch" coal of South Staffordshire has been reached, and the corresponding iron-stone beds pierced. The ten-yard coal is known to be about forty yards below the "brooch" coal; and, as the sinking progresses at the rate of about five yards a week, the problem will soon be solved. If this coal is found, it will be a great scientific triumph, and all important as proving the extension of the South Staffordshire coal-field eastward.

MR. W. L. WATTS, of the Middle Temple, is forming an expedition to attempt an exploration of Vatna Jokull in Iceland a district hitherto unexplored, and to which a mysterious interest is attached.

THE usual "Monthly Record" from the Melbourne Observatory for September and October, 1873 is on our table. Beside the ordinary "Results" of observations and "Abstracts," a shock of an earthquake on the 16th of September is reported as having been felt at Berwick, Australia.

A CONTEMPORARY stated last week that "Prince Sviatopolsk Mirski" was going to succeed General Kaufman in the rule of Russian Central Asia. Our contemporary, doubtless, meant Prince Sviatopolsk Mirski; but, unfortunately, he declined the post some weeks ago, and it has been arranged that General Kaufman shall return for one year.

FATHER SECCHI writes from Rome, the 24th of February, to the Perpetual Secretary of the Académie des Sciences, Paris, communicating a series of "Observations des Protubérances Solaires pendant le Dernier Trimestre de l'Année 1874, Résultats fournis par l'Emploi des Réseaux au lieu de Prismes dans les Observations Spectrales des Protubérances." This communication, printed in the *Comptes Rendus* for the 2nd of March, contains some important facts.

OUR Washington Correspondent writes:—"Lectures upon Natural Science, History, and Art have recently been given in New York to a class of ladies, preparatory to their travelling in Europe during the summer months. Under the auspices of what is called an International Academy, they will, during the spring, attend a finishing course of lectures in Berlin. This is only one out of many original ideas that have sprung from an extensive educational institution founded in New York by Peter Cooper, a self-made man, of great wealth, who is now ninety-two years of age, and whose friends lately complimented him with a friendly banquet."

It is amusing to read in the *Wallaroo Times*, of January 21, a description of an instrument, called the "Telemicroscope," which virtually, it is said, brings the moon to within a distance of thirty miles from the earth; and we are assured that the inventor "has several times seen distinctly living animals along the acclivities of the lunar mountains, appearing nearly as large as fleas in a blanket."

In the *Annuaire du Bureau des Longitudes* de 1874, M. Faye inserts a notice on the 'Conditions Astronomiques de la Vie,' in which the question of the plurality of worlds is fully dealt with. The concluding portion of this notice is reprinted in *Les Mondes* of the 12th of March.

PINE ARTS

THE TENTH ANNUAL EXHIBITION OF CABINET PICTURES, by Artists of the British and Foreign Schools, is NOW OPEN, at T. M. Leach's New Gallery, 7, Haymarket, next the Theatre.—Admission, 1s., including Catalogue.

'THE SHADOW OF DEATH.' Painted by Mr. HOLMAN HUNT.—NOW ON VIEW. From 10 till 6.—This picture has been erected, so that Visitors now have an unimpeded view of the Picture.—30a, Old Bond Street.—Admission, 1s.

DONN'S GREAT PICTURE OF 'CHRIST LEAVING THE PRETORIUM,' with 'Night of the Crucifixion,' 'Christian Martyrs,' 'Francisco de Rimini,' 'Neophyte,' 'Andromeda,' &c., at the DONN GALLERY, 30, New Bond Street. Ten to Six.—Admission, 1s.

ROUND THE WORLD with W. SIMPSON, being Pictures from the Four Quarters of the Globe by "A Special Artist."—Earlington Gallery, 101, Piccadilly. Open from Ten to Six.—Admission, including Catalogue, 1s.

THE FRENCH GALLERY, PAUL MALL.

A COLLECTION of rather more than two hundred pictures, of various degrees of merit, and mostly of cabinet size, has been placed in these rooms. As a whole, it is interesting, although by no means equal to others which we have seen in the same place. A taste which tolerates inferior art, and less excellent workmanship than used to be found in this gallery, now rules here; but, on the other hand, it is right to say that the present Exhibition is, in these respects, rather above the average. We may dismiss at once a considerable proportion of the pictures, as we encountered them at the last *Salon*, and criticized them when noticing that gathering. Thus, *Beating to Arms* (No. 17), by M. Leloir, is already known to our readers under another name. M. Cernak's *Episode of the War in Montenegro* (18) bore the same name in Paris last year. M. Berne-Bellecour's *Rent Day* (30) we described at length as *Le Jour des Fermages*. M. J. Bertrand's *An Idyll* (110), M. P. Billet's *Grass Cutters* (111), M. Vibert's *The Spanish Wedding* (164), and M. Jules Eciton's *Going to Mass—Brittany Woman* (139), are all from the *Salon*. M. J. Millet's fine *Flax Crusher* (208) we have seen before. M. Breton's picture is insufficiently named. It is the companion to the picture by the same artist which was here last year, and represents the female culprit of a pair of lovers doing penance with an extinguished taper on account of an amorous peccadillo. We confess this picture disappoints us so much that we find it hard to believe it is the same that we saw in Paris, and felt to be one of the finest in the *Salon*. Another important picture we shall but briefly notice, because it will, in a more complete form, appear at the approaching *Salon*, we mean *The Madonna* (8), by M. Hébert, a study for a much more important work, of which the French critics write warmly, as one of the most remarkable pictures this master has produced. Let it suffice, therefore, for the present, if we say that the painting before us represents the Virgin and Child, with a background of a brocade pattern on gold. The expressions of the faces will charm most thoughtful observers. We may, however, challenge the gaunt Frenchwoman depicted here as a typical Madonna, especially as the whole painting shows an affectation of elements of treatment which are quasi-Byzantine, although there is so much realism in the handling of the flesh that it contrasts with the conventionalized draperies as strongly as the painted face of a Russian devotional picture contrasts with its accompaniments in perforated and painted metal.

M. A. Stevens is a master of colour, chiaroscuro, and triumphant in the subtlest use of tone. An *Idle Hour* (12), rough and free as its handling is, is astonishingly solid, sound, and brilliant: a lady reading while reclining on a couch; a study in green and grey.—M. de Jonghe borrowed a leaf from the study-book of M. Stevens when he produced so ably and effectively the capital *Pretty Reflections* (2), a young lady looking at her face in a hand-mirror.—In *Church* (23), by M. J. Wagner, seems familiar to us, although we cannot say whereabouts we saw it before; at any rate, it is a very good example of its kind: a party of Alsatian peasants at prayer; much character is shown, and the painting vigorous but, rather crude.—A *Lady of the Fourteenth Century* (24) shows such a personage as the painter, M. P. C. Comte, supposes would

pass for a lady of the fourteenth century, sitting in an amber-coloured satin dress, &c., occupying a mediævalized chair, and whimsically vowing "by the feather" which she holds.—*Hide and Seek* (27), by M. Pascanti, charms by its vivacious design and sparkling colour: children at play in fantastic dresses.—*Chez le Cordonnier* (36), by M. V. Capobianchi, ladies buying slippers, is a tolerable specimen of the mode of painting which, in its happiest development, we are accustomed to associate with the name of M. Fortuny. Several similar works are to be seen here, and present nothing that calls for more exact criticism. They sparkle, charm, and please, almost as much as they startle us; but novelty is their great attraction, and we have already had almost enough of them.—M. De Gegerfeldt's *Winter Forest Scene* (35) is vigorous, bold, and rich in its way, but that is a conventional, rather showy, way.—Another tolerable example of the skill of a facile and brilliant artist, one who paints better than the work in question would lead people to imagine, is *The Chess-Players* (41), by M. E. Fichel.

One of the pictures which will attract most attention here is that which, in a single seated figure, represents *Botanist* (44),—a cabinet work by M. Gerôme, which, in spite of all its intensity of expression, its solidity, so characteristic of the painter, and its minute rendering and multifarious details,—in this respect being comparable with what Mr. Lewis so often produces,—will not, we think, greatly enhance the reputation of a highly distinguished artist. The chief, clad in red velvet, which is too new for artistic purposes, and abundantly hung about with weapons, embroidered to the eyes withal, sits deeply meditating, with his hand to his face, and in a chair which is within an alcove lined with tiles of beautiful colour.—M. C. F. Daubigny's *A Quiet Pool* (52) has charms, still it is comparatively trite.

We have here two important pictures by M. Meissonier, neither of which moves us so much, or appeals so powerfully to our admiration, as many others of this accomplished master, we might say, magical painter. One of them shows a coatless artist displaying to a corymb picture of Bacchus striding a barrel. Although exhibiting most of the excellencies of M. Meissonier,—the solidity, brilliancy, clearness, intense vivacity of design, and fine expression,—this work, an unusually large one by the way, has these distinctive qualities in inferior degrees. What is ungraceful, or rather ungenial in the style of design, and the mode of M. Meissonier's painting, appears here in its least admirable form. *The Guard Room* (63) is sufficiently described by its title and the name of the painter, M. Meissonier.—*Halt on the Banks of the Nile* (68), by M. E. Fromentin, is rather lighter than the works this painter used to produce, and, on the whole, it is not worthy of him.

A considerable number of pictures, with the names of artists of eminence attached to them, and nearly all of them displaying admirable qualities, often, as is the case here, present great difficulties to the critic, who fails to find in them specialities of treatment or subject, design or charms peculiar to them individually. Such a writer is not called on, nor is it desirable he should be, to apply set terms of description, admiration, or comment, when there is little that can be noticed as salient. Therefore, we are content to call the reader's attention to the under-mentioned specimens, as more or less desirable, but in no respect distinguished, and generally small specimens. M. J. Breton's *Brittany Fish Girl* (3); M. de Nittis's *Avenue de l'Impératrice* (5); M. Fromentin's *African Camp Followers* (19); M. Meudag's *Unloading Herring-Boats* (29), and *Early Morning* (1); M. Berne-Bellecour's *Hot Work* (37), *The Soldier's Washing Day* (38), and *The Cavalry Billot* (85); M. J. Dupré's *Moorland Pool* (40), and others by the same; M. Saintin's *Yes or No* (45), and *In the Garden* (180); M. T. Weber's *Dismasted Fish Boat off Blankenbourg* (71); T. Rousseau's *Fontainebleau* (73); M. L. Knaut's

Brother and Sister (75); M. Duverger's *The Girls' School* (84); M. Roybet's *An Official Messenger* (97); Troyon's *The Shrimper* (135); M. Corot's *Quiet Pool* (153); M. J. Israels' *Fishermen's Family* (159); M. Vibert's *Le Schisme* (178); and Mr. Alma Tadema's *The Sisters* (206), two women in a chamber, one with a book on her knee, the other with a baby in her arms.

SALES.

Messrs. CHRISTIE, MANSON & WOODS sold, for pounds, on the 27th, 28th, and 30th ultimo, the following pictures, the property of the late Mr. Joseph Craven. Pastel, Mr. H. Merle, Winter, 61.—Mr. H. Gill, *A Storm on the Coast*, 158; Fall of the Clyde, 231.—Mr. B. W. Leader, *On the Welsh Border*, 157; *On the Welsh Border*, 168; *The Sunset*, 168; *A Welsh Birchwood*, 262; *A Wooded Welsh River*, 257.—T. Creswick and Mr. T. S. Cooper, *A Landscape, with a Flock of Sheep*, 420.—Mr. E. W. Cooke, *A Coast Scene, with Boats*, 52.—Mr. J. Webb, *Oberwesel*, 102; *Ehrenbreitstein*, 105; *Heidelberg*, 107.—Mr. T. S. Cooper, *Milking Time*, 189; *"Out of the Sun,"* 211; *The Coming Storm*, 420.—Mr. P. W. Hulme, *A Lane in Surrey, with Sheep*, 193.—Mr. Linnell, *Wood-Cutters*, 106; *Over the Hill*, 871.—Mr. F. Goodall, *A Fête Champêtre*, 194.—Mr. E. M. Ward, *Amy Robart and Leicester*, 189.—Stanfeld, *French Troops Forging the Magra*, 189.—Sir J. Gilbert, *Interior of Rembrandt's Studio*, 525.—P. F. Peters, 1871, *A River Scene in Wales*, 102.—M. Racocura, *A Card Party*, 115; *An Interior, with Ladies, &c.*, 147; *The Tavern*, 128.—M. L. Perrault, *The Refugees*, 210; *Virtue, Innocence, and Purity*, 231; *The Sisters*, 210; *The Maiden's Prayer*, 267; *The Boudoir*, 215; *Forgiveness*, 241; *Bo-Peep*, 315; *A la Bretagne*, 168; *Happy Days*, 199; *Mamma's Pet*, 106; *The Widow's Hope*, 115.—M. Madrazo, *The Naturalist*, 192; *Coming Out of Church*, 157.—E. Verboekhoven, *Going to Market*, 199.—Mr. C. Landell, *Bute*, 126.—H. Schlessinger, *Sunny Thoughts*, 115.—H. Merle, *The Vintage*, 157; *The Mendicant*, 577; *Watching the Crab*, 201.—Mr. C. F. Philippeau, *The Improvisatore*, 189.—M. C. De Cock, *A Landscape, with figures and cows*, 113.—Mr. J. Webb, *The City of Cologne*, 102; *Ehrenbreitstein, Sunset*, 100.—W. Duffield, *Still Life*, 110.—Mr. J. B. Burgess, *The First Fan*, 273.—Mr. J. Kieulin, *Mary Stuart Leaving France*, 115.—Mr. H. J. Scholton, *The Last Moments of Lady Jane Grey*, 141.—M. L. Perrault, *The Baby Brother*, 315.—M. J. Coomans, *A Pompeian Interior*, 178.—M. C. Weber, *A Shipwreck*.

The following English pictures were sold, for francs, in Paris, on the 20th ultimo: *Constable, La Tamise*, 27,000.—*Cotman, Le Bateau du Marché*, 3,600.—*Old Crome, Le Vieux Chêne*, 9,000; *Environs de Norwich*, 3,750.—J. B. Crome, *Clair de Lune*, 11,700; *Village sur la Yare*, 5,750.—Mr. J. P. Frith, *Bon Soir, Baby*, 3,400.—*Ladbroke, Les Bruyères de Moushold*, 19,000.—*Naysmith, Paysage*, 15,000.—*Stark, Les Côtes de Norfolk*, 6,200.—*Turner, Esquise*, 6,600.—*Vincent, Plaines près de Norfolk (?)*, 2,620.—*Wilson, Solitude*, 2,000. At another sale, on the 23rd ultimo, Troyon's *Chevaux à l'Abreuvoir*, 35,000. At another sale, on the 24th ultimo, the following, by old masters: *Dou, Jeune Fille à la Lanterne*, 5,200.—*Greuze, Tête de Petit Garçon*, 6,000.—*Jan Steen, Salus Patriæ*, 8,100.—*Terburg, La Dépêche*, 13,000.

At the sale of M. Dutilleux's pictures and drawings, the following works realized the undernamed sums, in pounds: *Sketches by Delacroix, Portrait de l'Artiste*, 110; *Education d'Achille*, 140; *Les Bords du Fleuve Sebou, Maroc*, 270; *Lion et Caiman*, 412; *Tobie et l'Ange*, 156. Pictures by M. Corot: *Vue du Port de La Rochelle*, 400; *Les Saules de Marielles, près de Beauvais*, 100; *La Liseuse*, 120; *La Rivière de Saint-Nicolas, près d'Arras*, 120; *L'Étang de Ville d'Avray*, 200. MM. Durand-Buel and C. Pillet, who had charge of the sale, published a richly illustrated catalogue of the works in question.

Fine-Art Gossip.

AMONG the remarkable works contributed to the Royal Academy Exhibition, to open next month, are the elaborate and beautifully finished models by Mr. W. Burges, showing his proposals for the decoration of the interior of St. Paul's.

THE annual Report of the Directors of the National Gallery has been published, and states, besides other facts which we have already announced, that the "Colonna Raphael" still remains at the Gallery, but is not exhibited, the Trustees being absolved from all responsibility with regard to the work. The bequests of Hoppner's portrait of the Countess of Oxford, painted in 1797, now at South Kensington, and of a Dutch picture, by Jan Looen, 'A River Scene' (901), also at Kensington, are recorded. The visitors to the galleries in Trafalgar Square and at South Kensington during the year were 1,695,231 on public days, being 836,194 at the former place, and 859,037 at the latter. The death of Mr. T. Baring created a vacancy at the Board of Trustees.

SIR J. LEBROCK'S "Ancient Monuments Bill," for the preservation, &c., of early remains, has been printed for distribution, and, we trust, for careful consideration, in order that some such provisions as it contains may become law. It does not differ materially from the Bill which was previously issued.

THE Gallery of Fine Arts, Brussels, has been enriched with two magnificent portraits by Rubens, being those of Jean Charles de Cordes, and Dame Jacqueline Van Caestre, his wife. These are the gifts of the heirs of "Madame la Comtesse de Beaufort." They were painted in 1610, nearly the best period of Rubens's art.

Two pictures of still life, by Chardin, have been placed in the gallery of French paintings in the Louvre.

WE have received from Messrs. Pilgeram & Lefèvre an artist's proof of an engraving, by Mr. Simmons, from M. Tissot's picture called 'News of Our Marriage,' and representing two lovers seated in the bow-window of an old-fashioned house, or tavern, on the bank of the Thames, about Blackwall or Greenwich, having a view of the river, with shipping, in the background. The picture, which our readers will remember, shows the happy pair in costumes of the beginning of George the Third's reign, side by side. The gentleman has opened a newspaper, supposed to contain one of those announcements which seem so odd now-a-days, to the effect that "Captain So-and-So is to be married to Miss Such-and-Such, a young lady of great beauty," and any number of pounds sterling "to her fortune." M. Tissot's mode of painting lends itself happily to the service of the engraver, and this reproduction is a successful one in most respects, but inferior to that by M. Ballin, styled 'Les Adieux,' also by M. Tissot, which we noticed not long ago, and to which the print now before us is obviously intended as a pendant. Mr. Simmons has given, with felicity, the pleased looks of the lovers, the jesting congratulation of the gentleman, the coy pleasure of the lady, who wears a peculiarly hideous and huge white cap. Those who possess 'Les Adieux' will hardly fail to buy its fellow-print.

La *Chronique Illustrée*, writing about the high price just now obtained for Troyon's 'Plaine de la Touques, Normandie,' mentioned in our last week's account of sales, enumerates some of great sums for which famous French landscapes have been sold within late years. In March, 1870, at the sale of M. Edwards's pictures, M. J. Dupré's *Passage d'Animaux sur un Pont dans le Berry*, produced 30,600*fr.*; *Une Route des Landes*, by the same, 9,100*fr.*; *Une Allée de la Forêt de Compiègne*, same, 9,800*fr.*; *Rousseau, Après la Pluie*, 39,000*fr.*; *Une Lisière de Clair-bois*, same, 13,500*fr.*; *La Vallée aux Vaches*, 9,200*fr.*

MR. MITCHELL has sent us an engraving in stipple, by Mr. C. Holl, after a portrait by Mr. Richmond, of Dr. Bence Jones, a capital and agreeable likeness, which will be acceptable.

WE have received from Messrs. Edwards & Jones, Regent Street, a very neat cipher, which they tell us is "a perfect masterpiece of monography," being a combination of I.H.S. in full. The thing has its merits, but our correspondents are slightly mistaken about its nature,—it is not a monogram at all.

MUSIC

By SPECIAL DESIRE.—THE BRITISH ORCHESTRAL SOCIETY.—Palace, His Royal Highness the Duke of Edinburgh, God save Mr. George Mount.—NINTH and LAST CONCERT, WEDNESDAY EVENING, April 6, 88, Jermyn's Hall, Eight o'clock.

By SPECIAL DESIRE.—THE BRITISH ORCHESTRAL SOCIETY.—Palace, His Royal Highness the Duke of Edinburgh, God save Mr. George Mount.—NINTH and LAST CONCERT, WEDNESDAY EVENING, April 6, 88, Jermyn's Hall, Eight o'clock.—Symphony, Pastoral, Beethoven; Notturmo, A. S. Halliwell composed expressly for this Society; Concerto (Piano-forte), A. minor, Schumann; Piano-forte, Mr. Walter Bache; Scherzo, Mr. Walter Bache (first time of performance); Overture, Anacron; 'Herbabin' Vocalists, Madame Loumouss-Sherrington and Mr. Bentley. Grand Orchestre of 75 Performers. Stalls, 10*sd.*; Reserved Area, 3*d.*; 3*d.*, 6*d.*, and 1*d.*; Stables Lucas, Weber & Co., 64, New Bond Street; Cramer; Lamborn Cook; Mitchell's Library; Chappell; Oliver; Keith; Frouse; A. Hays; and at Austin's Ticket-Office.

ROYAL ITALIAN OPERA.

THE twenty-seventh season of the Royal Italian Opera was commenced on Tuesday night. The conductors are Signori Vianesi and Bevingnani. The former held a similar appointment at the Théâtre Italien, in Paris, under MM. Strakosch and Merelli, and Signor Bevingnani was the conductor at Moscow of the season 1873-4, Signor Arditi having the post in St. Petersburg. The National Anthem was, of course, sung on the opening night, but the selection of the *prima donna* seems strange, as her name was not included in this season's Prospectus; and, although the lady has sung some four or five times at the Théâtre Italien, in Paris, in Verdi's 'Traviata,' and as Zerlina in Mozart's 'Don Giovanni,' her artistic powers and her success in the French capital scarcely justified her appearance here. The antecedents of Mdlle. Heilbron, who is Dutch by birth, are those of a singing actress in *opera-buffa*; she was the heroine, at the Variétés, of M. Offenbach's 'Bacchante,' and of M. Hervé's 'Veuve du Malabar.' M. Duprez, the once-famous great tenor of the Grand Opéra in Paris, took Mdlle. Heilbron by the hand, and the result of the instruction of such an able teacher was her *début* at the Salle Ventadour; but neither voice nor style was deemed good enough to enable her to be the successor to Madame Adelina Patti. Inasmuch as Mdlle. Marimon was announced to appear on Thursday, in Ricci's 'Orispino e la Comare,' it has been regarded as singular that Mr. Gye did not allow the Belgian artist, who created such a sensation in her first season at Drury Lane Theatre, as Amina, in the 'Sonnambula,' to sing first before the subscribers in the same character, instead of introducing a far inferior vocalist as the Violetta in Verdi's work, about the execution of which there is nothing special to remark. Signor Cotogni and Signor Nicolini resumed the parts of Germont, sen. and jun., the heavy father and the greenhorn son—both bores from the dramatic point of view. The relief from the platitudes of these characters is the sickly sentimentality of the consumptive and coughing heroine. The interior of the theatre has been newly furnished with curtains, &c., and the decorations have been retouched. The general effect is bright.

HER MAJESTY'S OPERA.

OPERA-GOERS who saw the great days of Malibran and Sontag, Pasta and Grisi, Ungher and Schroeder-Dervient still dwell on the Leonora-Fidelio of the Spanish and German *prime donne*. Schroeder first sang the part in German at Her Majesty's Theatre, and, subsequently, in English at Drury Lane Theatre, where Malibran also electrified her hearers in the British adaptation. There has been one artist since the above-named Queens of Song who has identified herself with the part of the devoted wife, and that is another German, Fraulein Tietjens. Schroeder has been called the Siddons of the German drama;

equally enthusiastic admirers of Malibran designated her as the Garrick; and there can be no undue stretch of the imagination in saying of Tietjens that she is the Kean of the 'Fidelio' of Beethoven. As Byron said of the great English actor, she is terribly in earnest; so intense and impassioned in the prison scene as to secure for herself a compliment similar to that which Kean was so proud of, for, if there be no pit at Drury Lane, the stalls, at all events, "rose" at her, and, indeed, the whole house last Saturday night. Now all "creators" of great parts, and Leonora is the acting one in Beethoven's masterpiece, have their specialities. Of Schroeder we remember most distinctly the unlocking of the prison doors, and her hasty and curious glance at each prisoner to identify her lost husband, and the ecstatic smile with which she took off Florestan's chains. Of Malibran our more pronounced reminiscence is her terrific energy when she faced Pizarro, the persecutor, with the pistol. Now, in case of Mdle. Tietjens, whilst we concede to her the possession of fervour and vigour in the delineation of the devoted saviour of Leonora's life's love, in future times the magnificence of her voice and its sympathetic and overwhelming influence will probably be cited as the remarkable feature in her performance; but, after all, what matters how the singer can touch the feelings of a vast auditory, if the effect is produced, if the pulse beats more quickly, the heart throbs more sensibly, and the eyes glisten more palpably at one of the most dramatic and touching scenes to be found within the range of the lyric drama. Well might Mendelssohn cry out in searching for a libretto, "Give me another Fidelio." The composer of 'St. Paul' and 'Elijah' knew how to estimate the force of public opinion when conjugal affection was the basis of a stage story; and yet there are persons who have sneered at the tale of 'Fidelio,' and have affected surprise that Beethoven should have attached music of such grandeur to the libretto, that he should have taken the trouble to write four overtures (all more or less masterly) to a subject of domestic interest, as if the composer, with all his roughness and rudeness, did not know the human heart. Who has approached him in the intensity of the passion in the emotional symphonies produced by his pathos? 'Fidelio' will therefore live, for although it is true that it may be called an orchestral opera, that its vocal insufficiency is often shown, and that it taxes the human voice terribly, still it is a noble and exciting work, lofty and elevating, profoundly pathetic, massive in its harmonic grandeur, and irresistibly touching in its melodious imagery. Who cares if his vocal style is pitched in register inconvenient to the executants? That is their affair; their duty is to override the difficulties. The more efficiently they do so the more will musicians appreciate their skill, and if they do not conquer the intricacies, the general auditory will fall back on the accompaniments, so brilliant, so dazzling, so varied, so overwhelming in power and picturesqueness. No doubt it will be always difficult to find a thoroughly effective cast for 'Fidelio.' The title-part excepted, we have heard better ones in very small theatres in Germany, for the Florestan of Signor Urio, the Ministro of Signor Campobello, the Marcellina of Mdle. Bauermeister, were not in any way remarkable. For the Don Pizarro, there was Signor Catalani, who it seems undertook it at a couple of days' notice, on account of the illness of Signor Agnesi, and for this *tour de force* the deputy deserves praise, unequal as his voice is to the requirements of the music. The new German basso, Herr Conrad Behrens, who played Rocco, had the disadvantage of singing in a new language, almost for the first time; his acting was admirable, his stage presence is commanding, his style is unexceptionable, but his voice seemed muffled, as if the Italian vowels were rolling in his mouth, and he could not get them out. He will, however, if we are not mistaken, prove a valuable acquisition.

Apart from all contraries and drawbacks, the representation last Saturday was a remarkable

one, for the artists were none perfect, if some of them fell short of what the Beethovenites longed for. But the excellence of its *ensemble* arose from the perfection with which the orchestral parts were played, and in hearing such a performance as that of 'Fidelio' we are impressed with the injustice with which instrumentalists are too often treated. Whilst lavish eulogium is exhausted on the leading vocal soloists, a summary word is devoted to the band. It may fill space to refer in detail individually to sixty-six artists, now forming the Drury Lane orchestra, certainly the most skilful and efficient ever assembled within the walls of any London Opera-house or concert hall; but their responsibility in such an opera as 'Fidelio' is so great, as to merit more than ordinary recognition and conventional praise. So the delighted hearers at Her Majesty's Opera last Saturday thought, for the two overtures excited immense enthusiasm, the one in C, No. 3, known as the 'Leonora,' played between the acts, being encored, we may safely state, by the whole house, whilst the No. 4, in E, the final one of the four preludes which Beethoven wrote for his only opera, was equally appreciated. In the band there are thirteen professors who were formerly in the Covent Garden one; amongst the stringed instruments are Messrs. Sinton (*chef d'attaque*), Amor, Hill, Wisner, Ralph, Nicholson, Willy, Newsham, Simmons, Wilkins, Clementi, Diehl, Waefelghem, Bernhardt, Zerbini, jun., Schreurs, Lasserre, Biene, H. Chipp, Viouxtempa, White, Edgar, Waud, Cheshire, &c.; the wood, brass, and percussion include Brosa, Barrett, Dubueq, Engel, Lazarus, Wootton, Paquis, Reynolds, Brindley, Sanders, Smith, &c. The tone of the various players was manifested to the utmost extent in the fullness and richness of the score of Beethoven's 'Fidelio,' and it need scarcely be added that the skill of each executant is equally taxed. The orchestral opera had, therefore, full justice done to it. It is a rare treat indeed to be able to listen to such symphonic music—so varied in its imagery, so subtle in its spirit, so suggestive in its subjects, so rich and so brilliant.

Signor Costa, the new Orovoso in 'Norma,' has a fine face and figure, but his voice is scarcely deep enough for the part. He made, however, a favourable impression on Tuesday night, and, with Mdle. Tietjens and Mdle. Bauermeister, and Signor Naudin, in the other parts, the Drury Lane auditory had reason to be gratified with the cast.

MONDAY POPULAR CONCERTS.

THE sixteenth season ended on the 30th ult., with the 486th concert. The undertaking seems yearly to gain in strength. The Director, Mr. E. Arthur Chappell, recognizes the importance of adding fresh works to what is now a long and interesting catalogue, and he is fully sensible of the advantages accruing from the introduction of new interpreters. No close borough system can eventually answer, and a selection of executants that is free from partisanship is, in the long run, the best policy. There is an independent body of amateurs in our musical circles, who resent any attempt at dictatorship in the choice of artists, and in the mode in which the compositions of the master-minds are to be interpreted. In no previous season has this spirit of independence and impartiality been more strongly manifested. The signalsuccess of Dr. Von Bulow will be of infinite value,—indeed, it has already produced gratifying results, and will lead to still greater advantages; for the musical atmosphere has been cleared, and it has been shown that no interested clique, however powerful it may deem itself, can put down a great artist, in order to serve the interests of an inferior one. It has been equally demonstrated that a combination,—conspiracy is, perhaps, the right term,—strong in journalistic influence, will fail miserably if truth be not on its side. The world is wide enough to find room for all artists of real ability, and there is no justification for any attempt to drive from this country any professor of genius who may honour us with his presence. Last Monday, the Director for his benefit was supported by representatives of the

German school in Herr Joachim, Herr Ries, Herr Straus, Herr Halle, and Madame Norman-Néruda, and Italy had Signor Piatelli as the champion violoncellist. England was worthily represented by Miss Agnes Zimmermann, Mr. Franklin Taylor, and Mr. Zerbini, and what country can boast of a finer baritone basso than our own Mr. Santley? To complete the mixed nationality of the evening, there were the *débuts* of the four Swedish singers who have been delighting Paris for some time past. This vocal quartet is composed of four ladies, Mdles. Hilda Wideberg, Amy Aberg, Madame Maria Pettersohn, and Mdle. Wilhelmina Soderlund. To recollect these names will be difficult; but fortunately the voices blend so beautifully, and the ladies sing so well, that the mention of the Swedish Quartet will suffice to show that we have four artists with us who are as one in their harmonious combinations. They gave part-songs by Lindblad of their own country, and by Eisenhofer.

BRITISH ORCHESTRAL SOCIETY.

RESPECTING the second and third movements of Mr. Macfarren's new Symphony in E minor, there will probably be but one opinion. The slow movement (No. 2) is a Serenade Andante in C, in nine-eighth time, a charming song throughout, for the harp skilfully blended with the stringed and wood band, and an undercurrent of the violins is specially interesting. In place of the Minuet, and its successor the Scherzo, the composer reverts to the old masters who were wont to revel in stately dance tunes, so he has supplied the ancient Gavotte, and the ordinary Trio of the Minuet and Scherzo is displaced for a second Gavotte with a Musette, or drone bass effect. This so pleased the auditory that it was re-demanded. As regards the first and fourth movements, a fresh hearing is requisite before we pronounce a decided opinion, for they are long, the last one particularly, and the execution was not sufficiently clear to disentangle the varied subjects and their development. There were two instrumental solos in the programme of the 26th ult., one for the violin (Mr. Carrodus) and the other for the violoncello (Mr. E. Howell); but the works were too trashy to show off the capabilities of the executants. There were three overtures: Mendelssohn's 'Ruy Blas,' Sir W. S. Bennett's 'Paradise and the Peri,' and Nicolai's 'Merry Wives of Windsor.' The singers were Miss Rose Hersey, Miss Franklin, and Mr. Maybrick. There was great irregularity in the observance of the programme.

'MARIE-MAGDELEINE.'

THE *Athenæum* has referred at various times to the works of M. Massenet, a young French composer, who studied at the Conservatoire in Paris, having as his master the present Principal, M. Ambroise Thomas. The pupil has met with success in orchestral pieces. His two operas, 'Don César de Bazan' and 'La Grande Tante,' achieved no signal success, it is true; but his incidental music to the classic play, 'Les Erinnyes,' at the Odéon, in the winter of 1873, placed his name before the musical public as one of the most promising musicians in Paris. In April, 1873, he produced a sacred drama, called 'Marie-Magdeleine,' which was again performed at the Odéon in February last. It has now been transferred to the Opéra-Comique (Salle Favart), an odd place certainly for such a composition; still it must be remembered that Méhul's 'Joseph' is one of the stock-pieces in the *répertoire*. The composer disavows the designation of oratorio for 'Marie-Magdeleine.' He claims for it the title of a sacred drama, conceived in the modern spirit, and not intended to express evangelical sentiments,—it is, in fact, a picture of a country and of an epoch with dramatic development. M. Thomas, with the natural predilection for his pupil, calls 'Marie-Magdeleine' "adorable poetry of a sublime drama," in which the composer has steered clear of heaviness and dryness, and has shown himself a colourist with charm and brilliancy. The execution of this work at the Opéra Comique is not like that

of a regular opera. There is at the back of the stage a scene in "pseudo-renaissance" style. The orchestra is placed on the front of this scene, with the chorists in the foreground, all dressed in long white tunics, with white bands round their foreheads. Madame Carvalho, who is *Marie-Magdeleine*, and Mdlle. Franck, who is *Martha*, the sister, have Biblical costumes; but M. Duchesne, who sings the music of *Jesus*, and M. Bouhy, who is *Judas*, have plain evening dresses. The representation was, therefore, semi-theatrical and semi-concert-like. The drama is divided into four parts. The first is supposed to pass in a rural scene with the setting sun. Judas denounces Marie-Magdeleine before the Pharisees and Scribes, but Jesus intervenes "à la pierre la femme déçue" as it is described. In the second part we have "La Pêcheresse relevée" in her own house, converted into a temple for the disciples, in which a chorus of servants and a prayer are the prominent pieces. In the third section is Golgotha, with Jesus on the Cross, taunted as "Le Roi des Juifs," in a savage chorus. In the third and final part is the scene of the Sepulchre, with the dialogue between Marie and the holy women. The numbers which attracted the most attention were the instrumental ones—indeed, the type is regarded as more symphonic than vocal, although in the last category were a duet between Marie and Martha, a *cantique à deux voix*, a duet between Jesus and Marie, and a solo of the latter. M. Colonne, of the Odéon, conducted the music. A chorus in the second act, "Le seuil est paré de fleurs rares," won special favour. M. Massenet has in hand a three-act opera, 'Méduse,' the libretto by M. Jules Barbier and Michel Carré; and a five-act opera, the book by M. Louis Gallet.

Musical Gossip.

BACH's 'Passion Music' was performed as a church service in St. Paul's Cathedral last Tuesday night, under the direction of Dr. Stainer, Mr. Cooper presiding at the organ. There was a large congregation under the dome. The solos were sung by members of the choir, who were accompanied on the pianoforte by Mr. F. Walker. The chorists were over 350 voices, and the orchestra numbered 54 players.

WALLACE's 'Maritana' and Balfe's 'Bohemian Girl' have been the English operas played this week at the Crystal Palace, with Miss Rose Hersee, Miss Franklin, Mr. G. Perren, and Mr. H. Corri in the principal parts.

ON the 27th ult. a Soirée, in aid of the Mendelssohn Scholarship Fund, at the house of Mr. F. Lehmann in Berkeley Square, enlisted the volunteer services of Mesdames Otto-Alvalen and A. Sterling, vocalists; and Madame Norman-Néruda, M. Joachim, Ries, Straus, Zerbini, Piatti, and Halle, instrumentalists.

AN English adaptation of M. Lacocq's 'Cent Vierges' is in preparation at the Gaiety Theatre. M. Humbert will be here this season, with the Brussels troupe, to play 'Giroflé-Girofla,' with the original cast.

M. GOUNOD has permitted the Director of the Opéra Comique in Paris to produce 'Mireille' for Madame Carvalho, who has thrown up her engagement for the Grand Opéra, and will remain *prima donna* at the Salle Favart. The alterations in the third act for Madame Adelina Patti, who sang the part of Mireille in Russia in Italian, will be used at the Opéra Comique. M. Duchesne will be Vincent, and M. Ismaël will resume the part of Ourrias, which he created when the opera was first produced at the Lyrique.

UNDER the heading of 'A Singular Coincidence,' the Paris *Figaro* contends that the libretto of M. Offenbach's 'Orphée aux Enfers' was suggested by one of the light pieces written by Mr. D'Annali, a classical squib, a translation of which, by M. C. de Franciosi, was published in 1855 in the *Revue du Nord de la France*. The entrance of Orpheus into Pandemonium, the imprecations of the Furies, the intercession of Proserpine to induce Pluto to

depart with Eurydice, the protests against any refraction of the fundamental laws *des Enfers*, which forbid the departure of any mortal therefrom who has once crossed the Styx, and the consequent resignation of Pluto's ministers, are amusingly described.

THE French violinist, M. Sarasate, and the Spanish violinist, Señor Papini, will make their *débuts* at the Musical Union concerts this season. M. Duvernoy and Signor Jaell, pianists, are also engaged. The Director, Prof. Ella, gave his final lecture at the London Institution on Wednesday, his subject being 'Modern Ballet and Characteristic Music,' with illustrations from the operas of Mozart, Meyerbeer, Weber, Spohr, Herold, and Marschner.

A NEW comic opera, 'The King's Page,' by Herr Theodore Henschel, the conductor of the orchestra at the theatre in Bremen, has been successfully produced.

THE Central Middle Rhine Festivals (Mittelrheinische Musik-fest) will be resumed, after a long cessation, on the 8th, 9th, and 10th of July. Mendelssohn's 'St. Paul' and Beethoven's Ninth Symphony will be included in the programme.

HERR WAGNER's early opera, 'Rienzi,' has been successfully produced at the Fenice in Venice, the principal parts sustained by Signor Pozzo, Rienzi (tenor); Signor Colonna, Mirabella; Mesdames Rita Sonnieri, Irene; Wanda Miller, Adrian; and Elvira Tasi, the Messenger of Peace. The local critics were surprised and pleased to find no traces of the "Music of the Future" in 'Rienzi.'

METZGER's 'Étoile du Nord' has been mounted in the new Opera-house in Vienna with a gorgeous *mise en scène*, with the greatest success.

MADAME ARTOT-PADILLA (wife of the Spanish baritone, Señor Padilla, of the Italian Opera-house in Paris) has been creating a sensation in Berlin as *prima donna*. The lady was a pupil of Madame Viardot Garcia, and, like her teacher, is able to sing in half-a-dozen European languages.

THE Oporto journals contain eulogistic articles on Señora Chiomi, the *prima donna* of the Teatro de S. João. At her benefit she played in the second acts of 'Lucia' and of 'Linda,' and in the last act of 'Lucrezia Borgia,' besides singing a Portuguese song, composed by the conductor, the Maestro José Candido. The amateurs in Portugal seem to be as enthusiastic as those in Russia, for the artist was presented with jewellery as well as bouquets. One of the latter came from the children of an orphan asylum in Oporto, to testify their gratitude for her having sung for their benefit, and must have been a gratifying manifestation. We learn also that showers of rose-leaves from the roof of the Opera-house, veries thrown from the boxes, and doves let loose to fly over her head, formed prominent portions of the night's programme; but there was an additional homage, the band serenading the lady at the entrance of her hotel. The "substantial and magnificent marks of admiration" given to Madame Adelina Patti, and "the splendid tokens of favour" received by Mdlle. Albani, in St. Petersburg and Moscow, so fervently recorded in Mr. Gye's Prospectus, sink into insignificance when compared with the *cadeaux* and *favours* of the Portuguese audience.

DRAMA

ACTRESSES' HUSBANDS.

A STAGE LIFE has attractions for a woman who is young, good looking, and of pleasing manners. Although she may not be much of an actress, she has the satisfaction of appearing in public, and is sure of admirers. Her portrait is in every photographer's window, and, perhaps, has even appeared in one or more of those illustrated journals which have lately sprung up with the view to make ladies and gentlemen of her profession immortal. Everybody has heard of her, and the name she has assumed is mentioned without

prefix of Madame or Miss, just as we mention the name of one separated from us by fame or death. Her vanity is so fully gratified, that there is no wonder at her attachment to what she terms her art.

But there is the man that has put himself in the relationship of husband to her! Of course, there are husbands and husbands, and when I speak of actresses' husbands, I do not include those noblemen and gentlemen who have contracted alliances with the stage. A Countess of Harrington, a Countess of Derby, a Lady Becher, or a Duchess of St. Albans, ceased to be an actress on becoming a wife, and her husband was not the husband of an actress in the sense I mean. Nor do I include that large class whose wives separated from them before adopting the theatrical profession as a means of livelihood. I allude to men who derive a considerable portion of their income from the earnings of their wives.

Of these, the variety is great, including actors, musicians, stage-carpenters, scene-lifters, gashmen, box-keepers, and ticket-takers, among people connected with the theatre; half-pay officers, government clerks, mercantile clerks, tobaccoists, and "gentlemen of independent means" among the unprofessional public. If the husband is an actor of superior merit and reputation to his wife, he is excluded from my category. As a rule, however, he is decidedly her inferior in both. He is either a "walking" gentleman, or a gentleman who has mistaken a desire to be a great comedian or tragedian for the ability to act. In either case they club their reputations and their salaries, and both are benefited. He who, had his wife not been pretty and popular, would never have secured a profitable engagement, confounds his reputation with hers, and insists upon occupying an equal position in "the bills" and in public estimation. As to her, let me not inquire too closely what advantage she secures in ceasing to be Rosa Proscenium and consenting to be described as in the firm of "Mr. and Mrs. Footlights."

The most ordinary type, however, is Fred. Fred has married an actress whom my friend Lord Bonton thinks the most charming creature on earth. Bonton would once have given his eyes to be introduced to her. And he is not singular. Sir William Ventnor throws her a bouquet twice a week. "Polly" Farquhar of the Guards, has been heard to say at the Marlborough, in the presence of the Prince, that she is the only woman he cares for. Young Fenton, son of Sir Charles Fenton the millionaire, is ready to spend any amount of money to please her. All the men like her, and wish to be near her. But Fred is near her, and he does not trouble himself about her doings. Just as people who sell sweetmeats are said to have little inclination for what they have in abundance, so Fred, who lives in the full blaze of her charms, does not exult in his lot. He gives himself no airs on account of his good fortune. Nobody would know from his manner that he was the lucky possessor of what other men desire. Fred is the best-natured fellow in the world. Bonton, Sir William, "Polly" Farquhar of the Guards, young Fenton, have each in turn been presented to his wife, and he treats them all good-humouredly. Their attention to her is

honour to him. Béranger, in 'Le Sénateur' has accurately described Fred's sentiments towards his wife's admirer. I thankfully give Mr. John Oxenford's translation:—

His good deeds,—I note them all,—
Are unequal'd, I aver;
He took Roma to a ball
Given by the minister.
He shaken hands when'er we meet,
Though 'tis in the open street.
Near my Rose he's always gay,
Nought of foolish pride has he;
When my wife is sick, he'll play
Quietly at cards with me.
Me on New-year's day he greets,
Me at Midsummer he treats.
If, perchance, it rains so hard
I am forced to stay at home;
Then he shows his kind regard,
"Come," he says, "good fellow, come,
Take your ride, you surely know
That my carriage waits below."

I recollect one night going to the stage-door with Bonton, and meeting Fred there. Bonton gave him a cigar, and when the wife appeared, Fred went home in his "Ulster," and she—in Bonton's brougham.

"What a nice fellow his Lordship is," he remarked to me as the carriage drove off; "only last night he presented me with this diamond ring, for which they'll give me fifty pounds round the corner." Fred and his wife are equally satisfied with the arrangement which leaves both free. That is their great talent. He has the sense at heart, if not at head, to exact little. He never reproaches her. If she seems to interrupt the course of her attachment for himself, he knows it cannot endure, for—is he not her husband? After all it does him no harm. By encouraging the attentions of influential men like Bonton, which he knows are of the most innocent nature, he benefits himself and advances her interest. He hates being selfish, and if he ever appears chagrined, the mood is only transient. It sometimes occurs to him that were she not an actress, people would hesitate to make up to his wife; but then, were she not an actress, he would have to be his own bread-getter. One must take the ups with the downs, for such is the way of life. As for her, she is not satiated with the victims of her charms. Untrammelled by obligations, she enjoys the privilege of forgetting Bonton for Sir Charles, Sir Charles for "Polly" Farquhar, and "Polly" Farquhar for young Fenton. At each change there is no revolution in her heart. She does not revolt against her last admirer, she only proclaims a successor. The apparent indifference of Fred is explained to each in turn as due to his trusting nature; the eternal presence of the admirer is explained to Fred as an innocent joke indulged in for the mutual benefit of himself and her. By recognizing the system both are accommodated, till one day, from some incompatibility of temper, they agree to separate. They do not thereby become enemies. She makes him an allowance, and they have a tacit understanding that for the future neither will interfere with the free action of the other. The same result would be reached were Fred, instead of "a gentleman of independent means," an actor, a musician, a stage-carpenter, a scene-lifter, a gas-fitter, a box-keeper, a ticket-taker, a half-pay officer, a government clerk, a mercantile clerk, or a tobacconist,—if only she is young, good looking, and of pleasing manners.

A great many people see in her, or in him, or in both, much to blame, and no doubt the stigma imposed upon the stage since the time of Thespis is due to some suspicion in the public mind that the social morals are never observed, with all the exactness possible, by the professors of the dramatic art. In France the Church for ages brutally refused them Christian burial, and, even among ourselves, Acts of Parliament treated them as vagabonds. But I have been assured, on eminent authority, that such suspicion is groundless, and that the attitude of Society towards these children of the sock and buskin has arisen from misconception of their conduct and behaviour. Fred, who ought to know, is confident Society is wrong. The levity it condemns is, he tells me, only the outward expression of an artless nature, unencumbered with the conventionalities of life. Of course men and women of the stage, as well as other people, make casual slips. According to tradition, some even among the angels have fallen. But as a race, the theatrical profession is distinguished for a higher code of morals than any other class; and it is contended by those best informed in the matter, that a decided predilection by any young lady for the stage arises, as a rule, from her desire to cultivate art and virtue. The world always treats its best people unjustly, and thus scandal misapprehends and misinterprets the ingenuous ways of the actor and actress. The life they lead, regarded in its true significance, is, therefore, to be regarded as a protest of nature and impulse against the hard, cruel, and absurd laws of Society, and, as such, should secure sympathy, if not admiration. Q.

ADELPHI THEATRE.

THE 'Sea of Ice,' a melo-drama first played a score years ago at the Adelphi Theatre, has been revived at the scene of its production. It is a tolerably clever adaptation of 'La Prière des Naufragés,' a five-act drama of MM. D'Ennery and Dugué, given at the Ambigu-Comique in 1853. The title of the English version has been changed, and it is now called 'The Prayer in the Storm.' The revival is chiefly interesting on account of the *début* in the part of the heroine, Blanche de Lascours, foolishly re-christened *Blanche de Valois*, of Miss Genevieve Ward, an actress from America. Miss Ward has genuine power, and some of her pantomime in the situation in the third act, in which she is presented as meeting her friends after a fifteen years' residence with savages and a complete forgetfulness of her native tongue, is fine and expressive. She would be seen to greater advantage, however, we think, in a part less melo-dramatic than that assigned her, which was "created" in Paris by Madame Marie Laurent, and rendered in England by Madame Celeste. Other parts, first played by Mr. Webster and Mr. Keeley, are now assigned to less competent hands. There is something to commend in portions of the interpretation, however, and, as adequate scenery is provided, the melo-drama, which is a good specimen of its class, proves decidedly interesting.

LA COMÉDIE FRANÇAISE.

'LE STYX,' a four-act drama of M. Octave Feuillet, is a study in the direction of the 'Dalila' of the same author. Its reception at the Théâtre Français was of a kind that leaves doubtful its ultimate fate. The story is drawn from 'Julia de Trécor,' a novel which first saw light in the *Revue des Deux Mondes*. Blanche de Chelles is the wife of a naval officer living under the charge of her father-in-law, who has undertaken the task

of looking after her during the absences from home which his profession renders obligatory upon her husband. Admirers assemble in swarms around the fair and fantastical woman. Her daring and unconventional ways charm all except the one man she loves, M. de Savigny, the husband of her friend Berthe. He alone rebukes her for an extravagance of conduct which cannot plead in extenuation any breath of passion or any feeling stronger than caprice. The answer of Blanche is to place in his hands the letters she has written, and never sent, to a man she loves. De Savigny reads, and finds he is himself the object of Blanche's love. He is far from yielding, however, and Blanche, in her irritation, plots an elopement with Lord Astley, an English admirer. This scheme is thwarted by De Savigny, at the instigation of his wife. From the manner in which his interference is conducted, Blanche sees her protector is less heart-whole than he pretends, and she bursts into a rapturous exclamation, "Ah, vous m'aimez donc." This speech, and the sorrowful admission of De Savigny which it elicits, are overheard by Berthe de Savigny. A furious scene between the two women follows, in the course of which Berthe threatens to disclose the baseness of her rival. Blanche does not answer, but drops quietly into a glass of water the poison contained in the setting of a ring she wears. She is about to proffer this to Berthe, who is fainting, when, changing suddenly her determination, she drinks it herself and dies in torments. There are two powerful situations in this play—the scene in which Berthe hears the confession of love wrung from her husband supplying one, and the termination another. The latter, however, has the obvious disadvantage that the action is due to a spasm of passion rather than to deliberate purpose and resolve. In this piece, as in others by M. Feuillet, the dialogue is sparkling although superficial. The *Blanche* of Mdlle. Croisette was the most remarkable piece of realistic acting ever seen on the boards of the Théâtre Français. It caused a profound sensation, but shocked conservative prejudices. Mdlle. de Bernhardt and MM. Delaunay and Maubant were in the cast. The scenery was the best with which any piece of the class has been presented at the Français.

Dramatic Gossip.

SHERIDAN KNOWLES's drama, 'The Hunchback,' was produced on Saturday last at the Queen's Theatre, Miss Leighton making her *début* in the part of Julia. This young actress has both power and tenderness, though she is so far wanting in the fire necessary to the complete exposition of the character. Mr. Ryder was Master Walter; Mr. Leathes, Modus; and Mr. G. F. Neville, Sir Thomas Clifford.

'NOS BONS VILLAGEOIS' is the first piece to be given by the French company at the Princess's Theatre. In this, Mdlle. Kelly of the Gymnase, and M. Gouget of the Gaité, will make their first appearance in England. Among engagements already announced are those of Madame Marie Laurent, Mdlle. Favart, Mdlle. Rousseil, Mdlle. Dica-Petit, Madame Pasca, and M. Got.

'SARDANAPALUS,' which, as we announced, was to have been produced at Manchester, has been withdrawn for the present.

'LA COMTESSE DE SOMMERIVE' of Madame de Prebois and M. Théodore Barrière has been revived at the Théâtre du Vaudeville, Madame Judith, of the Comédie Française, issuing from her retreat to play the principal rôle, originally assumed by Madame Fromentin.

'MDLLE. DE CHAMFRELAN,' a new comedy of M. Labiche, is announced for immediate production at the Gymnase Dramatique.

TO CORRESPONDENTS.—G. I. B.—J. P.—A. H.—C. E. R.—J. B.—J. C.—H. M. W.—E. M.—J. B. R.—received.

Erratum.—No. 2422, p. 457, col. 1, line 11 from top, for "will appear well founded by all" read "will appear well founded to all."

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2. Friday, " 17	"
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SATURDAY, APRIL 11, 1874.

LITERATURE

NOVELS OF THE WEEK.

Lady Anna. By Anthony Trollope. 2 vols. (Chapman & Hall.)

Half a Life. By G. W. Dasent, D.C.L. 3 vols. (Same publishers.)

Conquered at Last. 3 vols. (Low & Co.)

Cranleigh of Cranleigh. By Annie Crossley Clough. (Hamilton, Adams & Co.)

Second-Cousin Sarah. By F. W. Robinson. 3 vols. (Hurst & Blackett.)

The Mystery of Ashleigh Manor. By Eliza Rhyl Davies. 3 vols. (Bentley & Son.)

Judith Gwynne. By Lisle Carr. 3 vols. (H. S. King & Co.)

Gaunt Abbey. By Elizabeth J. Lysaght. 3 vols. (Samuel Tinsley.)

In '*Lady Anna*,' Mr. Trollope is as good as usual, or nearly so; and in '*Half a Life*,' Dr. Dasent is as bad as usual, or nearly so. In '*Conquered at Last*' we have a lengthy three-volume novel by an anonymous author, in which the fun consists in calling the characters "Penelope Spoonbill," "The Reverend Boanerges Marlove," and "Euphrosyne O'Raffles," and the tragedy—in things too dreadful to be told.

'*Lady Anna*' has already been read by Mr. Trollope's admirers in the pages of the *Fortnightly Review*, so that we shall only say that in it figure two Radicals and a swarm of Tories; the two Radicals very disagreeable, but the Tories so infinitely more horrid, that we fear that the Radical readers of the *Fortnightly* can hardly as yet have been converted by Mr. Trollope. '*Half a Life*' is a most irritating book. It is interesting to compare it with '*Lady Anna*.' Both are written by men of talent. '*Half a Life*' has a great deal more honest work in it than has '*Lady Anna*.' '*Half a Life*' is a bit of real truth, told with pains, and '*Lady Anna*' is a bit of improbable fiction, rather carelessly written, and very thin. Yet '*Lady Anna*' is readable, and will be read, and '*Half a Life*' is not readable. Dr. Dasent gives us in it an admirably correct picture of Westminster and Oxford thirty years ago—but it is a dull picture, and the English novel-reading public will submit to anything rather than be bored.

Mr. Cranleigh "of that ilk" is a Byronic hero, tempered by the female excellence of the estimable lady who invents him. He reminds us of a childish drama we witnessed in our youth, in which, after a murder committed *coram populo*, certain bloodthirsty bandits swaggered into a tavern and ordered muffins and tea. When we are first introduced to him, there is something imposing in his muscular proportions, his swarthy visage, graced with a scar "which was not planted there in recent war," his Lara-like moods, and the rest of it; but we soon live to see him in the most calf-like state of love for the belle of the village, and duped by his deceased wife's sister into believing that his marriage is impossible. The history of the scar is never revealed, but it is probably to be ascribed to some "domestic jar," in which his wife, who had some years' advantage over her husband of sixteen, succeeded in inflicting discipline.

All things come right in the end. The rôle of Lara is happily exchanged for that of Darby, and at least a leash of weddings crown the reader's expectation. The execution of the work is unequal. This reads oddly:—"At this moment a servant came in to ask Walter some question, and begging Viviane to excuse him a few minutes, she was left alone!"

The peculiarity of *Second-Cousin Sarah* is that she is not a second-cousin to the hero, who uses that endearing appellation towards her, but a first-cousin once removed, which is a totally different thing. Reuben's children would have been her second-cousins, had he married the stern preaching-woman instead of herself. In spite of this piece of intellectual slatternliness, and some more important shortcomings in respect to the plot, '*Second-Cousin Sarah*' is a readable story. It has plenty of incident, and the characters, which are mostly drawn from low life, in the manner of Dickens, have sufficient vitality to stand the strong lights and shades of their somewhat arbitrary surroundings. It is commendable in Mr. Robinson that he is not extravagant in the matter of slang language, nor wild in nomenclature, and his resemblance to the author he has made his model really consists in something of the same faculty of observation. Lucy Jennings is by no means an ordinary character, and one cannot but fancy her to be a sketch from life. Her brother is more commonplace, but happily described. The old woman of the almahouse, whose fortunes are so wonderfully changed in her extreme old age, is well imagined in both phases of her history. A less commendable approach to the model is made in the rather patchy plot, and in the moral insignificance of the principal character. Except obstinacy in resisting his father's will with respect to a lady he had never seen, there is nothing very remarkable in Reuben Culwick. He is kind to the child which he adopts, it is true, and in due time falls in love with Sarah; but he is singularly obtuse as to poor Lucy, and shows a poor sort of peevishness when his father's fortune falls into other hands. He also shares with Sarah the negative merit of not destroying the second will, which for a time defeats his hopes of a wealthy marriage. The main objection to the plot seems to be the rapid alternations between wealth and abject poverty to which the actors are subjected, and the extraordinary rapidity with which they acquire the manners and speech suitable to either fortune. The whole episode of Mary Holland, her marriage, and her child, is too improbable to be artistic. And the misunderstanding between father and son, which the least hesitation for a moment on either side must have cleared up, is the most improbable thing of all, though Culwick *père* was certainly the most ill-conditioned of parents and of men.

Those to whom the creeping of the flesh is an agreeable sensation, will find '*The Mystery of Ashleigh Manor*' very satisfying, though there is little room for conjecture after the first volume. It soon becomes evident that Mr. Merton has murdered his wife, and the interest is thenceforward dependent on the lengthened mental tortures he endures, and the alarms his erratic conduct occasions to his solitary housekeeper. If Mr. Merton has a

fault besides his propensity to murder, it is a tendency to preachiness. He has "a vein in counselling; even till he stops the ear, he pours it in." It is strange that Miss Malcolmson, who tells the story, should have found him so attractive. His tremors, his fits of anger, his ill-judged loquacity, might have alarmed a much duller person than she is described as being; while the matter of his discourse, a sententious and ill-assumed cynicism, could hardly make up for its uncomfortable manner. Her marriage with this elderly hypochondriac is not her only piece of bad taste. A much graver lapse is her reticence on the subject of the first Mrs. Merton's infidelity, until a personal quarrel of her own with the delinquent causes her to reveal her knowledge. She is, however, a lady of obvious ability, and tells her story, on the whole, remarkably well, though her style is very modern for the date at which she is supposed to write. Our grandmothers certainly said "protest," but we doubt their use of such words as "adry," "mono-madness," and "retreatal," and do not think that of "like" for "as" was more grammatical then than now. With the exception of such verbal eccentricities, and of the general gruesomeness and unrelieved horror of the tale, which may very possibly have been inspired by Monk Lewis (as a note would lead us to imagine), there is not much to which one can object in this dismal, but ingenious narrative.

Mr. Carr's novel is certainly amusing. If there is not much subtlety shown in the delineation of character, there is much variety, and the dialogue and incident never flag to the finish. Judith is a governess, whose life is for some time made a burden to her by the selfish attentions of one Colonel Wilmot, who avows himself too mercenary to be able to venture upon matrimony, but has not the self-denial necessary to abstain from aimless love-making. The Colonel, like many others involved, is drawn with too coarse a pencil. His unmitigated selfishness and indolence are too absolutely unredeemed by any good quality to have really attracted so high a nature as Miss Gwynne's; but his scheming worldliness is not unfrequently amusing from its very audacity. The hero who defeats him in the end is as complete a marvel in his way. His simplicity sometimes borders on obtuseness; but his truthfulness and honour go far to render him a veritable hero. It is a pity that the author should have thought it necessary to place all the virtuous characters outside the pale of what is called "society." Honesty and good feeling are not the exclusive characteristics of any class, certainly not necessarily confined to farmers and country lawyers. While elevating the morality of Arcadia, the author has under-estimated its mental cultivation. Such a boor as farmer Nosgood is nowhere to be found off the stage. At the same time, there is not a little fun of the farcical sort to be found in connexion with him, and the last stroke of humour, when, in gratitude to Heaven for Judith's good fortune, he resolves to sacrifice the black pig, the pet which he has kept in a specially offensive sty to annoy his neighbour the parson, is an exceedingly happy one. Mrs. Galton, the squire's wife, with her attitude of connubial self-denial, her cousinly interest in the graceless Wilmot, her gushing appreciation of the horrid little

poet Baldessy, and her diplomatic manœuvring against the too charming governess, is a clever portrait. The honest squire's prosaic concern about his wife's health, and the wink with which he relieves his feelings and qualifies his submission, are also excellent in their way. The style of the book is good on the whole, though susceptible of improvement. The constant use of one or two awkward words ("acquaintanceship" for *acquaintance*, for instance) and some crude generalities on social matters are faults which a little experience will probably correct.

There is a certain amount of power in the more painful parts of Mrs. Lysaght's story. The motive of the plot is a seduction, and the misery produced by it is painted with no sparing hand. Poor Sergeant Brent, whose pride and life break down together, more hapless Rosa, who lives to lament her folly, and the selfish sabreur, who causes the mischief, are all tragic figures, which will live for a time in one's memory. The rest of the tale is conventional enough, not badly written, and not containing more ignorant blunders than usual. One or two facts we should like to impress upon authors who deal with "society." "Brougham" is a monosyllable; "Counsellor Brougham" was all in a fume, as Southey has it; "of that ilk," *de eodem*, is the old Scottish designation for the chief of a name, and to use it otherwise is a vulgarism; "demesne" is not, in England, the expression applied to a gentleman's park or estate. We will not quit Mrs. Lysaght without acknowledging that these slips, which, though trifling enough, show want of observation, are by no means prominent in her work; and that, on the whole, in more important matters, her book gives a fairly life-like account of rural society. Her slight allusions to the hunting-field are extremely creditable to a lady.

THE CARLISTS.

Spain and the Spaniards. By N. L. Thieblin, "Azamat Batuk." 2 vols. (Hurst & Blackett.)

We congratulate Azamat Batuk upon the appearance of these volumes at an opportune moment. Since the Claimant has been shelved, Spanish affairs occupy some space in the papers, and special correspondents again transmit telegrams from the seat of war in Biscay. The irrepressible Cura Santa Cruz, that clerical Jack Shepherd of Guipúzcoa, has been trapped at last on the French side of the Bidassoa, liberated, and apparently handed "over the border" again, to tease and worry orthodox generals by his erratic and unmathematical movements, and making little wars on his own private account while he should be at the command of his superiors. By the aid of this really entertaining book the present state of the northern provinces of Spain may be easily divined, and the *Coasas de España* of the moment be brought before the mind's eye. The Vasco-Cantabrians have never accepted the new order of things. They do not seem to believe in what is termed "progress." The march of intellect stops on either side of their mountains. Like Benjamin Franklin, they look at the old coat and decide to wear it still, however old-fashioned and shabby it may appear to others. They believe in *Dios, Patria y Rey* (in God, Country and King). The railway which bisects their

mountains, and should bring with it civilizing influences, has no influence upon them; they shed no tears over the now unused and rusting rails. Simple, shrewd, honest, ignorant, somewhat dirty, but thoroughly independent, the Basque daily sacrifices his comfort, money, cattle, and even his children, to uphold the divine right of a king who may be king of Spain, but never more than "Lord of Biscay," the *Eueros* of which he has sworn to respect and uphold beneath the traditional oak of Guernica. Although our author is careful to inform his reader that he was "sent out to Spain on behalf of the *New York Herald*, as the special correspondent of that journal," and that "the pages he now submits to the public contain but little of what has been already published in the *Herald*," we nevertheless discover in parts the catechizing and "interviewing" style so much affected apparently by American newspapers. The King, General Elio, and Santa Cruz, are all introduced in the question and answer form. This in parts needlessly extends the narrative, for the real gist of what they said might be given in a couple of sentences.

Our author entered Spain by Bayonne and Biarritz, halting at each place. He crossed into Spain by Urdax, and, well fortified by letters and passes, found himself presently at the Carlist head-quarters, *tête-à-tête* with General Elio, "Commander-in-Chief of all King Charles the Seventh's Army of the North."

"Scarcely had I time to dress when the Colonel appeared, saying that El Excelentísimo Señor General asked for me. . . . He was dressed in private clothes, and a casual visitor, on seeing his venerable face and peaceful spectacles, would have taken him for a medical man writing prescriptions."

And again:—

"He has lived many years in exile in France, Italy, and England, and has thus acquired some knowledge of the institutions of those countries. It is impossible for any one to look more like an old Englishman than the General does when travelling with his English passport, umbrella, gaiters, and felt hat. Later on I saw him in the field with Don Carlos; his civilian habits and manners had become quite proverbial on the staff; he never wore spurs, sabre, or any other military weapon or ornament; his red trousers, always very large, and without any vestige of riding straps, got so rucked up when he was on horseback, as to show the very tops of his soft heelless half-wellington boots; his white national beret has not the customary golden tassel. When there were processions or other ceremonies at the time of the reception of Don Carlos, in the various villages, he had always to borrow from some of his aides-de-camp sabre, scarf, tassel, and everything that was necessary to make him assume an official and military appearance. Under the enemy's fire old Elio is inimitable; the greater the danger the more he smokes, and the more he smokes the more serene he becomes, quietly smiling over his spectacles, and slowly and distinctly, without the slightest hurry or excitement, giving his orders to the members of the staff."

Our author accompanied the General on a tour of inspection, of which he remarks:—

"I must frankly say that the pictures I saw in these and subsequent wanderings (amongst the Navarrese) contained much of ugliness, dirt, ignorance, and superstition, but they contained also many elements of that sort of primitive virtue, self-denial and courage, which always offers the most refreshing sight to a mind intoxicated and bewildered by the contemplation of all the blessings of our much extolled civilization."

Of the King he says:—"He is a powerful-looking man, of about six feet one, and his frank but somewhat curt manner reminds one of the Emperor Alexander of Russia when he was some twenty-five years younger." Later on he does not speak very highly of his kingly attributes. After his military promenade through the province of Navarre, our author returned to Bayonne, and thence made his way to Madrid, where he "interviewed" the Countess of Montijo, and found her not only "quite charming," but a shrewd judge of the political situation. She favoured him with her notions of mob rule in terms highly flattering to the mob's rulers. There are two most interesting chapters on the Federalist *coup d'état* of the 23rd of April, 1873, when King Amadeo abdicated, and on the Federal elections and festivities which followed. These causing no signs of excitement in Madrid, our author decided to join the Carlists again, so he returned to Bayonne, and thence to the Carlist quarters. Hence he started on a mission to Vera, where he hoped to fall in with the Cura Santa Cruz, whom he had determined to "interview" at any cost. His introduction to the belligerent priest forms a capital chapter. This same Cura really seemed to regard cleanliness, so far as his band was concerned, as being equal, if not superior, to godliness; for on the march every soldier might miss the mass, but must take a dip in the river when he reached it, and change his linen twice weekly. This was done cleverly, as the Cura's friends at certain villages handed over, on the Aladdin principle, clean shirts in exchange for dirty ones; and as to that insect which Peter Pindar has immortalized, the Cura offered 2½d. for every specimen found amongst his followers.

"There is no need to say that the Cura is a man of quite a peculiar type. He has never received a single penny or a single cartridge from the Ministers of Don Carlos, notwithstanding that he armed and equipped nearly a thousand men. . . . The drill of Santa Cruz's band was just as peculiar as all the rest of his arrangements. There was something quite strange and perfectly original in the kind of dancing movements of his men, but still they marched remarkably well, with marvellous speed, and for an unusual number of miles in a single journey. Santa Cruz and his officers always went on foot with the men."

With reference to the projected convention with Don Carlos, which was to secure the safe passage of the trains from Bayonne to Madrid, the Cura said, "The line goes partly through the province of Guipúzcoa, occupied by my forces. As I have never been consulted with reference to this arrangement, I will never submit to it, and shall upset the first train that comes." Our author was introduced to the Cura, and his first question was "Que quiere usted?" (What do you want?) On explaining what the *New York Herald's* "special" desires, the Cura replied:—

"Our men are all gone in different directions, and I myself am starting at once for a place to which I cannot take you. But on some future occasion I would not mind your being present at any engagement we may have, provided you can stand fire and fatigue. . . . If we are treated by the N. Y. H., as the miserable French and Spanish papers treat us, I shall never allow you to come here again; and if you are not prepared to serve the cause of Monarchy and the Catholic religion, you had better not come at all."

The Cura Merino, whom our author names in two places, was by no means the unimportant pastor he supposes, and his exploits

were not connected with the Seven Years' War, with which he really had little to do. As a fighting Cura, his chief feats were accomplished during the French occupation of Spanish soil, and the sufferers the victorious legions of Napoleon. During the French march to Madrid, in 1807, some French officers, when passing through the Cura's "pueblo," Villiviado, compelled him, quadrupeds and bipeds being equally scarce, to shoulder some baggage; he hoisted his load and trudged away with it, but on reaching the square of Lerma, in the presence of a large gathering of officers, he pitched the load into the mud, and extending his two forefingers in the form of a cross, exclaimed, "I swear that for this work you shall pay dearly"; and he kept his word, for with his small band of Guerillas he from time to time surprised convoys of ammunition, provisions, and money, on the way from the frontier of France to the capital of Castile. The booty he shared amongst his band, having on one occasion only appropriated to his own use a pair of silk stockings. Knowing every mountain-path of his "pueblo," he surprised and cut off whole regiments. His first exploit was to waylay the French mail, shooting with his own hand the couriers in charge. From that moment Merino became a Guerillero. He now lies buried in the cemetery of Bayonne. Those who care for more information, will find it in the 'Galeria Militar,' Madrid, 1846.

The account of the events of the Old Carlist (seven years') war, given by Azamat Batuk, is compiled with care and reasonable accuracy. Some errors of dates are noticeable, but they in no material way affect the facts. Those who care to verify for themselves will turn to Pirala's 'History of the War,' Madrid, 1853, and Stephens's 'Basque Provinces,' London, 1837.

No doubt great cruelty was practised by both Carlists and Christianos, but the story of Gomez having had a Cura shod on hands and feet with donkey's shoes and shot has never found acceptance in any historical work relating to the period. According to Pirala, who wrote impartially and with free access to all official documents, and Stephens, who was on the spot at the time, General Gomez was one of the most dashing officers in the Carlist army, and, so far from any charge of cruelty having been substantiated against him, he was noted for his leniency and consideration of his prisoners. Neither is our author correct with reference to Cabrera, whose mother was shot by order of General Mina. He did not "shoot in retaliation some two dozen women"; the historical fact is melancholy enough,—he shot two.

Where so much might be extracted, it is difficult to select. Of Spanish ladies,—and as he evidently had good introductions, he may fairly claim to have had opportunities of judging,—Azamat Batuk says:—

"You would soon discover that you must take all the virtue of the most virtuous English woman, all the grace and art of the most graceful and witty French woman, and all the beauty of the most handsome Italian woman, to make something approaching to a perfect Spanish lady. But she has her dark sides, of course. You cannot talk to her seriously; her conversation is mere gossip. She is also often bigoted and superstitious; but her natural charms, both moral and physical, the kindness of her heart, and the truthfulness of her love, when she once loves, compensate for all her defects."

It would be too much to say that this is the most interesting book upon Spain and the Spaniards that has appeared of late years; but many may think so after reading it.

A History of Greece. By George W. Cox, M.A. Vols. I. and II. (Longmans & Co.)

THESE two volumes contain the history of Greece from the earliest times to the end of the Peloponnesian War. In other two Mr. Cox intends to carry down the narrative to the revolution which ended the reign of King Otho.

The first question that every scholar will naturally ask is, What need is there for another history of Greece? The story of the Greeks has been told by Mitford, Thirlwall, and Grote, from various points of view, and, more recently, an excellent translation of Curtius's History has appeared. Why add another to these? We are not sure that Mr. Cox has given an adequate answer to this question.

The history of Greece, so far as he has told it, may be divided into three parts—the pre-historic period; the Persian wars, for which Herodotus is our principal authority; and the Peloponnesian War, for which Thucydides and the 'Hellenica' are our principal authorities. A scholar who has gone minutely and critically into early Greek literature, and who has sifted with great accuracy all the investigations bearing on Herodotus and Thucydides and contemporary writers, might well imagine that he could throw new light on many points, and write a history of Greece of independent value. But Mr. Cox has done nothing of this. He has not given any special study to Greek literature as embodying the phases of the development of the Greek mind. He takes almost no note of Greek literature, or of Greek art. He shows no acquaintance with the more recent German monographs on special portions of Greek history. There is no attempt to use Greek inscriptions for the purpose of clearing up difficulties in the political or religious history of the people. He refers to almost no other edition of Thucydides than that of Dr. Arnold, and discusses the remarks only of Mr. Grote and Dr. Arnold on the historian. In fact, no German books seem to have been used except such as have been translated into English. And, in the main, it may be said that, while continually consulting the original authorities, Mr. Cox has drawn most of his facts and arguments directly from the penman of Mr. Grote's work.

This is especially evident in the second volume. This volume deals principally with the Peloponnesian War. Throughout it we have Mr. Grote's opinions reproduced—the same idea of Pericles, of Cleon, of Brasidas, of Alcibiades, of Nicias, and of Callicratidas, of the Sophists and of the democracy. This adherence to Mr. Grote is somewhat remarkable in the case of a character like that of Callicratidas. Our knowledge of that Spartan general is derived almost exclusively from a chapter in the 'Hellenica.' Mr. Grote, fixing his attention on a few noble expressions, thought he had discovered a quite extraordinary man in Callicratidas; and Mr. Cox follows him. But it is always dangerous to base an estimate of a man upon a few scattered expressions. And even the 'Hellenica' affords reason to doubt the entire justice of Mr. Grote's praise. Mr. Grote lays special stress on the fact that

Callicratidas said that, as far as he was concerned, he would never enslave a Greek. But Callicratidas said this when he wished to gain over the Methymnians; and, at any rate, it is an awkward circumstance that, though he did not enslave the Methymnians, he did enslave the Athenians.

Mr. Cox occasionally ventures in his second volume to differ from Mr. Grote; but it seems to us that Mr. Grote is generally right, and especially in the most important point in which Mr. Cox dissents from him. Mr. Grote maintained that, at the bottom of the condemnation of the generals, after the naval battle off Arginusæ, there was a real and genuine outburst of indignation on the part of the Athenian people. Mr. Cox supposes that the condemnation was effected by the secret plotting and machinations of Theramenes. It appears to us that Mr. Cox's supposition is highly improbable. The generals were condemned because they could have made an effort to save the shipwrecked and did not. No excuse was held legitimate. There might have been a storm. The generals might have commissioned Theramenes and others, or they might not. Some of them might have wished to save the shipwrecked, or they might not. But the fact was undeniable that they had made no personal effort to save them. It was for this that they were condemned, and for this they were all justly condemned. The method of trial was unquestionably illegal, and the sentence was at once harsh and inexpedient. But there can be no doubt that there was neglect. And the only way by which Mr. Cox gets rid of this neglect is by supposing that the Athenians did not regard it as the duty of the generals to save the shipwrecked. But this supposition is contradicted by the fact adduced by Mr. Cox himself, that the punishment of the generals was regarded by subsequent commanders as a lesson in this duty.

While Mr. Cox thus generally agrees with Mr. Grote, he seems to have a strong tendency to give exaggerated expression to the opinions of the historian. We have two remarkable instances in Mr. Cox's handling of the 'Memorabilia.' Xenophon states in that work that Socrates was epistates on the occasion of the assembly held to discuss the conduct of the generals at Arginusæ. Mr. Grote remarks on this in a note, "It can hardly be accounted certain that he was epistates—the rather as this same passage of the 'Memorabilia' is inaccurate on another point: it names nine generals as having been condemned instead of eight." Mr. Cox's note is: "Xenophon speaks of the philosopher as being on this day the President or Epistates of the Prytaneis; but he speaks also of the condemnation, not of six, but of nine generals. He is, probably, inaccurate in the one, as he is certainly wrong in the other." Mr. Cox is certainly wrong in saying six. The two absent generals were included in the trial. But if he had examined carefully the value of the sources, he might have hesitated in pronouncing so decidedly. The 'Hellenica' says eight, the 'Memorabilia' nine, Plato ten. The authorship and date of the 'Hellenica,' as well as the condition of the text, are disputable matters. There is no doubt that the 'Memorabilia' is a genuine work, with a good text, and written soon after the death of Socrates. It might, therefore, be

fairly argued that its evidence in a matter of fact referring to Socrates was higher authority than the 'Hellenica.' Moreover, the 'Hellenica' mentions nine generals, eight Athenian and one Samian. It is possible that the Samian may have been included in the condemnation. And one of the ten Athenian generals, Leon, has somehow disappeared from the 'Hellenica.' He may have actually been in the battle. In fact, the question is a difficult one; and, on the whole, the balance of authority seems to us to lie with the 'Memorabilia,' though the evidence is too conflicting to allow a decided opinion.

In the other instance, however, there can be no hesitation about the decision. Mr. Grote, after giving a fair account of the intercourse between Socrates and Alcibiades, adds, "If we could be so unjust as to judge of the morality of the teacher by that of these two pupils [Alcibiades and Critias], we should certainly rank him among the worst of the Athenian sophists." Mr. Cox's method of putting the matter is quite different. "Utterly selfish and unscrupulous, Alcibiades, in company with scoundrels like Critias, sought the society of Sokrates, and still more steeped in selfishness he departed. If the character of his doctrine was to be measured by his success, the name of Sokrates would stand among the lowest in the profession of sophists." While every word used by Mr. Grote is true, every one of the statements made here by Mr. Cox is unwarranted. If we believe Xenophon,—and there is every reason to believe him—Alcibiades and Critias were the only pupils for whose conduct Socrates was blamed; both these naturally vicious characters behaved remarkably well while holding intercourse with Socrates, and Xenophon mentions a large list of noble Athenians to whom he can appeal as good instances of the success of the teaching of Socrates.

In the treatment of the Persian wars and of Herodotus, Mr. Cox differs from Mr. Grote. This is the portion of his narrative for which he is entitled to claim originality. He devotes a chapter to the nature of the work of Herodotus. He lays special stress on his religious position as adverse to his being a good historical critic, and he brings prominently forward his tendency to treat matters epically. The result of the whole is that he looks upon all the narratives given by Herodotus as open to grave suspicion. Even the events of the Persian wars, the details of the battles of Marathon, Thermopylae, Salamis, and Plataea, require to be sifted with the utmost care. Herodotus was not a contemporary of these events; and the lapse of thirty or forty years is enough to create, during such times as those of Herodotus, a great amount of fable, which renders the traditional narratives utterly untrustworthy. Accordingly, Mr. Cox undertakes to judge the credibility of the narratives of Herodotus by internal evidence, and comes to destructive conclusions in regard to all the important events. We think that Mr. Cox has carried his scepticism too far. Herodotus had ample opportunity to consult contemporaries as to the circumstances of the Persian wars. Though his opinions of religious matters would make him credulous in regard to miracles and oracles, that is no reason for disputing his competency to deal fairly with events which could be determined by ordinary testimony. Mr. Cox does not deny that

Herodotus was thoroughly honest; and we have every reason to believe that he sifted with care and candour the various narratives which he heard of events of profound importance in the history of the Greeks. Besides this, it seems to us that Mr. Cox fails altogether in his attempts to show that the narrative of Herodotus is inconsistent or incredible. We cannot go over all the points, but we can select one or two as instances. Mr. Cox says of the battle of Thermopylae, that "we cannot bring ourselves to believe that he relates the facts as they really took place." His reasons are such as these: The Athenians were intent on opposing the Persians, and yet no Athenian, or only one, was present at Thermopylae; the Phocians were stationed to protect the mountain pass and yet failed to do so; and the force sent forward to meet the Persians was utterly inadequate. Now it is plainly the opinion of Herodotus that the pass could be held for a considerable time by a small number, and there is nothing to show that this was not the case. The road over the mountain was one that the Greeks did not expect the Persians to find out, and they believed that the Phocians could defend it if it were found out. Why they did not defend it Herodotus does not say, and his silence is proof rather that he states only what he knew on good evidence than that he was giving a merely epical narrative filled with untrustworthy and fictitious details. The smallness of the force is well accounted for by the two circumstances, that it was deemed sufficient for the time, and that the rest of the forces were to come up as soon as they had discharged their duties to the gods. It is likely that both Athenians and Spartans would deem their chances of success against the Persians much greater if they patiently waited and honoured the gods than if they hurried away from the festivals and trusted merely to their own physical strength. And Athens sent a very large contribution of its citizens to the fleet. Mr. Cox seems to forget that the pass could not be defended if the coast was not guarded, and in the execution of this task the Athenians had by far the most prominent position.

To take instances where the issues are not dependent on subjective standards of probability, we select two points out of many in which Mr. Cox thinks the narrative given by Herodotus of the battle of Plataea is incredible. Herodotus relates that Pausanias, in arranging the battle line, urged the Athenian general to change places with him, that the Athenians might be opposed to the Persians, and the Spartans to the Boeotians and other Greeks. And the reason he gives is, "You know the Medes and their mode of fighting, having fought with them at Marathon, but we are unacquainted with and ignorant of these men; for of Spartans no one has had experience of Medes." On this Mr. Cox remarks, "If the narrative of the war be not a fiction throughout, Spartans had not only fought with Persians at Artemision, at Salamis, at Thermopylai, but in each place they had conquered." The plain meaning of Herodotus and Pausanias in this passage is, that many of those Athenians who were immediately to fight had already fought with the Persians, and therefore knew how to handle them, and that none of the Spartans had had such an opportunity. Pausanias had to do

with the experience of his own army, not with the experience of Spartans in other armies. It is simply absurd to adduce the case of Leonidas and his Spartan band, for none of the Spartans who fought at Thermopylae came back to tell how one should fight with Persians. The meaning here is so plain that Mr. Cox has been led into a far-fetched interpretation by a desire to find inconsistencies.

Similar in nature is the other instance which we adduce. Herodotus relates how a portion of the army of the Persians under Xerxes intended to pillage the temple of Apollo at Delphi, but how they were driven back by supernatural interference. This story is, of course, not to be believed as Herodotus tells it. His religious prepossessions made him credulous, and we cannot ascertain how much truth there is in it, or what really occurred. But Mr. Cox goes much farther than this. He refers to a speech made by Mardonius at a subsequent date. This speech contains the following words:—"There is an oracle to the effect that the Persians must come to Greece and plunder the temple at Delphi, and that after plundering it they must all perish. We, then, knowing this very fact, shall neither go against this temple, nor shall we attempt to plunder it." Mr. Cox thinks that, if this speech were ever spoken, Mardonius would not have spoken thus, if he had known that "the temple had already been plundered and the doom incurred." And he says, "The words put into the mouth of Mardonius before the battle of Plataea assert emphatically that the expedition never took place at all." This surely is a most violent inference from the words, arising from a fixed determination to find inconsistencies. Herodotus plainly affirms that the temple was not plundered, and therefore the doom not incurred. It is not impossible that the oracle was given subsequently to the invasion of Xerxes. If it were not, the Persians might well look on the supernatural interference as reason for their being thankful to the gods, since it prevented them fulfilling the oracle. The statement of Mardonius has really nothing to do with the Persians of a previous time—it refers exclusively to his own army; and if there were an inconsistency, it is likely that Herodotus would have seen it as readily as any modern historian.

Even in this portion of his narrative, Mr. Cox, though he differs from Mr. Grote in his criticism, has been too powerfully influenced by him. They had both the same quarry to dig from; but if Mr. Cox had gone directly to the quarry, and not so often to Mr. Grote, there would not be such frequent coincidences in the mode of expression, and there would be a greater difference in the historical illustrations. This dependence on Mr. Grote sometimes leads to rather strange statements. Thus we have this note: "Herod. vi. 91. The phrase 'those hands were clinging to the handles,' seems not only strange, but altogether unlike the manner of Herodotus. What is meant is, that the mere hands were left without the arms. Mr. Grote cites *Iliad*, iii. 376, *καὶ ὁ δὲ τρυφάλεια αἶψ' ἔσπετο*, when the helmet comes off without the head of the wearer." The note as it stands is really unintelligible, but when we turn to Mr. Grote, we find that he

proposes to read *keivai* instead of *keivai*. It is this proposed emendation which Mr. Cox unwittingly interprets as "the hands without the arms," and Mr. Grote translates "as the hands with nothing attached to them." The emendation is unlikely, especially if the correct reading be *keivai* and not *keivai*, and it is unnecessary, for two good meanings can be assigned in harmony with Herodotean usage. The words may mean, "and there the hands," or "the hands of those persons."

In the first part Mr. Cox treats of the pre-historic times, and refuses to recognize any element of real history in the traditions. The tales are all solar myths or etymological legends. He does not give us a picture of Homeric life. He regards the geography of Homer as mythical. He will not allow any discussion of where Hellas originally was. Yet he is not always consistent with himself. He speaks of Agamemnon and Mycenæ as if they had both really existed. He has an allusion to the Homeric agora as if it were an historical fact. In the treatment of these myths Mr. Cox shows great knowledge. He has made a study of those works in English which have thrown light on the early stages of Aryan civilization, such as Sir Henry Maine's 'Village Communities' and Mr. Tylor's 'Primitive Culture,' and he has applied this knowledge successfully to the elucidation of some questions in early Greek history. But here Mr. Cox is inclined to be as credulous as he is incredulous in discussing Herodotus. Several of his explanations are based exclusively on doubtful etymologies. We are afraid that the application of the same principles would dissipate very many events of history. For instance, most of the members of the late ministry might easily be resolved into solar myths. Bright, Lowe, and the Speaker Brand bear direct evidence of connexion with the sun. Argyle contains the root *arg*, so frequent in Greek and Latin, and the "Shiny One" is therefore appropriately assigned to India. Ayrton (Air-town) points at once to the upper regions. With a little ingenuity all the other names could be shown to have some connexion with the sun.

Having pointed out these shortcomings, we may say Mr. Cox's "History" is remarkably well written. The book is interesting in the highest degree. The tone of it throughout is healthy and high. The reader will find many instructive allusions to other fields of historical inquiry; and he will be able to form a clear picture of the development of the Athenian and Spartan characters and politics, and of part of the work which the Greek nation performed in the history of the world.

FROM THE CHINESE.

Yu-pe-ya's Lute. A Chinese Tale, in English Verse. By Augusta Webster. (Macmillan & Co.)

The Jade Chaplet, in Twenty-Four Beads. A Collection of Songs, Ballads, &c., from the Chinese. By George Carter Stent. (Trübner & Co.)

'YU-PE-YA'S LUTE' is the poetical version of a translation by T. Pavie of a tale from the well-known collection of Chinese stories, entitled 'Kin koo ke kwan.' Like most of those with which it is associated, it combines, as Mrs. Webster says, the ultra-prosaic with the ultra-poetic style of narrative. It abounds with the

most exalted ideas thrown often into the midst of the most minute description of the most ordinary concerns of every-day life. For instance, in one passage we find a most fanciful description of a sleepless night spent by the hero, in anticipation of a visit from an acquaintance with whom, through the influences of an air played on his lute, he had sworn eternal friendship; and in the next line we have an accurate description of how, when the day dawned, he washed himself and combed his hair and adjusted his clothes, in preparation for the arrival of his expected guest. The tale deals with a time before the Christian era, when China was divided into numerous states, when internecine wars were frequent, and when the despatch of embassies from one chieftain to another, either to declare war or to preserve peace, was of constant occurrence. In the volume before us, Yu-pe-ya is sent on a mission from the State of Tsai to Tsou, his native principality. And on his return journey, when floating down a river, "through the whole length of Tsou," he is moved to play an air on his lute. Scarcely have his fingers strayed over the notes when,

—suddenly, a shiver as of pain
Crept through the unwilling lute, and then, while still
Unconsciously his fingers sought their will
Of answering sound, the few forced notes were sighs
And a chord snapped.

Instantly perceiving, from this untoward accident, that some superior musician was near, or that some evil was impending, he lands to search the neighbourhood, and finds, to his surprise, a woodman, named Tse-ky, whose knowledge of the lute and its attributes is as deep, if not deeper, than his own. A night spent in converse serves to knit these two souls together, and Yu-pe-ya takes leave of the woodman in the morning, promising to return in a year's time. He keeps his word, but, instead of embracing his friend, he meets Tse-ky's father, who, bowed down with grief, tells him that his son is dead. The news comes on Yu-pe-ya like a thunderbolt, but, recovering himself, he visits the tomb of the departed musician, and, in a moment of despair, he raises his lute and dashes it against the mound:—

The gold and jade
And carved and scented woods and gems inlaid
Lay in a thousand shreds; in one long shriek
The strings had rent apart.

On the merits of Mrs. Webster as a translator we have already dwelt at various times. But her present work is not a translation or even a paraphrase. It is merely a metrical adaptation of a fantastic tale, told in verse which is well suited to its subject: quaint, musical, but thoroughly artificial. Sometimes the grotesqueness of the names with which the story deals perils its pathos, as when we read that—

—that long shriek rang
From the sixth chord, the grief chord of Wen-Wang.

Sometimes the artificial structure of the verse interferes with what is intended to be a pathetic effect, as when—

—Yu-pe-ya gave a cry,
Piercing as though torn forth by agony
Of some great wrench by torture, and he sank,
Quivering and white, upon a ploughed-up bank,
With tightening fingers clutching in the moulds,
And gasped for tears that came not.

Sometimes the ingenuity of the artist is more to be admired than the perfection of the image, as when we hear that—

—grown white and cold,
Tired stars died singly round the moon's thin ghost.

But these peculiarities are in keeping with the artificial nature of the story which the writer has undertaken to render musical, and may be considered to resemble the beauty-spots on the cheek of a perfumed and powdered shepherdess of the eighteenth century. There are many readers of poetry to whom simplicity has become tedious, and a natural form of expression appears bald and unprofitable. But it is not to them alone that 'Yu-pe-ya's Lute' may be recommended, for every one may fairly be satisfied with the neatness of its versification and the music of the echoes with which it rings.

Mr. Stent is a most diligent translator of Chinese folk-lore. A volume of Chinese lyrics and another of Chinese legends have already appeared from his pen, and in 'The Jade Chaplet' he gives us a further collection of twenty-four songs and ballads. Some of these are on subjects well known to those acquainted with the Europeanized versions of Chinese popular tales which have appeared from time to time in the literature of the West. Others, again, such as those Mr. Stent took down from the mouths of street ballad singers, will be new to all. Let him, by all means, continue his meritorious "attempt to bring the ideas and feelings of a distant and strange race before the public"; but let him also at once discard the idea that the gods have made him poetical. Anything more horrible than his versification it is difficult to imagine. As long as he translates into prose he is a valuable contributor to the small stock of knowledge which we possess on the subject of Chinese folk-lore. But the moment he attempts to be lyrical he resembles nothing so much as the barrel-organist whom we drive by bribes or curses from before our doors. Of his music here is a specimen:—

In the palace at Pekin an old ash tree stands;
No one can tell in what reign it was planted;
Or whether by mortal or unearthly hands;
But every one knows the old tree is enchanted.

And of his metrical facetiousness the following may be taken as an illustration:—

Chuang still foxed—for he'd no intention to die—
Determined yet further his widow to try,
So he transformed himself, in the wink of an eye,
To a young man, and entered the door.

In front of the tablet he piously slept,
Poured out a libation—knelt down, groaned and wept—

This awkwardish posture for some time he kept,
While bumping his head on the floor.

It is as sad to witness these antics on the part of a gentleman and a scholar, as to see a respectable citizen cutting capers under the influence of an unwonted stimulant. Let us entreat Mr. Stent at once and for ever to fling from off his limbs the tawdry trappings which he has mistaken for seemingly singing-ropes.

ST. ALBANS.

Chronica Monasterii S. Albani. Registra Quorundam Abbatum Monasterii S. Albani qui Seculo XIVmo. floruerunt. Vol. II. *Registra Johannis Whethamstede, Willelmi Albon, et Willelmi Walingforde, Abbatum Monasterii Sancti Albani.* Cum Appendice, continente quosdam Epistolas, a Johanne Whethamstede conscriptas. Edited by H. T. Riley, M.A. (Longmans & Co.)

In the days which are considered as the most flourishing period of the Abbey of St. Albans, the

germs of its decadence were existing and active. At a very early period, as we learn from Mr. Riley's former volume, the abbots grew haughty and fell into evil ways. There was no self-denial; there was more of banqueting than of fasting; and crowds of ladies glittered and prattled at the table and in the hall. In the present volume there are no such stirring incidents, though events illustrating the violent temper of the times are not wanting. In 1462 one Skelton was appointed to the vicarage of Saret, Roche, the former vicar, and several accomplices, having murdered a certain Richard Gloucester, and buried him in a field, on a Sunday! The old vicar had fled. Later, Prior of Bynham gave trouble by preaching in villages and market-places in a way offensive to the orthodox. The abbot asked of the King to seize this fifteenth century free-thinker, not because he wished to do him any harm, but that the proper medicine might be administered to him for his serious complaint—"Ut tantus morbus suscipiat medicinam." There was a sharp look-out being kept for "heretics" at this time, when Whethamstede died, 1465, without apparently causing much grief to the community or to the prior. The latter was elected to the vacant office.

Albon's tenure of office was not greatly troubled. There is, indeed, record of blood being shed in a quarrel in the church at Watford, "per duos negligenter clericos parochiales." To wipe off the consequent pollution, Abbot Albon spent two days at Watford, riding over thither with twenty-four horses, as many servants, and with eight of his brethren. The little town had the honour to pay for all! But the church was made holy again! In 1476, "in crepusculo" of a July day, Albon died in the clock-chamber; and nothing more is said of him, but that he was buried the day after. Walingforde, his successor, promoted Newland the Kitchener to the dignity of Prior, and he made Nicholas Bostone, the Cellarer, Archdeacon. This Nicholas subsequently became Prior of Tynemouth, a position of great dignity. The ex-cellarer made his journey from London to Tynemouth leisurely. He seems to have been six weeks on the road; and the register says that he spent much money on his journey which might have been put to more useful purpose. This was in 1478; and two years later, Nicholas not only was no longer Prior of Tynemouth, but the Abbot of St. Albans writes to the new Prior to lay hands on and detain this wayward monk, charged as he is with "detestable excesses." Nicholas, however, could move quickly enough when it was necessary, and he was soon even beyond reach of the Bishop of Durham, who was earnestly entreated to secure him. It is not easy to make out the offences committed by Bostone. He is accused of roaming about from post to pillar, market-town to market-town, "vagabundo similis et apostate,"—and, possibly, the last word indicates that Nicholas preached in the highways what he had not been taught in the cloisters. But at that time a man was called "apostate" for very small offences. Nicholas, at the worst, had only resented what he considered unfair usage. He was ultimately restored to his priory, solaced with an annuity, pronounced to be a very good fellow, and he had the satisfaction of finding a friend in Richard the Third, who undertook, if the affair was amicably

settled, to give 100*l.* towards the building of a water-mill at St. Albans!

Among the irregular incidents connected with the Abbey is to be reckoned the traffic in patronage, religious and secular. Among the personages to whom "grants of presentation" were made, i.e., right of nominating to benefices at the disposal of the Abbey, we find "malmsay Clarence," his brother, Richard of Gloucester, and their mother, Cicely, Duchess of York. Politics influenced the lay appointments. In 1479, the office of Seneschal, or Steward, "by reason of the singular love which William, Lord Hastings, hath heretofore been to us and our church, and which, we trust, in future he will bear," was conferred by Abbot Walingforde on the above nobleman with all its emoluments. It appears to have been partly held by one Forster, with Hastings; but at the death of this unlucky lord, Forster, with a quick sense of the new condition of things, especially as he happened to be in prison, precipitately handed over his share in the office, in hopes of thereby purchasing his freedom. The Abbey authorities, quite as sagacious as Forster, "forthwith transferred the office, with all due obsequiousness, to William Catesby, Esquire of the body to King Richard." Catesby obtained many other appointments, offices, and also estates; but he and all other well-rewarded favourites of King Richard ultimately lost all they had gained. If any one would see how the friends of Richard were remorselessly stripped of all they possessed by Henry the Seventh, he has only to read the 'Materials for a History of the Reign of Henry the Seventh, from Original Documents preserved in the Public Record Office,' edited by the Rev. W. Campbell.

To many persons the notices of the manumissions of native-born bondsmen of the Abbot, and their children, "born or to be born," will prove of interest. But the most novel portion of this volume is to be found in the Appendix, in the very curious details from which we obtain a complete knowledge of the organization of an English Grammar School, a foundation of the period of Edward the Second. That of St. Albans was famous in its day. It was partly supported by funds from the local almonry; and in some degree it was a charitable institution. John of Langley was, if not its founder, at least its great benefactor. He provided funds, gave a house for the school, and, rewarding the master for teaching poor scholars, left him to take fees from sons of richer parents, "according to the old custom." By subsequent statutes, the master was bound to "weaken, check, destroy, and root out all adulterine schools" within the Abbot's jurisdiction. The rules of this Grammar School are drawn up in obscure and ungrammatical Latin, though Priscian seems to have been the guide for the scholars in his 'De Arte Grammatica.' What would now be called "gentlemanly conduct" is prescribed to the students. The seat of the usher is near the door, according to his duty as "Huissier" regulating ingress and egress. But there are more important personages, namely, the "bacularii." The degree of "bacularius" could be gained, not merely in a University, but in the school of St. Albans itself. The master of the school gave to the candidate a theme upon which he composed verses, a discourse, and "a rhythm" thereon; and then the theme was publicly dis-

cussed in the schools. The master at St. Albans could, however, remit this discussion. At St. Albans the "bacularius" punished all offenders when offence justified punishment. In one case, for assaulting the head master, the offender was to receive "salutary discipline" in school, in other words, a sound beating, "from all the bacularii" there. Throughout the notices of the Grammar School, the "bacularii" are mentioned as holding rank next to the master in the school. After referring to the duties of these officials as teachers who brought that rank with them from the University, or who had had it conferred on them, after due examination by the school authorities, Mr. Riley states that the meaning of the word is not far to seek, in spite of all that has been said and written as to the primary meaning of the University degree of "Bachelor." On this matter, "sua narret Ulysses," Mr. Riley may best speak for himself:—

"The Bacularii of St. Albans, whether University men or of their own domestic growth, were to assist the head master, and, under his guidance, to inflict 'salutary discipline'—flogging—when needed. The principal instructors in the Universities, from their standing, were the Masters of Arts, the younger among whom were officially known as 'ruling in the schools,'—otherwise, chief teachers in the University, and so continued in name for centuries after the duties had ceased to be obligatory upon them. The Bacularii, as we have seen the case at St. Albans, would also be University teachers in aid, and under the guidance, of the chief teachers, the younger Masters of Arts. The origin of their title (in spite of all that has been said and written as to the primary meaning of the University degree of 'Bachelor') seems hardly far to seek. The word throughout these statutes is 'Bacularius'; and we have seen that the administration of discipline or 'flagellation' was a recognized duty of the Bacularius, when acting as a junior teacher in the school. His duty in the University was probably of a similar character; in either case he would use a 'baculus,' or stick. The Masters of Arts, while 'ruling in the schools,' would feel the personal chastisement of their young pupils irksome, and a source of trouble and annoyance; but it was a rule among the ecclesiastics that corporal chastisement was never to be inflicted by an inferior, but always by an equal, if not a superior in rank. What is more likely than that they should substitute an order among the most advanced scholars denoting them to be higher in rank than others, probationary masters in fact, or far advanced towards that degree; and throw upon them the burden not only of teaching, but of punishing also, under their own supervision? The title of Dominus, or 'Sir,' would be appropriated, as a mark of honour, to the young student, to distinguish him in the mode of addressing him from the general class of students, he himself continuing to be in the meantime (as is still the case in our Universities to this day) in *statu pupillari*, a pupil in rank. The Public School monitors of more recent date occupy exactly the same position, there can be little doubt, as that held by the 'Bacularii' in St. Albans School. And the original statutes of the ancient school of William of Wykeham (of which we have been hearing so much of late in reference to monitorial powers of chastisement), only eighty years later in date than those of St. Albans, now under notice, were in no less degree founded, in all probability, upon the system of teaching and discipline still prevalent in the English Universities in his day."

We may aptly add to Mr. Riley's interpretation that of Mr. Stubbs ('Select Charters and other Illustrations of English Constitutional History, from the Earliest Times to the Reign of Edward the First,' p. 514), who defines "bachelor" as meaning "the body of persons

aspiring to knighthood." Mr. Stubbs finds the word sometimes loosely used for "the gentry of England; the landed interest beneath the rank of barons." Then, referring to the low Latin term "*baccalarium*," Mr. Stubbs says that it originally signified the owner of a *Baccalaria*, or grazing farm, from *bacca*=*vacca*, a cow.

In the Appendices there are further illustrations of the life of the olden time. Some of the fly-leaves of one of the manuscripts from which the text is taken, are covered with scribbles in Latin and English, by various hands, of the fifteenth and sixteenth centuries. Here is a specimen of one of the Latin bits of humour, written probably by an idler who had seen a good deal of the world, and knew as much of its ways:—

Vocativos oculos, ablativos loculos, amant mulieres,
Si datus fueris, quodcumque venaria, gemetivus
eria.

An English entry is in much better style:—

A God and yet a man!
A mayd and yet a mother!
Witt wonders what witt can
Conceive this, or the other.
A God and can he die!
A dead man can he live!
What witt can well repile!
What reason reason give!
God, truth itself doth teache it.
Man's witt sinks too far under,
By reason's pow'r to reach it.
Believe, and cease to wonder.

There are some of pious Herbert's lines that seem echoes of such early hymns.

PRIMITIVE CIVILIZATION.

Les Premières Civilisations. Par F. Lenormant.
(Paris, Maisonneuve & Co.)

Two volumes have recently appeared in which M. François Lenormant republishes, with many additions, bringing them down to the current knowledge of the day, a series of papers or essays published by him in various journals during the last five or six years. As each of these contains matter of the highest moment at the present time, we have much pleasure in laying before our readers a brief analysis of their contents, premising that their chief value is that they form a *résumé*, generally conceived and stated in the clearest possible language, of discoveries and researches not always readily accessible, as they were originally made public in different periodicals.

In his first volume, M. Lenormant discusses what he calls "*L'homme fossile*," that is, the researches made in the last few years on Man, his possible or probable origin, and the date when he first appeared on earth, together with papers 'On the Discovery of Metals, and their Introduction into the West,' and 'On the Egyptian Antiquities exhibited at the "Exposition Universelle" of 1867,' besides a very curious article 'On Domestic Animals,' chiefly in reference to those recorded on Egyptian monuments, but, by no means necessarily restricted to that country. M. Lenormant adds some curious notices of what he calls an ancient Egyptian romance, preserved in the celebrated "*Papyrus d'Orbiney*," now one of the treasures of the Department of Oriental Antiquities in the British Museum.

In his second volume, M. Lenormant deals fully with the details of the late discovery by Mr. George Smith on the Assyrian

Tablets, of a legend recording an account of a Deluge, apparently the same as that given in the early chapters of Genesis; and he also points out, by a comparison of the records on these terra-cotta tablets with those of Classical Antiquity, the value of this discovery, in that it is perfectly independent of any memorials preserved in the Greek translations of Berossus. This paper is followed by one scarcely less interesting, which he entitles 'Un Vêda Chaldéen,' being a complete sketch of all we now know of the primeval story of the "*Accadians*," a very ancient race in S.W. Asia, to whom the late Dr. Hincks was the first to call attention. In this essay, M. Lenormant draws attention to the remarkable linguistic and literary history attaching to the terra-cotta tablets from Nineveh, many of which are now clearly shown to be records of a civilization and literature long antecedent to that of the Semitic rulers or population of Mesopotamia, and proves that these remains, unfortunately but too fragmentary, deserve the title of the *Atharva-Veda* of the Western Orientals. Many of these fragments he shows refer to a deity called *Nouah* (i.e. *Noah*), the divine spirit of the world, and at the same time the especial guardian of the waters. M. Lenormant adds an essay, which he terms 'Un Patriote Babylonien,' in which he traces the history of the king "Merodach-baladan," whom he considers, and fairly too, to have been one of the most prominent characters in the eighth century B.C. In this memoir, he shows how this monarch struggled with indefatigable energy, *pro aris et focis*, against the Assyrians, only surrendering with his own life, what had been a life-long struggle. Need we add, that nearly all this remarkable history is due to the decipherment, now beyond all doubt, of the monuments of ancient Assyria!

M. Lenormant's second volume concludes with a paper, valuable for its compactness and the amount of research condensed into a few pages, and giving the legend of Cadmus and the Phœnician colonies or settlements in Greece. Both these volumes are replete with very various erudition, and are the more valuable as the references and foot-notes are honestly given and minutely correct.

SCHOOL-BOOKS.

Messrs. BERNROSE & SONS have sent us *Parnell's Hermit*, with Notes, Paraphrase, and Appendix, by the Rev. T. Kirk; and at the same time we have received from Messrs. Longmans an edition of the same poem, with Notes by Mr. J. B. Allen. The appearance of these two small volumes is, no doubt, due to the fact that Parnell's poem of the 'Hermit' has been chosen as a subject for the Oxford Local Examinations in 1874. The annotators seem to have adopted rather different ways of treating of their subject, which enables us to distinguish between them without instituting a comparison. Mr. Kirk's book contains a paraphrase of a considerable part of the poem, and of a few passages even a double paraphrase. His notes are well selected and scholarly, and show care and attention. The chief improvements that we could suggest, are that he should do more than give such vague references as "Translators of Old Testament" and "Milton," as at p. 6. In the first case, he should have added "Esther viii. 14," and in the second case, "Sonnet on his Blindness." It is noteworthy that, in the latter instance, Cleveland's "Verbal Index to Milton," generally so correct, is at fault; he omits the reference to "Son. xiv. 13," under the word *post*. All inexact refer-

ences, such as one commonly finds in the English dictionaries, Richardson's excepted, are more annoying than useful; and it is really too bad of Mr. Kirk, on p. 11, to quote five passages running, at full length, illustrative of the word *guise*, without even mentioning the author's name in any case! Fortunately, four of them are in Richardson, under *guise*, and so can be recovered; and the fifth is in Richardson too, only under the heading *enterprise*. We notice this particularly, because, but for this, Mr. Kirk's book would be quite good enough for grown-up readers as well as boys. Mr. Kirk adds a brief life of Parnell, and a few well-selected passages from other of his poems.

Mr. Allen's book is chiefly concerned with the analysis of sentences, and contains an Introduction, with short rules for such analysis. This is followed by a Memoir of Parnell, and a brief paraphrase of the whole poem. Explanatory notes are appended. We suppose the analysis is what the examiners want, or it would not be here. If so, we think the examiners are hardly well advised. The time that will have to be spent in realizing the difference between an "appositional complement" and "a dative complement," might be far better and more pleasantly spent in obtaining a few elementary ideas on the subject of early English, and the difference between High and Low German. We observe, by the way, that, with respect to the word *posting*, Mr. Allen gives the same vague reference to Milton as Mr. Kirk does, and takes equal care to avoid citing the reference exactly. It is high time that English should be treated after a more scholarly, and less slipshod, fashion. The references to Anglo-Saxon are very few and very feeble. Thus, with respect to *sœma*, Mr. Kirk derives it from Anglo-Saxon *sœm*, which means a *swan*, instead of from *sœma*; and Mr. Allen says, "*Sœmas*; Anglo-Saxon *sœma* (why not *sœm*!); rustica, country-people"; which is excellently calculated to give the impression that *sœma* means rustics, and is a plural. We may add, too, that a reference, at least, to Warton's description of Chapter lxxx. of the '*Gesta Romanorum*' might very well have found a place in these books. See Warton's '*Hist. of Eng. Poetry*,' ed. Hazlitt, i. 256.

We cannot say much in praise of Mr. E. Fowle's *Short and Easy Greek Book*, published by Messrs. Longmans & Co. It is folly to ignore, even in the most elementary book, the results of modern philologists.

We are glad to see that the abridgment of Prof. Conington's edition of Virgil is finished. The work of curtailment has been performed by Mr. H. Nettleship and Dr. W. Wagner. The book is published by Messrs. Whittaker & Co., and forms part of the "Grammar School Classics."

OUR LIBRARY TABLE.

MR. H. A. MERREWETHER, Q.C., publishes, through Messrs. Macmillan & Co., a bright little volume of travels called *By Sea and by Land*. Mr. Merewether flippantly but funnily describes the world; but his spelling of native names, and even of the names of well-known European persons and towns, is shameful. See, for instance, "Gold-ling Smith" for Goldwin Smith!

MESSRS. H. S. KING & Co. have reprinted Sara Coleridge's charming *Phantasmon*, written in th^o days before Mr. Knatchbull-Hugessen, when th^o art of writing fairy tales had not been lost. I ought to be popular, if good English, good taste and poetical feeling are still appreciated.

MR. CAMERON, of Edinburgh, sends us what appears to be a useful book of reference, a *School Board Directory*, compiled by the clerk of the Edinburgh School Board, Mr. Mackinnon. It would have been as well to have mentioned on the title-page that the scope of the volume is confined to Scotland.

To a new edition, the twenty-second, of the late Dean Ramsay's popular *Reminiscences of Scottish Life and Character*, a memoir of the author has been prefixed. The writer is Mr. Cosmo Innes. He has performed the task fairly well; but some

of the letters of recent date ought hardly to have been printed in full. The book is published by Messrs. Edmonston & Douglas.

Jottings for Early History of the Levinge Family, by Sir R. Levinge, Bart. (Dublin, Brown & Nolan), is a mere register of persons bearing the name Levinge, Leofwin, Leuninus, or some similar designation, gathered from the whole field of English history, without any proof or even trace of genealogical relationship to the ancient family of Levinge, now represented by the author. We are, therefore, unable to see how the "jottings" can have any useful bearing upon the "history."

The new volume of the *Annual Register* seems nicely done. The narrative is plain and sensible. Messrs. Rivington are, as usual, the publishers.

Nothing more exquisitely perfect in style has issued from the press in France of late years than *Paris et Versailles il y a Cent Ans*, by M. Jules Janin. It is a batch of little sketches of court life under the old régime, and will repay the reader. M. Janin's volume is sold in London by Messrs. Dulau & Co.

We have received Col. Wirgman's translation of Von Hellwald's work on Central Asia, published by Messrs. H. S. King & Co. The intention of the author, who we believe has not visited Central Asia, appears to have been to compile into a readable form all the information which could be got out of books and newspapers; we miss, therefore, the living interest, without which such a book is but a mass of more or less dry statistics, and the estimates of the characters of various personages who appear upon the scene are frequently quite erroneous. We may instance the paragraph which attributes the victory of Irđjaz to General Romanovski. The worst fault of the book is a somewhat reckless mode of using doubtful information without proper sifting, as may be seen in page 270, where a letter in the *Daily News* is quoted in *extenso* as good authority on the state of public opinion in England, Count Shvalof being at the same time referred to as "Minister of Police." The translation seems to be accurate, but it is a pity that the translator has not taken the trouble to make his map a little more than a repetition of worthless old ones.

We have on our table *A Record of Parliamentary Elections*, by G. F. Chambers (Stanford),—*The Logic of Hegel*, translated by W. Wallace, M.A. (Macmillan),—*Smithsonian Miscellaneous Collections*, Part I, "The Constants of Nature," by F. W. Clarke (Washington, Smithsonian Institution),—*A Treatise on the Nature of Man*, by T. B. Woodward (Hodder & Stoughton),—*Transactions of the National Association for the Promotion of Social Science, Norwich Meeting, 1873*, edited by C. W. Ryalia, LL.B. LL.D. (Longmans),—*The First Book of the Epistles of Horace*, edited by T. Nash, M.A. (Longmans),—*Liber Psalmorum Hebraicus atque Latinus, ab Hieronymo ex Hebraeo Conversus*, edited by C. de Tischendorf, S. Baer, and F. Delitzsch (Leipzig, Brockhaus),—*A Key to the Queen's Regulations and Orders for the Army*, by Capt. W. D. Malton (Clowes),—*Ten Minute Talks on all Sorts of Topics*, by E. Burritt (Low),—*The Man in the Iron Mask*, a Poetical Romance by G. G. M'Crae (Melbourne, Robertson),—*The Gingerbread Maiden, and other Stories*, by I. Friswell (Low),—*Angela, and other Poems*, by G. Lamer (Skeet),—*Supernatural Religion*, 2 vols. (Longmans),—*Christianity in Great Britain* (Hodder & Stoughton),—*Tracts, Theological and Ecclesiastical*, by J. H. Newman, D.D. (Pickering),—*Present-Day Papers: 'Catholic Thoughts on the Bible and Theology'*, by F. Myers, M.A. (Isbister),—*Whence and What is the Church?* by a Free Church Layman (Glasgow, Maclehose),—*Our Treasure of Light*, by G. E. Jelf, M.A. (Moxley),—and *Il Re Prega*, by F. Petrucci Della Gattini (Milan, Treves). Among New Editions we have *History of the Modern Styles of Architecture*, by J. Ferguson (Murray),—*The Elements of the Theory of Music*, by R. Sutton (Cocks),—and *Traditional Tales of the English and Scottish Peasantry*, by A. Cunningham (Kearslake). Also the following

Pamphlets: *An Analysis of the Transactions of the Bank of England for the Years 1844-72*, by R. H. I. Palgrave (Stanford),—*The War Office and the Volunteer Force*, by an Adjutant,—*The Rules of Evidence as Applicable to the Credibility of History*, by W. Forsyth, Q.C. LL.D. M.P.,—(Hardwicke),—*Haydn's Dictionary of Dates*, Part 6 (Moxon),—*Christopher Marlowe's Faustus*, edited by Dr. A. Riedl (Berlin, Staude),—*Answer to the Grand Rectorial Speech of Tempier at Devonport*, by N. B. Downing (Penzance, 'Cornish Telegraph Office'),—*Disestablishment, What would come of it?* by the Rev. J. C. Ryle, M.A. (Hunt),—*A Friendly Reply to the Seventh of Dr. Harrison's Tracts on the Eucharistic Doctrine of Romanists and Ritualists*, by the Rev. G. A. Jacob, D.D. (Isbister),—*Bishop Reinkens' Speeches on Christian Union and Old Catholic Prospects*, translated and edited by the Rev. J. E. B. Mayor, M.A. (Rivingtons),—*The Church at Peace with the World*, a Sermon, suggested by the Death of D. F. Strauss, by E. M. Geldart, M.A. (Williams & Norgate),—*Deutsche Zeit- und Streit-Fragen*, edited by Fr. v. Holtzendorff and W. Oncken, Parts 32 to 34 (Williams & Norgate),—and *Sammlung gemeinverständlicher wissenschaftlicher Vorträge*, edited by R. Virchow and Fr. v. Holtzendorff, Parts 191 to 194 (Williams & Norgate).

LIST OF NEW BOOKS.

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Waverley Novels, Pocket Edit., 'Quentin Durward,' 12mo. 1s. 6d.

LOVES CLEANING-TIDE.

DRAW not away thy hands, my love,
With wind alone the branches move,
And though the leaves be scant above
The Autumn shall not shame us.

Say; Let the world wax cold and drear,
What is the worst of all the year
But life—and what can hurt us, dear—
Or death, and who shall blame us?

Ah, when the summer comes again
How shall we say, we sowed in vain?
The root was joy, the stem was pain,
The ear a nameless blinding.

The root is dead and gone, my love,
The stem's a rod our truth to prove;
The ear is stored for nought to move
Till heaven and earth have ending.

WILLIAM MORRIS.

THE DICE OF TOSCANELLA.

MR. ISAAC TAYLOR in his 'Etruscan Researches' has called my attention pointedly to the words inscribed on two dice discovered, by the brothers Campanari, some years ago at Toscanella. He terms them "as invaluable"—in the absence of any bilingual inscription worthy of the name—"as the Rosetta Stone was to Champollion and Young," and "manifestly the key to the great Etruscan secret," his proposition being that these words are, like One, Two, Three, &c., simple numerals; that they are interpretable as such by (what are called) the Turanian languages,—in particular, by the Ugric family of those languages; and, consequently, that the view supported in my 'Etruscan Inscriptions' published last year, viz. that Etruscan was a Japhetan, Aryan, and Teutonic speech, "cannot be maintained for an instant." I should have preferred to leave the decision between the innumerable rival theories to the verdict of time; but I should be a recreant knight were I to decline to take up the gauntlet thus chivalrously thrown down, and I can think of no *champ-d'clos* more worthy of such a combat than the columns of the *Athenæum*, should you be willing to grant me space for answering the challenge.

My proposition is that, although occupying the place of, and perhaps echoing the current words for numerals, the words inscribed on the dice in question are (with the exception of the two last on each die) *not* numerals, but independent words forming a connected sentence expressing an adjuration or prayer; and that those words are (as asserted generally of the Etruscan language) Japhetan, Aryan, and Teutonic.

The 'Dice of Toscanella' were described by Dr. Emilio Braun in the *Bullettino* of the Archaeological Institute of Rome in 1848 (p. 60). They are inscribed on the six faces of each die as follows:—MAX,—in which the final letter may be written KS, KSH, or SCH:—THU:—ZAL:—HUT:—KI:—and SA. Compared with other ancient dice numbered in the usual manner, I, II, III, &c., these inscribed words were found to correspond exactly, MAX with I, THU with II, ZAL with III, and so on. (*Ibid.*, p. 74.) It must be presumed, therefore, that we have the words—whatever may be their signification—in their proper sequence as above enumerated; and Mr. Ellis, in his work on 'Numerals as Signs of Primæval Unity,' ranks them accordingly. Mr. Taylor reads some of them in a different order, THU as V, HUT as VI, KI as II, and SA as IV, in accordance with his theory of their Turanian origin; but he agrees with Braun and others in understanding MAX as answering to the ace, or I; and this is the more important, as MAX is in every sense the leading word in the sentence.

The word for die, and for the dice generally—'tesserae' in Latin—is *κύβοις* in Greek; but *κύβοις* also specially denotes the *μοῖρα*, *οἶμα*, 'Unio,' or ace,—which, however, is more usually designated the *κύριον*, 'Canis,' or 'Canicula.' The ace, or monad, being the worst throw of all, is currently qualified as the "damna Canicula" and "damna Canes" by the poets,—the 'dog-luck' of our modern slang-phrase.

I have to premise that the dice were in ancient times considered prophetic—ministers (so to speak) of the divine will. Hence the deeper meaning of the words of Eteocles in the drama—*ἔργον δ' ἐν κύβοις Ἀπὸς κριεῖ*, and of the "Jacta alea est" attributed to Julius Cæsar. The issue of the throw did not depend on mere chance, but, as in the case of other *sortes*, on the guiding hand of God. Ejaculations or prayers to particular deities for a happy or fortunate throw were uttered when the dice were cast from the hand; and this usage, originally practised in devotional appeal, and still indeed observed in relation to the selection of numbers for the lottery in Italy, passed down the stream of tradition, along with the degeneration of manners, to the current gambling speech of later times. But the original and reverent belief survived even in the palmiest days of Athens; the dice were called emphatically *Διὸς κύβοις*, or the 'Dice of Zeus'; and the popular faith in the provi-

dential direction of the throw is expressed in the proverb, versified (it is said) by Sophocles,—

Αἰεὶ γὰρ τὸ πῖπτον οἱ Διὸς κύβοι·

—that is, 'The Dice of Zeus always fall well.' We shall find, I think, that the inscription on these dice of Toscanella expresses this proverbial dictum almost in corresponding words, but, *mutatis mutandis*, in the form (as stated) of a prayer. I read the inscription as follows:—

I. MAX, otherwise MAXS, MAXKH, or MASCH.—This signifies both Die, 'Canicula,' and Ace; but is used here in the general sense of 'Dice.' 1. As Die, or Dice, it corresponds with the Vedic-Sanskrit *aksha* (with which compare the Sanskrit *prāśaka*, *pāśaka*, and *pāśa*, and also *aksha*, the eye, and the German *augen*, points), and with the German *pauch*, *pauchen*, applied both to dice and to the raffie. The abrasion of the *m=p* in *aksha* is parallel to that in the Greek 'Απης as compared with the Latin 'Mars' and Sanskrit 'Purūsha,' or in the Welsh *ap* as compared with the older *map*, the equivalent of the Gaelic *mac*. 2. As 'Canis,' 'Canicula,' MAX is an abraded form of an ancient word corresponding with *σώκα*, the Median word for a 'canicula,' or bitch, according to Herodotus. The word *bitch* stands on the same etymologic stage with MAX. *Σώκα*, 'Dog,' *κύων*, all proceed from a common root. The association of the dog with the conception of the 'Unio,' or ace, is accounted for by the star Canicula, or Sirius, being associated with Mercury or Hermes, who was the special god and patron of dice, and whose name Hermes, traced to its ultimate root, signifies 'First.' 3. As the ace (*asso*, *ase*, *asse*), MAX is simply *σώκα* with the two initial letters abraded. MAX, as stated, answers here to *κύβοι*, in the plural number—'the Dice'—as in *Διὸς κύβοι*.

II. THU.—This word, which corresponds with the number II. on the die, may possibly be the Etruscan form of the Pelagic *θεός*, but more probably corresponds with *Διός* in the conjunctive *Διὸς κύβοι*; and MAX THU may thus be rendered 'Dice of Zeus,' or of God. The god Tý, Tys, or Tyr, of Scandinavia, is the equivalent of Mars or 'Απης in Valhalla; while the Assyrian Tir, who has points of relationship with Tyr, and whose symbol is the same, is connected with the planet Mercury. Tys may, perhaps, answer to the *Δις*, who gives a genitive to Zeus.

III. ZAL, answering to number III. on the dice, is the Teutonic *zahl*, number, whence *zählen*, to tell or number. This word is constantly found in Etruscan. The line of Martial (lib. xiv. 17, 1) may be cited here:—

Hic mihi biseno numeratur tessera puncto.

IV. HUT, answering to the number IV., corresponds with the Latin *cad-ere*, the Greek *περ-περ* (the root of *πίπτω* and *πεσσοί*, draughts), and the Sanskrit *pat* (as in *aksha-pāta*, cast of the dice), all signifying to fall; our English fall itself being from the same root. That root is represented by *skhal*, *c'hala*, and *c'had* (whence *cheat*, *scold*, and *scelus*) in Sanskrit, and by *χθ* (whence *stumb-le*) in Egyptian. From *cad-* proceeds 'casus,' chance, whence the 'it' *ad casum tabulam*, 'to the gaming-table,' of Juvenal.

V. KI, occupying the place of number V., is, I think, *zwei*, *zwei*, two, the *zwo* alternating with *k*, but used rather in the sense of 'bi-,' *δύ-*, 'bis,' *δύς*, for *δύς*, *δύς*, *δύς*, twice. Lastly,

VI. SA, answering to VI., is the numeral 'sex,' *sechs*, in Italian *sei*, or, in the language of the game, the 'Senio,' or six. KI SA thus expresses the "bisseno . . . puncto," or highest throw of the two dice, viz., twice six, or two sixes, spoken of, as above, in the doubly illustrative line of Martial.

The six words, in fine, thus form the sentence 'May the Dice of Zeus fall in number,' or, 'May the number of the Dice of Zeus fall—twice sixes,' or twelve; that is to say, *αἶ*, or prosperously, in terms of the proverb, to the utmost extent of possibility. The aspiration thus defined shows that only two dice were used in the particular instance; the game was played originally with three, as shown by the phrase of desperation, 'H τρίς ἐγεί-

τρίς κύβοι—'All or nothing!' and by the fragmentary line of Euripides,—

βίβλας· Ἀχιλλεύς δὲο κύβω καὶ τίσσας·

—'Achilles threw two aces and a four,'—alluding doubtless to the match between that hero and Ajax, which is not unfrequently depicted on ancient vases, although not (I believe) otherwise recorded.

The words of the prayer as thus interpreted, especially the first, second, fourth, and fifth, seem (as I have suggested) to have been adapted so as to echo the current names of numerals in Japhetan, if not Teutonic, speech; and I suspect that they were as such little less familiar on the dice than the numerals themselves.

The extremely limited space to which each word in the inscription is confined—the longest not exceeding three letters—may sufficiently account for the absence of grammatical formations (unless the *χ* in MAX may involve a plural); but, notwithstanding this drawback, I cannot but think that the inscription in question, taken in juxtaposition with the proverbial line of Sophocles in particular, and with that cited from Martial, offers a near approximation to that grand desideratum, a *bond-fide* bilingual Etruscan inscription. Every important word in the two lines of Sophocles and Martial is represented either literally or by implication in the inscription as above interpreted. The *πίπτον* of *Διὸς κύβοι*, compared with MAX THU . . . HUT form a remarkable sequence in this respect. The verb "numeratur" supplies the equivalent of ZAL. The "tessera" is the MAX, or κύβοι. The *αἶ* is merged (as it were) through the conversion of the dogmatic or theoretic proposition into a practical prayer; and the *εἶ*, which generalizes the dogma, is specialised in the "bisseno . . . puncto," represented by KI SA, as the highest throw by which the prayer could be answered. The actual number of the dice as discovered, two not three, is in conformity with the aspiration "bisseno" thus given voice to; and the fact that the inscriptions are actually on dice, and that the passages cited relate to dice, bring the words in question, Greek, Latin, and Etruscan, into positive approximation.

In this sense, as virtually (at least) a bilingual inscription, the Dice of Toscanella thus afford very valuable evidence. I had overlooked them, as I also neglected many of the minor inscriptions in the great collection of Fabretti, on the principle, first, that the stress in probation ought to be laid on the longer and more important inscriptions as involving a multitude of words which must all be shown to reveal a connected meaning, and one equivalent to the importance and publicity of the respective monuments; and, secondly, that it was on the identity which I had found (as I believed) to exist between compound words and sequences of phrases, more especially of technical and legal phraseology, in Etruscan and German, that the most satisfactory mode of proving that Etruscan was merely (archaic) German under another national name was to be found. It is even conceding too much to speak of 'another national name,'—we are, in fact, misled by the use of the title Etruscan in lieu of Tyrrhenian; for, as 'Tyrrheni,' the Etruscans are, as I have shown, in name and in race, congeners with the Tervingi or Visi-Goths, the Thuringi of Central Germany, and the Tyrki of Scandinavia.

CRAWFORD AND BALCARRES.

LE SANCTUAIRE ET LES INSCRIPTIONS DE BAITOCECE.

Jérusalem, 1874.

JE viens de recevoir à Jérusalem le Statement, No. 2 de la Palestine Exploration Society américaine, et de lire avec un grand intérêt les divers articles qui y sont contenus.

Mon attention s'est particulièrement portée sur la notice consacrée par le Rév. Samuel Jessup aux ruines et aux inscriptions vues par lui à Husn Suleymân, au cœur de la montagne des Ansariyès ou Nosayris.

A la page 33, il donne la copie, très-partielle, d'une inscription grecque de dix-sept lignes, accompagnée d'une inscription latine de quatorze: la

première est considérée comme indéchiffrable; la seconde, à peu près exactement copiée, est traduite d'une façon assez peu satisfaisante.

Il faut que la première de ces inscriptions ait beaucoup souffert depuis quelques années, car elle était encore fort lisible lorsqu'elle a été vue par les voyageurs qui l'ont publiée et d'après qui elle a été insérée dans le 'Corpus Inscriptionum Græcarum,' No. 4,474.

L'inscription latine figure également tout au long dans Orelli, No. 3,657. Enfin dernièrement encore ces deux textes ont été publiés à nouveau et magistralement commentés par M. W. H. Waddington dans les 'Inscriptions grecques et latines de la Syrie' (Paris, 1870, p. 630).

Il s'agit tout simplement d'un rescrit impérial des empereurs Valérien et Gallien adressé au gouverneur (is qui regit provinciam), Aurelius Marcas, confirmant aux habitants de la localité antique appelée aujourd'hui Husn Suleymân, les privilèges qui leur avaient été accordés *ab antiquo* par les Séleucides. L'inscription grecque n'est autre chose que la reproduction, faite à cette occasion, de la lettre adressée à ce sujet par le roi Antiochus à un certain Euphemus, satrape de la province, suivie d'un décret de la ville.

Il est d'autant plus regrettable que les éditeurs n'aient pas en connaissance de ce fait qui leur eût épargné des hypothèses hasardées, que ces textes contiennent la réponse à la question posée par le Rév. Samuel Jessup à la fin de son intéressant article: "What is the story of grand old Husn Suleyman?"

La lettre d'Antiochus nous apprend en effet que la ville antique, ou plutôt le village (*κώμη*), s'appelait *Baitocece* (*Βαιτοκεκε*), et possédait un sanctuaire très-vénéré consacré au dieu éponyme de l'endroit: *Διὸς Βαιτοκεκε*. C'est ce temple dont l'auteur de l'article a vu et décrit consciencieusement les ruines.

Le seul texte nouveau et réellement important dont ces recherches aient enrichi la science est la courte inscription gravée au fond de la corniche au-dessus de la porte orientale du Temple, et que l'auteur donne sous cette forme:

ΘΕΟΒΑΙΤΟΧΕΙΧΕΙΟΙΚΑΤΟΧΟΙΕΚΤΩΝ
ΔΙΩΝΕΝΤΙΒΙΒΕΤΕΙΕΙΘΝ-ΙΑΝ
(X)(I) (MH)
(I) (I)

—accompagné de cette lecture et traduction conjecturales: *Θεοβαίτορ (I) εἰς οἰκίας οἱ ἐκ τῶν ἰδίων ἐν τῷ βῆλ ἐπὶ ἐπισημῶν*. "Theobaïtes possessed it. Servants of his household built it in the 682nd year." Le véritable sens est facile à rétablir et s'éloigne assez de cette version: "Pour le dieu de Baitocece les habitants ont fait (le temple, ou la porte) à leurs frais en l'an 682 (ou 482)."

Κάτοχοι avec l'acception d'habitants se trouve déjà employé dans la lettre d'Antiochus. La forme *Βαιτοχεχε* (*Βαιτοχεχευς*) par *χ* au lieu de *κ*, si elle est sûre, est très-intéressante, comme variante orthographique de *Βαιτοκεκε*.

L'année de la construction est douteuse, la copie hésitant entre *βῆν* et *βῆλ*, 482 et 682; de toutes façons il est évident que cette date doit être calculée non pas d'après l'ère locale d'Antioche, mais d'après l'ère des Séleucides, ce qui nous donnerait pour la première lecture 160, et pour la seconde 370 J.C. Cette dernière date, qui ferait descendre la construction ou la restauration d'une partie du sanctuaire païen jusqu'au règne de Constantin le Grand, est historiquement et épigraphiquement inadmissible, si l'on peut toutefois tenir pour exactes les formes des caractères reproduits. La première date qui nous ramènerait au règne d'Antonin le Pieux est beaucoup plus vraisemblable.

Il semble que Baitocece n'ait été uniquement qu'un grand centre religieux, un sanctuaire et non une ville; les inscriptions ne parlent en effet que des habitants de la bourgade; ces habitants devaient être peu nombreux et groupés autour du temple au service duquel ils appartenaient peut-être presque tous. C'est précisément ce que nous constatons à l'origine pour le Kaaba, autour de

laquelle, avant la fondation relativement récente de la Mecque, demeuraient seulement quelques familles chargées du culte.

Il est bien difficile de démêler, dans ce nom de *Baïlocece*, la forme probablement émitique dont il est la transcription; peut-être faut-il dans la première partie, reconnaître le mot *baï*, temple; le *cece* devrait être plus régulièrement représenté par un *θ*, mais on a du exemple de la transcription par *τ*, et on peut rapprocher les noms de dieux tels que *Βαίλοαυαία* (*κυμνη*) de l'onomasticon, *Βαίλομαρθαίμ* de Judith (xv. 3) et aussi le nom des belyes, phéniciens *Βαίρλία*.

Peut-être dans la seconde partie de *Baïlocece* se cache le nom même du dieu auquel était consacré ce grand Haram (Cl. *Beth Baal Meon*, *Beatharu*, *Beth Dagon*, &c.).

CH. CLERMONT-GANREAU.

CHAUCEUR'S 'LEGEND OF GOOD WOMEN.'

Cambridge, April 4, 1874.

I wish to point out that, although Chaucer did not finish his 'Legend of Good Women,' he has given us nearly sufficient data for determining the names of the women whom he desired to celebrate.

The Prologue to the Legend, carefully read, shows that there were to be stories about Queen Alcestis and nineteen others; for, whatever we may make of Lydgate's allusion to *nineteen ladies*, it is clear that Chaucer really meant twenty, viz., nineteen besides Alcestis.

Now Chaucer gives us, in effect, two lists, both professedly incomplete, of these twenty women. One is in the Prologue to the 'Man of Lawes Tale,' where he names only such of them as are to be found in Ovid's 'Heroides'; and in the Ballad in the Prologue to the Legend, where the first verse must be held to be to some extent introductory, since (1) it brings in Jonathan and Absalom, and (2) the women mentioned are mentioned for various excellences, not as martyrs of love, with the exception of Penelope and Helen, who are in Ovid; so that the last two verses are really those that give the list in a continuous form.

Putting the two lists side by side, and keeping to Ovid's arrangement, the following names occur in both, viz., Penelope, Phyllis, Hypsipyle (and therefore Medea), Dido, Ariadne, Laodamia, Hypermnestra, Helen, and Hero. This settles ten of them. Then the former list supplies also Briseis, Hermione, and Deianira. The latter supplies Lavinia and Polyxena. This gives *five* more. Add the names of Cleopatra, Thisbe, Lucretia, and Philomela, whose legends were actually written, and here is the number made up. The only one who is at all doubtful, to me, is Lavinia, who was not a martyr for love, and of no great fame. (Enone, mentioned both in Ovid and in Chaucer's 'House of Fame,' would do better.

I now revise the list, re-arrange, and we get the following:—

1. Cleopatra; 2. Thisbe; 3. Dido; 4, 5. Hypsipyle and Medea; 6. Lucretia; 7. Ariadne; 8. Philomela; 9. Phyllis; 10. Hypermnestra (unfinished); 11. Penelope; 12. Laodamia; 13. Helen; 14. Hero; 15. Briseis; 16. Hermione; 17. Deianira; 18. Polyxena; 19. Either Lavinia or Enone; and (20) last of all, no doubt, was to have come the crowning story of Alcestis.

However, Chaucer wrote rather less than half, as was his custom. That is what he did with his 'Astrolabe,' with his 'Squire's Tale,' and with his greatest work of all.

WALTER W. SKRAT.

NOTES FROM PARIS.

In the last two months, during which I have not had time to write to you, some twenty interesting books have been published, three or four new authors have been hatched, and several literary events have taken place. You will not be surprised if I commence with the events, and if I assign the first place to that which happened a day or two ago: I mean the sudden death of my old associate, Ernest Beulé, a distinguished archaeologist, a vigorous writer, a prejudiced historian, and as unlucky a politician as ever lived.

I knew him in 1852, at the École Française at Athens, where he was my senior. The young man of five-and-twenty had already a history. After quitting the École Normale, he had been sous-préfet under Descluze, in a Northern Department, entrusted with the task of revolutionizing a shrewd and Conservative population. But he was not proud of this brief campaign, and on the morrow of the Second of December he accepted accomplished facts with a good grace. His *début* at Athens was that of a youth whom the laurels of Alcibiades prevented from sleeping. He was a musician, an elegant dancer, a tolerable rider, and much more occupied with the modern world than with Greek archaeology. A queer accident changed the course of his life. His mother, whom he had left in Paris, turned up one fine morning at Athens, as governess to the young Scotzos.

She had accepted this humble position in order to be near her son, without ever thinking that she was killing his prospects as a man of fashion in a little city where the vanities of birth and wealth are all-powerful. I must say that he recovered from the shock in a creditably short time. He shaved off his monstaches, sold his horse, sent his piano back to the man of whom he had hired it, broke with the world, and threw himself into archaeology, as a man of less energy would have thrown himself into a well. The Académie des Inscriptions, the guardian of the École d'Athènes, happened to ask for a work on the Acropolis. He undertook it, and was successful. He had the singular good luck to settle the celebrated question of the staircase, which an architect of the name of Titeux had solved *a priori*, without an experimental proof. Titeux maintained that the ancient entrance must have been in the axis of the Propylæa, towards the road from the Piræus. He had even commenced an excavation on the site of the supposed staircase; but he died of the effects of a sunstroke, in the middle of his researches, at the distance of some few feet from the object of his quest. Ernest Beulé re-commenced the task on his own account, with no other resources than the modest stipend of three hundred francs which France used to pay us monthly. He had to struggle against, not merely the difficulties of the enterprise, but also the hostility of the Greek archaeologists, who found fault with him for employing gunpowder, and declared he was a second Morosini. Never shall I forget his joy and mine, and that of our friend Charles Garnier, the architect of the New Opera-house, the day that he discovered the first steps. From that moment the fortunes of Beulé were made. The French embassy, the Académie des Inscriptions, the Minister of Public Instruction, M. Portoul, who had a fancy for archaeology, the Emperor Napoleon III., and King Otho himself, vied with one another in rewarding the young *savant*. He walked, he ran, from success to success; and, in the course of a few years, he was Docteur de Lettres, Chevalier of the Legion of Honour, Professor of Archaeology at the Bibliothèque Impériale, rich through a lucky marriage, Member of the Académie des Inscriptions, and Perpetual Secretary of the Académie des Beaux-Arts. Only the Ministry of Public Instruction was wanting to make him as successful as the Guizots, Cousins, Villemains, and the most illustrious men of the University. That he coveted the post is beyond a doubt, and he did not attempt to conceal his ambition. But he made the mistake, it seems to me, of confounding the personal government with the parliamentary reign of Louis Philippe, under which opposition was the high road to office.

The moment he had got what he could out of archaeology, this favourite of the powers of the day turned round his batteries without giving warning, and burned the fetishes he had worshipped. At first he confined his attacks to the demi-gods, the Foulds and the Nieuwerkerke; and the secret papers of the Tuileries show that in 1863 he was throwing up his academical barricades to the cry of "Long live the Emperor"; but presently, carried

by his temperament beyond the limits he had traced out for himself, he launched into a war of historical epigrams, in which all the Cæsars were without mercy put into the salad. This campaign made him popular in the little world of letters. He became one of the chief of the Liberal party, and along with my poor friend, Prévost-Paradol, and some others, he was looked upon as a kid-gloved tamer of the hydra of despotism.

He had got entangled so far in the front of the *mêlée*, that in January, 1870, he was unable to retreat, and he refused, point-blank, an invitation of the naïf Maurice Richard, when the Guizots, the Broglies, and the Paradols accepted the reformed Empire in its entirety. Of his liberalism, alas, nobody can talk now-a-days. We have seen him combat M. Thiers and the republic with more impetuosity than he combated Napoleon the Third and despotism. Minister of the Interior after the 24th of May, 1870, he treated the press with a rigour which caused the empire to be regretted. The famous circular which he dictated to M. Pascal, and presently disavowed before the Chamber, proved only too clearly that he was not a man of principle; his embarrassed, lengthy speeches, in which his impudence and self-conceit approached the ridiculous, showed he was no orator.

But, as a writer, he had indisputable merits, and his laboured periods sometimes rose to eloquence. His books will not survive him long, for he produced neither a masterpiece nor a quasi-masterpiece: still some choice passages can be found in his works, suitable for *cours de littérature*. As a man he was superior to what, for the last year, he has been usually thought to be. Somewhat a prey, I allow, to ambition, he was yet a good husband and father: he loved his few friends, and would do anything for them—up to the point at which self-sacrifice begins. Finally, he was not devoid of a certain grace, acquired and calculated, rather than spontaneous, in society. The Académie des Inscriptions will replace him without much trouble, for he was only a *savant* at second-hand; but he leaves a great gap in the Académie des Beaux-Arts, where his correct editing and his talent for business were highly appreciated.

I cannot quit the academic world without saying a last word on the *affaire Ollivier*, although it is already pretty well forgotten. There has been a sort of match between the Academy and the man of the light heart as to which should make the greater mistakes. The Academy won the first bout by electing the minister of the 2nd of January, who was neither a writer, a statesman, nor an orator. Ollivier took his revenge by coming to claim his seat after the public calamities, for which he is responsible; but the Academy was not to be beaten. It was ill advised enough to reject a *discours de réception* which it would have applauded in 1870. The public does not know, and probably will never know, who deserves the credit of having sold for ready money to a newspaper the mediocre speech of Ollivier and the clever answer of Augier. All that is certain is, that there are those who buy and sell in the temple. Few doubted it, as, for more than twenty years, we have seen a man of tolerable repute make a trade of the Academy itself, and dispose of almost all the vacant seats. There is, however, one strange fact worth remark, which shows how weak the force of tradition has grown in the old and pedantic corporation. The Academy decided that the insertion of two addresses in the *Figaro* was equivalent to a public ceremony, and it permitted Ollivier to take his seat on the Thursday following. He crossed the Pont des Arts, and gave two sous to the blind man, who gave him back four, with the simple remark, "My dear sir, you are blinder than I." So finishes the farce.

The *Athenæum* has rightly paid much attention to the new book of Victor Hugo, the publication of which is a literary event. I shall not have the bad taste to add to the review which another hand has written, and written well, before me. Yet I beg leave to dwell on one of the merits of Victor Hugo which a French writer is alone in a position to appreciate. No one can fail to recognize the

power of Hugo's invention, the wealth of his ideas, the grandeur of his oratorical flights, and that sublimity which is the mark of a man of genius; but it is not known in Europe, nor even in France, that Victor Hugo is the most learned of men of letters. He possesses an enormous vocabulary. Out of the 37,000 words which the dictionary of the Academy contains, and 6,000 of which have an individuality of their own, the language of common life employs at most about a thousand. I could mention illustrious publicists, popular dramatists, novelists, whose books are much read and much liked, none of whom has more than 1,500 words at his disposal. Théophile Gautier, a studious man and a *dilettante*, used to boast to his friends of possessing 3,000. "But," he used to add, "I might toil to the last day of my life without attaining to the vocabulary of Hugo." Genius apart, merely by his knowledge and use of his mother tongue, Hugo is the Rabelais of modern days. This is the minor side of his glory, I allow, but critics ought not to neglect it, or they will lead people to form false ideas. Young persons ought to be taught that the brilliancy of a fine work, like the beauty of a mosaic at St. Mark's or at St. Sophia's, is due to small fragments, laboriously collected and put together with minute art. Those who imagine genius is like a volcano in a state of eruption, forget that volcanoes have never produced anything but lava and scorise.

M. Gustave Flaubert, who, from his worship of form and striving after effect, belongs to the school of 1830, is also a great worker, and a scholar of the first class. Few men of our day have so firm a grasp of the French language, or manage as well as he. The misfortune is, that since his masterpiece, 'Madame Bovary,' was written, he has not discovered a good opportunity for the display of his powers and his acquirements. He oscillates between the monstrous novelties of 'Salammbô' and the insipid vulgarity of the 'Education Sentimentale.' His two last works, which have seen the light within a week of one another, sin equally in the choice of subject. The 'Tentation de Saint Antoine' is outside and above nature; while 'Le Candidat' is outside and below nature. I once knew a great sculptor who, after having produced finished masterpieces, took to making his statues either too little or too big. He had lost the measure, the *kanón*, that exact feeling for proportion which the Greeks retained till the Roman Conquest, and never regained.

Either I am much mistaken, or a poet and prose writer have been born to us in these latter days. But this letter is already a long one, and I have so much to say that, with your leave, I shall defer the conclusion of my remarks to another number.

EDMOND ABOUT.

Literary Gossip.

THE announcement made the other day by the *Times* and other papers, that the Government had undertaken to defray the expenses of Dr. Livingstone's funeral, was, to say the least, premature; up to 5 P.M. on Thursday, the Government had come to no decision on the subject. Neither is it true that the body will lie in state at the house of the Royal Geographical Society; this has never been contemplated, and would be indeed impracticable. It is finally arranged that the body shall be landed at Southampton, and received with due ceremonial by the town of Southampton. The remainder of Dr. Livingstone's journals and papers have not yet been delivered up to the Livingstone family by the Foreign Office. A large number of letters written by Dr. Livingstone to various friends have been distributed, some of them giving vivid descriptions of his last march along the mountainous eastern coast country of Lake Tanganyika; no doubt many of them will soon be published.

A NEW poem by the Hon. Roden Noel is in the press. The subject, 'Livingstone in Africa,' is one congenial to the author of those fervent verses on Palmyra—

Where once Zenobia, Queen of all the East,
Drove in her chariot, girt with flaming swords
And dark adoring faces of her lovers.

THE Clockmakers' Company is one of the few among the less powerful of the livery companies which have made any progress of late years. It has not only prospered as a Company, but has applied its limited resources with liberality. The new founders of the Company began a library and museum sixty years ago, and although these were for a time neglected, the plan was never lost sight of. On the movement for technical education springing up, the Company thought that one good way of promoting it was to set the example of depositing in the free public library at Guildhall their valuable collection of books. These include not only special works on horology in many languages, but works of science and manuscripts, which have been lately put in admirable order by Mr. W. H. Overall, the City librarian. These form a conspicuous feature in the library; another is the singular collection of ancient watches, which are given in the hope of attracting further donations. The Company contemplate, it is said, employing Mr. Overall to complete the history of their Company, or more properly of the art of clock and watch making, which is recorded in their annals. At their court the other day they determined to perform another useful act by depositing in Guildhall their collection of portraits, which includes Mudge and many eminent inventors of chronometers. Their hope is that by so doing they may promote the formation of a City of London Portrait Gallery, on the plan of the National Portrait Gallery, which may provide for the gift or loan of portraits, not only of City magnates, but of eminent inventors and public characters. Deputy Atkins, the clerk of the Company, is one of the chief supporters of these movements.

THE second volume of the 'Records of the Past' is getting ready for publication, and will contain several articles illustrating ancient Biblical history. This volume will be devoted exclusively to Egyptian texts, and comprises, among other contributions, the following translations by Dr. Birch, President of the Society of Biblical Archaeology:— 'Inscription of Una, in the Museum of Boulaq,' 'Tablet of the 400-years, referring to the Hycos Period,' six of the 'Annals of Thothmes the Third,' 'The Tablet of Canopus, of the Ptolemaic period,' 'The Sepulchral Inscription Amen,' with a note of the star Sirius, and a 'Magical Papyrus' in the British Museum. M. F. Chabas gives the 'Luxor Obelisk,' and the 'Hymn to Osiris' from the Paris *Stele*. The other contributors are the well-known Egyptologists, Mr. C. W. Goodwin, M.A., Canon Cook, M.A., M. Paul Pierret, of the Louvre, Mr. P. J. de Horrack, and Mr. P. Le Page Renouf.

THE *Weekly Register*, which has but just passed into the hands of a new proprietor, is preparing, we learn, to make its appearance, early in May, under entirely new arrangements, as an authoritative organ upon a question vitally important to the Catholic body, that of Higher Education. The responsible

editorship has been entrusted to Mr. Charles Kent, the well-known poet, who was for many years the editor, and for seven or eight years the sole proprietor of the *Sun*. We are happy, we may add, to learn that Monsignor Capel, who has been recently prostrated by a rather severe attack of illness, is already far advanced on his way to a complete recovery.

MR. THOMAS CARLYLE has been re-elected President of the Edinburgh Philosophical Institution, one of the very few public, if honorary, positions he takes pleasure in filling. The occasion of his re-election was taken advantage of to present to the Institution, in Mr. Carlyle's name, a portrait of John Knox, beneath which he had written, "The one portrait I ever could believe to be a likeness of John Knox, February, 1874." A scheme for erecting a memorial of Knox in Edinburgh, in which Mr. Carlyle has taken some interest, suggested the idea of obtaining the most authentic likeness of the Great Reformer. Mr. Carlyle's gift is an autotype copy of the engraving made from a picture in the possession of Lord Somerville for Knight's 'Pictorial History.'

MR. SINKER, of Trinity College, Cambridge, has now in the press a catalogue of the fifteenth-century printed books in the College Library.

A THEOLOGICAL class for ladies is about to be inaugurated at Edinburgh by Prof. Macgregor, of the Free Church College.

MR. J. PAYNE COLLIER informs us that he has put to press the historical play of 'Edward the Third' (originally printed in 1596, and attributed by Capell to Shakespeare), with a view of striking off fifty impressions as presents to private friends. It will be accompanied by very brief notes of the readings offered by the edition of 1599, and of such passages as correspond with others contained in other dramas in the folio of 1623.

A NEW edition is in the press of Nimrod's (Mr. J. C. Apperley) 'Hunting Tours in the North of England and Scotland.' The book has long been out of print. It contains anecdotal reminiscences of the great hunting men of the North, the Earl of Fife, Mr. Ramsay of Barnton, Capt. Barclay, the famous pedestrian, and others.

ANCIENT bookbinding is well represented at the International Exhibition this year. The Archbishop of Canterbury, the Dean and Chapter of St. Paul's, the Dean and Chapter of Durham, and Cambridge University contribute examples; and the Duke of Devonshire, the Duke of Buccleuch, the Marquis of Lothian, Lord Spencer, Lord Orford, Mr. Gibson Craig, Mr. Henry Gibbs, Mr. A. Franks, Mr. T. O. Barlow, and Mr. Robert Turner send many volumes, decorated in the taste of the sixteenth and seventeenth centuries, from the famous libraries of Henri Deux and Diane de Poitiers, Marguerite de Valois, Grolier, Maioli, De Thou, and other celebrated book-collectors. English binding from the time of Henry the Eighth to the days of Queen Anne is also well illustrated. There is besides a fine collection of modern bookbinding, French and English.

"J. H." writes to us:—

"Having occasion to give some instructions with reference to a tombstone erected in Stoke Newington Churchyard, in memory of some revered

relatives of my own, I took the opportunity of looking at Mrs. Barbauld's tomb, and having a deep reverence for the authoress of 'Early Lessons,' I thought that I could not do better than play the part of Old Mortality, and have, therefore, given instructions that the tomb shall be put into proper condition. The rector has kindly agreed to give a look at the work whilst it goes on. It will be but a small affair, as there is no actual dilapidation. I feel that I ought to apologize to Mr. Crosby Lockwood for depriving him of the pleasure of contributing towards this restoration, but I hope that he will forgive me."

SOME few weeks ago the *Echo* drew attention to an absurd report, which was said to have been derived from Chinese sources, of the ceremony at the audience granted to the foreign ministers at Peking, in which Mr. Wade was represented as having been overcome with fear and trepidation on entering the presence of the Son of Heaven. The account was absurd in the extreme, and was universally recognized as a squib, except by a writer in the columns of a weekly contemporary, who gravely undertook the task of showing, by reference to the whole of his previous career, how very unlikely it was that Mr. Wade should give way to the weakness imputed to him. It now turns out that the imaginary narrative first appeared in the columns of *Puck*, a comic paper published at Shanghai; that it was translated into Chinese by some native wag, who palmed it off on his countrymen as a truthful account of the behaviour of the English barbarian on this occasion; and that some inquiring foreigner, ignorant of the source from whence it came, re-translated it into English, and held it up as another instance of the way in which the Chinese pamphleteers were attempting to undermine our influence in China by covering our minister with contempt!

It is a pity that Dr. Dasent does not give up writing bad novels, and confine himself to work he is capable of doing well. In a letter we have lately seen, Mr. Asbjørnsen says of Dr. Dasent's version (under the title of 'Tales from the Fjeld') of his "new series" of "Norwegian Folk-Tales."—"Dasent's translation of this new collection is remarkably good; truly I hardly know how it could be better; he has rendered even the most difficult proverbs, provincialisms, and turns of thought with a fidelity and exactness which are almost incredible. Wherever it has been impossible to follow the original verbally, he has given the spirit and meaning often in a surprising way." In these days, when translations like Miss Bunnell's are only too numerous, it is pleasant to find that some work of the kind is conscientiously done.

BESIDES 'The History of the Tooth-Relic' and 'The Sermons of Gautama Buddha,' already referred to in our columns as about to be published, Mr. Mutu Coomara Swamy, Member of the Legislative Council of Ceylon, is preparing for publication a translation of the poems of a well-known Tamil philosopher, Táyumánavar. These relate to the Vedantic or Siddhantic systems of Indian philosophy, and are held in high respect by the Southern Hindus. Many of Táyumánavar's speculations will be found in unison with those of the later developments of German philosophy.

THE Edinburgh School Board, at their last meeting, decided by a majority of votes (the two lady members voting with the majority)

to continue in the schools under their charge, the system of mixed classes, which has always been a characteristic of Scotch elementary education. The Glasgow School Board have unanimously adopted the same resolution. The stipulations of the Education Department as to the size of school-rooms, have been altered to suit the views of the deputation recently sent to London on that subject.

WE hear that a new daily evening newspaper will shortly be published in Manchester, to be called the *Manchester Evening Mail*. Its politics will be Conservative. An Anglo-French journal, the *Eastern Echo* (*Echo de l'Orient*), devoted to Eastern affairs, is to appear in London.

A COMMITTEE has been appointed by the President of the French Republic to examine the question of including the documents kept in the Record Office of the Ministère des Affaires Étrangères in the official collection, long in progress, of 'Documents Inédits Relatifs à l'Histoire de France.' Duc Decazes, in the Report which precedes the decree appointing the committee, says that the voluminous correspondence of Mazarin is in the press, and that the correspondence of Richelieu is nearly ready. Both will shortly appear in the 'Documents Inédits.' This does not throw open to the public the Record Office of the Ministère des Affaires Étrangères, as the Minister publishes only what he chooses, but it is a step in the right direction. The chairman of the new committee is Baron de Viel-Castel, member of the French Academy.

THE tomb of Petrarch was opened on the 8th of December last, by a committee appointed by the Bovolenta Academy. The bones of the poet, instead of being collected in a wooden or metal box, were merely spread on a common board; they were damp, partly mouldy, and of amber colour. The size of the bones shows that Petrarch was of middle stature. A statement has been drawn up and signed by the delegates, and then deposited in a sealed bottle in the tomb, which has been closed again.

MR. H. A. JOHNSTON, Kilmore, Rich Hill, co. Armagh, has written to us to say that the publication which we spoke of some time back, of a complete edition of the "Remains" of the late Rev. Geo. Hamilton, who was the son of Bishop Hamilton, formerly Fellow and Professor of Natural Philosophy in the University of Dublin, cannot at present be proceeded with, as Mr. Johnston has not been able to obtain a perfect set of the author's works.

BROCKHAUS, of Leipzig, will shortly publish the first volume of a work he entitles 'The Modern Plutarch,' to contain biographies, averaging about 80 pages each, of important persons, from the Reformation to the present time. The first volume will comprise Luther, by Heinrich Rueckert; Cromwell, by Prof. of Pauli, Gottingen; Voltaire, by Prof. Rosenkranz, of Königsberg; and Henri IV., by Philipson, of Bonn. Herr Gottschall, the editor of *Unsere Zeit* and the *Blätter für literarische Unterhaltung*, will also edit 'The Modern Plutarch.'

AMONG the autographs now on sale in Paris at M. G. Maraway's, we may quote the following: In a letter of H. de Balzac, the novelist, to a person praising him, he says—"Un travailleur éternel, enseveli dans les difficultés,

n'a pas le temps de vendre un sou d'éloges à chaque passant pour en recevoir cette masse d'or qu'on nomme la gloire." Charles the Tenth of France, ceremonial of his reception as Knight of the Garter; Charles the First, as Prince of Wales, letter on vellum (1620); Camille Desmoulins, the "Conventionnel" autograph verses to Mdlle. L... Anglaise; Hamilton (Lady Emma H.), fine letter, curious from its bad spelling; Nelson (Lord H.), Plesens, May 28, 1797, a letter written with the right hand, which he lost six months later; Sir W. Scott, letter relating to an engraving by C. Heath for one of his works; Watt (G.), relating to an engine he has constructed.

HERR VON MUEHLER, whose death has been recently announced, was not only an authority on ecclesiastical law, but was likewise author of a volume of poems, published at Berlin, so far back as the year 1842. These poems are, for the most part, of a rollicking, jovial character, by no means foreshadowing the sober and serious eminence their author attained to as Prussian Minister of Worship and Education. The Minister, during his tenure of office, was frequently assailed by his opponents with references to his well-known song, "Grad'aus dem Wirthshaus."

THE history of the unpublished manuscripts of the Duc de Saint-Simon, the celebrated author of the 'Mémoires,' is interesting, and has been traced as far as possible by M. A. Baschet, after a great deal of laborious research (Paris, Plon, 1874). The Duc died in Paris, March 2, 1755, and bequeathed all his papers to his brother, Bishop of Metz; but the latter died five years later, without having been put in possession of the papers, which a royal order sent to the Record Office of the Ministère des Affaires Étrangères, where some literary men *bien en cour* as Voisenon, Duclos, Marmontel, and, later, Soularin and Le-montey, were allowed to make extracts from them. In 1829, King Louis the Eighteenth ordered the manuscript of the 'Mémoires' to be given up to Général de Saint-Simon; but all the other papers—his letters, for instance, confiscated in 1760—remained at the Foreign Office, where they still remain inaccessible to the *profanum vulgus*, although no harm and a good deal of interest might result from the publication of papers more than a century old.

THE next number of the *Journal of the British Archaeological Association* will contain, among other articles upon the archaeology of Sheffield and its vicinity, a paper upon Conisborough Castle, by Mr. E. Roberts, and a review of the arguments respecting the supposed imprisonment of Mary, Queen of Scots, in the Lodge at Sheffield, as well as at the Castle and Manor House, by Mr. J. D. Leader, of Sheffield.

SIGNOR GAETANO TREZZA has been lecturing this year on the 'Germania' of Tacitus at the Florentine Istituto di Studi Superiori, and at the Circolo Filologico on the 'Myth of Prometheus.' At the Circolo, the well-known traveller, Count Miniscalchi, has given a lecture on Dr. Livingstone, and Prof. De Gubernatis one upon the Count and Countess de Gasparin.

SOME weeks back, Mr. H. B. Gould pointed out in our columns, that an article which appeared in *Colburn's New Monthly Magazine*,

called 'The Moorish Physician's Parchment,' was a translation from the French of Emile Souvestre. The lady who sent the article to Mr. Ainsworth has now acknowledged her error. Such proceedings are an offence both against editors and readers, and Mr. Gould has done a service in exposing them in this instance.

It is rumoured that Dr. Campbell, who was appointed in 1855, is going to resign the Principalship of Aberdeen University. The patronage rests with the Crown.

SCIENCE

CHEMICAL NOTES.

"THERMOLYSIS" is the name which Herr F. Mohr has recently proposed to apply to those curious phenomena of decomposition at high temperatures which were originally described by Deville under the name of "Dissociation." Just as the term *Electrolysis* is used to express decomposition by electricity, so *Thermolysis* may be employed to denote decomposition by heat. It is maintained that dissociation is not a strictly appropriate word, since it implies that a union is broken up into *socii*, or members of like kind, whilst in the phenomena in question chemical compounds are resolved into components, which are essentially different from each other. German purists may prefer the word *Wärmespalting* to Mohr's *Thermolysis*.

In seeking to explain the phenomena of dissociation in accordance with the principles of the conservation of force, Mohr is led to recognize a new mode of molecular motion, distinct from heat, light, electricity, and other physical forces, and which he distinguishes as "chemical motion." In the act of chemical combination this motion may take the form of heat, whilst in the converse action of dissociation, heat is absorbed and converted into chemical motion. The quantity of heat rendered latent during dissociation is exactly equal to that which was evolved during combination; but the temperature at which decomposition is effected is always higher than the temperature at which combination occurred. Chemical compounds of which the constituents are not volatile do not lend themselves to this kind of decomposition. Mohr's paper, entitled 'Theorie der Dissociation oder Thermolyse,' will be found in the last number of Liebig's *Annalen der Chemie und Pharmacie*.

Several communications from the Laboratory of Applied Chemistry in the University of Erlangen are published in the same number of the *Annalen*. Among these we may note Dr. Von Gerichten's analyses of the rock called *Elogite*, and of the garnets which occur in this rock. The same chemist has a paper on the methods of conducting the analysis of rocks, which may be commended to students of petrology.

Under the name of *Huantajayite*, a Peruvian mineral, of very remarkable composition, has been described by Prof. Sandberger. According to an analysis by Raymond, in Lima, it is a compound of chloride of silver and chloride of sodium, containing 11 per cent. of the former salt, and 89 of the latter. The occurrence of this mineral seems to show that the native chlorides and bromides of silver in the South American mines may have been formed by the action of sea-water upon the minerals of the silver veins.

Bismuth, which is a metal restricted to but few localities, was formerly obtained almost exclusively from Saxony, where the ore was simply fused in iron cylinders to separate the native metal from its gangue. The great rise in the price of bismuth of late years has led to the extraction of large quantities of bismuth ore in Bolivia. The process by which this has been successfully reduced in France has been described by M. A. Valenciennes. The ore, which contains about 30 per cent. of bismuth, with iron, copper, and sulphur, is first roasted in a reverberatory furnace, and the roasted

ore then reduced by admixture with charcoal and a flux composed of lime, soda, and fluor-spar. The fused product separates into three distinct layers, according to their relative densities, namely, at the bottom a button of bismuth, above this a regulus composed of sulphides of bismuth and copper, and on the top a vitreous slag, containing the iron in the state of silicate.

An ore of bismuth has been discovered near Meymac, in the Department of Corrèze, in France, and the peculiar treatment of this ore for extraction of the metal has been lately described both by M. Valenciennes and by M. Carnot. Ordinary metallurgical processes being inapplicable to these ores, the metal is obtained in the wet way. The ore, which is a mixture of oxide of bismuth and wolfram, is digested in hydrochloric acid, and the bismuth thrown down as a sub-chloride by addition of water. This salt is decomposed by the action of iron, which precipitates metallic bismuth. That portion of the ore which resists the acid is chiefly wolfram, and this residue, roasted with nitrate of soda, yields stannate of soda.

It is well known that in the preparation of hydrogen by the action of dilute sulphuric acid on zinc the gas is frequently contaminated with sulphuretted hydrogen. In some chemical notes communicated to Dingler's *Polytechnisches Journal* by Herr J. Löwe, it is recommended to prevent the escape of sulphuretted hydrogen by adding a solution of sulphate of copper to the acid. The copper salt decomposes the sulphuretted hydrogen in the generating vessel, with production of sulphide of copper.

A memoir on the deviation of gases, especially hydrogen, from the law of Mariotte, has been contributed by Herr E. Budde to the last number of the *Journal für praktische Chemie*.

Mr. Andrew Taylor, at a recent meeting of the Edinburgh Geological Society, read a paper 'On the Conversion of Coal into Graphite.' This communication possessed as much chemical as geological interest, since the problem of the conversion of gas-coal into anthracite and even into graphite was involved in the facts brought under consideration. A specimen of coal converted into graphite was exhibited. This had been found in one of the coal-pits of Lancashire after an explosion of fire-damp; but it does not appear to have been satisfactorily proved that this graphite was the result of heat. It is thought not improbable that, under certain conditions, great pressure would remove all the volatile constituents from the coal, leaving the carbon as anthracite or as graphite.

MM. Troost and Hautefeuille have recently communicated to the Académie des Sciences of Paris some account of their experiments with hydrogen and palladium. Their conclusions are, 1, that palladium forms with hydrogen a definite combination, of which the formula is Pa^2H ; 2, that this combination, once formed, can dissolve hydrogen gas like platinum, and in quantities varying with its physical state. This property of Pa^2H explains the difference in the numerical results obtained by Graham according as he had the palladium as wire or sponge. These two chemists also state that they have obtained two perfectly definite compounds of hydrogen with potassium and sodium. They contain for one equivalent of hydrogen—the one, two of potassium, and the other, two of sodium. They have both the characters of an amalgam, having the aspect and metallic lustre of the amalgams of mercury and silver. The details are given in a note presented to the Academy by MM. Troost and Hautefeuille on the 23rd of March. It should be noted that these combinations have a remarkable agreement with that of copper with hydrogen Cu^2H^2 ($\text{Cu} = 63.50$), and to which the name of hydruet of copper has been given. Through M. Dumas the same gentlemen have communicated to the Academy some curious experiments on the combination of hydrogen with mercury, upon which M. Dumas remarks that those experiments "invinciblement conduisent à admettre qu'elles constituent elle-mêmes des alliages, et que, par conséquent, l'hydrogène est un métal."

DR. HANSEN.

PETER ANDREAS HANSEN was born at Tondern, a town on the river Widau, in the duchy of Sleswick, on the 8th of December, 1795. From 1821 to 1825 he was assistant to Prof. Schumacher, at Altona, who established there, in 1823, the *Astronomische Nachrichten*, a publication which has been lately removed to Kiel, and still continues to be the great medium of astronomical communication and announcement. In 1825 Hansen succeeded the late Prof. Encke as Director of the Observatory of Seeberg, near Gotha, where he remained to the time of his death, having declined the offer of the headship of the Dorpat Observatory in 1840. His investigation of the mutual perturbations of Jupiter and Saturn obtained the prize of the Berlin Academy in 1831. His works since that time, chiefly on subjects in physical astronomy, have been very numerous; and, in particular, his theory of the figure of the moon is well known. The conclusion he arrived at (which has, however, been controverted) was, that her centre of gravity does not coincide with her centre of figure, but is in a line with it on the farther side from that turned towards the earth; a consequence of which would be, that all the air and water on the moon (supposing any to exist) might be collected on the side which is never visible to us, making that side alone, perhaps, habitable. But the work for which Dr. Hansen is chiefly famous is the elaborate investigation which he made of the moon's motion, and the tables formed by him from his theoretical labours, which obtained the gold medal of our Royal Astronomical Society in 1860, and are now used in the calculations for the *Nautical Almanac*, though it is likely that this will, before many years, cease to be the case, owing to the later investigations of M. Delaunay (late Director of the Paris Observatory), and those upon which Sir George Airy is understood to be now engaged. Hansen's tables were published in London in 1857, at the expense of the British Government, on the recommendation of the Astronomer-Royal, who remarked, on comparing their results with those obtained from the tables previously in use, "Probably in no recorded instance has practical science ever advanced so far in accuracy by a single stride."

Dr. Hansen died on the 28th of March last, at 7 o'clock in the morning, when, as is related by his widow, he "tranquilly expired," being in the seventy-ninth year of his age.

KASHGAR.

THE letter from which the following extract is taken was not intended for publication, but its contents are so interesting that I venture to submit the greater part of it to public inspection. The writer is Capt. Edward Francis Chapman, of the Royal Artillery, one of the few officers in India who have thought it worth their while to pay attention to the language of Russia. The letter is dated Kashgar, January 4, 1874.

W. R. S. RALSTON.

"'Central Asia' has always had a mysterious meaning, but I hope we shall effectually break the charm, and carry back with us information about the various races lying between British India and Russian territory that will make it easy hereafter to keep up free communication. We have found the Turks in this part of the world a decidedly flourishing people, well clothed, well homed, and well fed, and, if one may judge by the absence of crime and the general signs of prosperity, well-governed. There are great natural resources in the country, and if only our host is allowed the luxury of peace, he is likely to develop these to some purpose. We have been two months here, and, while mixing freely with the people, we are in no wise molested by the curious. I skate regularly, and am likely, as soon as the workshops of the Amir can turn out enough skates, to have plenty of pupils, for the outside edge has made many envious and ambitious. The city of Kashgar is about five miles from the embassy which has been built for our use, but I often go into the

town and wander about freely, much as I might do in any other Oriental town where an Englishman is not a rarity. On Thursday, the market day, the streets are crowded to a degree that is scarcely credible; the people lay in stock for a week unless they live within easy reach of other bazaars in the circuit, which are held on other days of the week. They are by no means a stupid or a solemn people, and there is plenty of fun going on amongst them.

"There is one unfortunate custom, which gives almost every one, be he poor or rich, the privilege of claiming one as his guest if one crosses his threshold, and the right of offering hospitality; and one may be forced to partake of the ever-ready feast of fruit, confectionery, and meats, any number of times in the day, one's politeness being, alas! measured by one's consuming powers. This has always been a central mart, and a city swarming with strangers, but the mixture of races, as one might have expected, has not obliterated distinct characteristics, so that a large assemblage of people here has a peculiar interest. Rain rarely falls here, and there has been no occasion to search for more lasting material in building than earth; cities may date from a time prior to the Christian era, and there may be no monuments to guide the inquirer; and unfortunately, as far as we can make out, the frequent changes amongst the races that have at different times ruled over the country, have led to the destruction of manuscripts. In Dr. Bellew, who is medical officer with the mission, we have fortunately an accomplished linguist, and a student who rarely allows a book or manuscript to pass without notice, so that I hope we may get hold of something worthy of a place in the Library of the British Museum. Our natural history collection is already becoming a large one, but our hosts have discovered our weakness, and we get presents of Ober Poli and other rarities, in addition to what are procured by our own guns and rifles."

SOCIETIES.

GEOLOGICAL.—March 25.—J. Evans, Esq., President, in the chair.—Messrs. W. J. Lancaster, T. Parry, and H. Wilson, were elected Fellows; and Professors W. P. Schimper and I. Cocchi, Foreign Correspondents of the Society.—The following communications were read: 'On the Upper Coal-Formation of Eastern Nova Scotia and Prince Edward Island, in its relation to the Permian,' by Principal Dawson; 'Note on the Carboniferous Conglomerates of the Eastern Part of the Basin of the Eden,' by Mr. J. G. Goodchild; 'An Account of a Well-Section in the Chalk at the North End of Driffield, East Yorkshire,' by Mr. R. Mortimer; and 'On Slickensides or Rock-Striations, particularly those of the Chalk,' by Dr. O. Ward.

LINNEAN.—April 2.—J. G. Jeffreys, Esq., in the chair.—Mr. J. H. Mangles was elected a Fellow.—The following paper was read: 'On the Morphology of the Skull in Woodpeckers (Picidae) and Wrynecks (Yungipidae),' by Mr. W. K. Parker.

ENTOMOLOGICAL.—April 6.—Sir S. S. Saunders, President, in the chair.—Messrs. W. Garneys, P. B. Mason, and N. C. Tuely were elected Members.—Mr. F. Smith made some observations relative to the habits of the bee-parasites belonging to the genus *Stylops*. Major Parry communicated a paper, entitled 'Further Descriptions of Lucanoid Coleoptera,' and Mr. Smith read 'Descriptions of the Tenthredinidae and Ichneumonidae of Japan,' from the collections of Mr. G. Lewis.—Further Notes were read from Mr. Gooch, of Natal, respecting the destruction of the Coffee Plantations there by Longicorn beetles.

CHEMICAL.—April 2.—Prof. Odling in the chair.—Papers 'On Sulphocyanide of Ammonium and Sulphocyanogen,' by Dr. T. L. Phipson, and a 'Note on a Reaction of Gallic Acid,' by Mr. H. R. Procter, were read by the Secretary. Mr. Procter finds that a mixture of gallic acid and potassium arsenate when exposed to the air acquires

a beautiful green colour.—Mr. W. N. Hartley then read a memoir 'On Cobalt Bromides and Iodides,' in which he described the method of preparation and properties of these compounds. They closely resemble the corresponding chlorides. Fine specimens of the different salts were exhibited by the author.—Mr. E. Neison read a paper 'On the Distillation of Sodium Ricinoleate,' and Mr. C. H. Piceme a 'Note on the Solubility of Plumbic Chloride in Glycerine.'—Mr. Kingzett had a communication 'On Ozone as a Concomitant of the Oxidation of the Essential Oils, Part I,' and from his experiments he infers that the compound produced during the oxidation of oil of turpentine is neither ozone nor hydrogen peroxide, but a hydrated oxide of turpentine.—The last paper was 'On the Action of Chloride of Benzyl on Camphor, Part II,' by Dr. D. Tommasi.

MICROSCOPICAL.—April 1.—F. H. Wenham, Esq., V.P., in the chair.—A list of donations was read, and Mr. R. Horne was elected a Fellow.—A paper 'On the Structure of the Lepisma Scale,' by Dr. Anthony, was read, in which the author showed that the two sets of markings were upon opposite sides of the scale, the ribs being upon the under side.—The paper was illustrated by drawings, and led to a discussion, in which Mr. McIntire, Mr. Slack, and the Chairman took part.—Mr. Wenham gave a demonstration of his method of measuring the angular apertures of objectives, and explained his mode of stopping out the extraneous rays which were so frequently a cause of error. The subject created some interest, and the means and importance of stopping out false light were discussed by Messrs. Ingpen, Slack, Stephenson, and Wenham.—Mr. S. J. McIntire read a short paper describing the proboscis of a moth (believed to be a South African species) which was furnished with a means of perforating the nectaries of flowers. A mounted specimen was exhibited under a microscope in the room, and drawings in illustration of the paper were placed upon the table. Further remarks upon the subject were made by Mr. C. Stewart and Mr. Wenham.

ROYAL INSTITUTION.—April 6.—Warren De La Rue, Esq., V.P., in the chair.—Miss Brandreth, Messrs. F. A. Bosanquet, E. Brandreth, R. B. Lawes, R. Nicol, W. W. Portal, E. L. Walker, and J. W. A. Woodroffe, were elected Members.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—April 7.—Dr. Birch, President, in the chair.—The following candidates were elected Members: Messrs. P. Read, J. Winter Jones, J. Peckover, and H. D. Seymour.—The following papers were read: 'On Four Songs contained in an Egyptian Papyrus in the British Museum,' translated, with Notes, by Mr. C. W. Goodwin; and 'Nimrod et les Écritures Cuneiformes,' par M. J. Grival (read in English).

MEETINGS FOR THE ENSUING WEEK.

- Mos. Royal Institution, 8.—'Elementary Botany,' III., Prof. Bentley.
- Victoria Institute, 8.—'Philosophy of Science and its School,' Rev. Prebendary Row.
- Society of Arts, 8.—'Carbon and certain Compounds of Carbon treated principally in reference to Heating and Illuminating Purposes,' Lecture I., Prof. Barb. Cantor (Lecturer).
- Survivors, 8.—Discussion on 'Mr. Watson and Mr. Conway's Papers on Timber: 'The Forests of England,' Mr. W. J. Crawley.
- Social Science Association, 8.—'Compilation and other Means of carrying Primary Education to all Classes,' Mr. R. Hamilton.
- Geographical, 8.—'Mayr's Account of the Last Journey and Death of Dr. Livingston,' Mr. F. Holmwood. 'Journey through Kudjia and Russian Turkestan, with Remarks on the Hydrography of that Region,' Mr. Ashton W. Deane.
- Civil Engineers, 8.—Discussion on 'Fixed Signals of Railways.'
- Society of Arts, 8.—'Trade in Western Africa with and without British Protection,' Mr. A. Swaney.
- Wm. Royal Society of Literature, 4.—Council.
- Meteorological, 7.—'Climate of Patras, Greece,' Rev. H. A. Boys. 'Remarks on the Atlantic Hurricane of August 30 to 31, 1873,' Mr. W. R. Milne. 'Journal Variations of the Barometer,' Mr. J. K. Laughton.
- Geological, 8.—'Last Stage of the Glacial Period in North Britain,' Mr. T. F. Jamieson. 'About Polar Glaciation,' Mr. J. F. Campbell. 'Note regarding the occurrence of Jade in the Karakash Valley, on the Northern Borders of Turkestan,' Dr. F. Boissac.
- Society of Arts, 8.—'On the Proportion which Investments in the Purchase of Objects of Fine and Industrial Art ought to bear to a National Income and Expenditure,' Mr. H. Cole.
- Microscopical, 4.
- Council Institute, 8.—'Forests of British Guiana,' Mr. W. Walker. 'Contributions from the Timber and other Economic Resources of that Colony.'

- Tues. Royal Institution, 8.—'Atmosphere and its Relation to Life,' Mr. W. N. Hartley.
- Linnean, 8.—'Botany of H. M. S. Challenger,' Mr. H. N. Menzies; 'History of Physics arborea in Amsterdam Island,' Dr. Hooker.
- Chemical, 8.—'Isomeric Terpenes and their Derivatives,' Part IV. 'Oil of Sassafras,' Dr. G. A. Wright; 'Composition of Urea,' Dr. D. Tommasi.
- Antiquaries, 8.
- Fri. Philological, 8.—'History of English Sounds,' II., Mr. H. Sweet.
- Society of Arts, 8.—'The Indian Famines, with especial reference to the means which should be adopted for preventing or alleviating Famines,' General Sir A. Cotton.
- Royal Institution, 9.—'Composition of Colours by Polarized Light,' Mr. Spottiswoode.
- Sat. Royal Institution, 8.

Science Gossip.

THE German Government are fitting out a small expedition at Kiel, for the purpose of deep-sea exploration. We believe it will leave Europe in the month of June, and that some portion of the South Atlantic will be sounded and dredged. We are glad to know that Prof. Neumayer, the Hydrographer to the German Navy, is using his influence in the cause of science in so serviceable a manner.

THE Library of the Geological Society is in course of removal to Burlington House. It is hoped that the transfer may be completed by the 29th of April.

FROM the Sixth Quarterly Report of the Sub-Wealden Exhibition Committee, we learn that the boring has reached a depth of 671 feet. The borings are still in the Kimmeridge Clay, and the cores still smell of petroleum. The committee have in hand 578*l.*, which will, it is thought, enable the boring to be continued to the depth of 1,000 feet, when it is confidently hoped the palæozoic strata will be reached, and the problem thus far settled.

THE death of Dr. M. Von Jacobi, so well known as the originator of the electrolyte process, is reported to have taken place at St. Petersburg on the 10th of March, although we have received no confirmation of the rumour. Dr. Jacobi also made many important experiments on a large scale, on the application of electricity as a motive power, and recently he has very successfully rendered the electro-deposition of iron a practical fact.

M. PAUL BROUHI has presented to a recent Séance of the Société Philomathique de Paris, the results of some researches carried on in the laboratory of M. Milne Edwards, into the anatomy of the Decapod crustaceans. This communication is printed in *L'Institut* of the 18th of March.

THE painful prominence which has to be given to scientific nomenclature, especially in ornithology, has led Mr. W. B. Tegetmeier to undertake and complete an arduous labour of love in reprinting, word for word and line for line, with all its original typographical errors, M. Boddaert's *Table des Planches Entomiques*, a work which appeared in 1783, and of which only two copies are to be found in this country. Its present value is due to its applying for the first time to many species, the Linnean system of binomial nomenclature, and thus, on account of its considerable age, the names of many genera and species. Ornithologists will all thank Mr. Tegetmeier for putting this pamphlet, so frequently required, within the easy reach of each of them.

Les Mondes prints in full, from the *Archives de Genève*, a complete memoir, by Prof. Kopp, upon the aniline colours of the Vienna Exhibition, compared with those shown in Paris in 1867.

FINE ARTS.

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE SEVENTH ANNUAL EXHIBITION will OPEN on MONDAY, the 10th of April, at Fall Mall East.—Admission, 1*s.* ALFRED P. FRIPP, Secretary.

THE TENTH ANNUAL EXHIBITION OF CABINET PICTURES by Artists of the British and Foreign Schools, is NOW OPEN, at T. M'Lean's New Gallery, 7, Haymarket, next the Theatre.—Admission, 1*s.*, including Catalogue.

'THE SHADOW OF DEATH.' Painted by Mr. HOLMAN HUNT.—NOW on VIEW. From 10 till 6.—A modest Platform has been erected, so that visitors now have an unimpeded view of the Picture.—30*a*, Old Bond Street.—Admission, 1*s.*

DUDLEY GALLERY, Egyptian Hall, Piccadilly.—GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS.—THE TENTH ANNUAL EXHIBITION is OPEN DAILY, from 10 to 6 p.m.—Admission, 1*s.*; Catalogue, 4*d.* GEORGE L. HALL, Hon. Sec.

DORR'S GREAT PICTURE of 'CHRIST LEAVING THE PRETORIUM,' with 'Night of the Crucifixion,' 'Christian Martyr,' 'Franciscus de Rimini,' 'Neophyte,' 'Andromeda,' &c., at the **DORR'S GALLERY**, 26, New Bond Street. Ten to Six.—Admission, 1s.

ROUND THE WORLD with W. SIMPSON, being Pictures from the Four Quarters of the Globe by "A Special Artist." Burlington Gallery, 12, Piccadilly. Open from Ten to Six.—Admission, including Catalogue, 1s.

SALE.

The following pictures, part of the collections of Dr. Stronberg, were sold on the 30th ultimo, at the Hôtel Drouot, Paris, for pounds, as under: Achenbach, Vue de Naples, effet d'orage, 388; Le Retour des Pêcheurs, effet de soir, 236.—M. Brascassat, Taureau menaçant un Chien, 780; Pâturage à l'Automne, 560.—M. Comte, Louis XI. Malade, 320.—M. Daubigny, Borde de l'Oise, Le Matin, 136; Borde de l'Oise, Le Soir, 118; Paysage, Temps Gris, 167.—M. Diaz, L'Orage, Paysage, 370; Sainte Famille, 398; L'Abandonné, 208.—M. J. Dupré, Paysage, Le Pêcheur, 590; La Mare au vieux Chêne, 136; Paysage, 148.—Fromentin, Caravane au Repos, 444; Les Bords du Nil, 360; Chasse au Faucon, 344; Femmes Arabes, 358; Arabes à la Fontaine, 356; Les Prisonniers, 360.—M. L. Gallait, Bonheur, 812; Malheur, 1,000.—M. Gérôme, Intérieur d'un Gynécée, 720; Pâtre de la Campagne de Rome, 270.—Isabey, Intérieur d'Eglise, 248; Plage à Marée Basse, 158.—Jacque, Coq et Poules près d'un Bâtiment de Ferme, 70.—M. Koekkoek, Intérieur d'un Bois, 1,084.—M. Lami, Le Départ pour le Chasse, 202.—Léys, La Famille de Guttenburg, 748; Le Liseur, 360.—Marilhat, Mosquée dans la Ruine Égypte, 800.—Robert-Fleury, Le Sac de Rome (1827), 600; Un Concile sous le Pape Clément XI., 348; Le Colloque de Poissy en 1661, 360; L'Atelier du Titien, 236.—Roussseau, Paysage, Le Pêcheur, 832; Paysage, Site de Montagnes, 600.—M. St. Jean, Le Gâtier, 90.—M. Schreyer, La Mort du Chef, 440.—M. A. Stevens, Un Moine Guerrier, 150.—Troyon, Environs d'Honfleur, 1,040; La Récolte des Pommes, 444.—Von Os, Gibier et Fruits, 60.—M. Willems, Les Fleurs du Jardin, 196.—M. Ziem, La Rue de la Marine, Venise, 124.

fine-Art Gossip.

MR. WATTS will probably be represented at the next Academy Exhibition by several portraits, including the unfinished, unique likeness of Mr. J. S. Mill; another, complete, of Lady Arthur Russell; a third, of the Rev. J. Martineau; another, of the Rev. Harry Jones; and lastly, one of Mrs. L'Estrange. This artist has made considerable progress with a companion picture to his *Daphne*, a representation of *Psyche* standing in dependency at the side of a couch, with her arms hanging nearly straight downwards, her head sideways and bent, her eyes cast down. The feet are nearly side by side, and the attitude causes the figure to sway but slightly to our right, for one knee being a little bent, the foot on that side is less firmly planted than its fellow, which bears nearly the whole weight of the figure. The attitude thus designed is intensely expressive and profoundly pathetic; the work is not yet far enough advanced to enable us to describe it more fully. Mr. Watts's heroic bust of *Clytie*, which we have already described to the reader, having been purchased by Mr. Temple-Cowper, has been placed by that gentleman, on loan, in the South Kensington Museum.

MR. POYSTER will not contribute to the forthcoming Royal Academy Exhibition two striking decorative pictures which he has in hand. A small, very delicate painting of a Greek lady putting on a mandal after she has risen from a bath, and while already dressed in loose white robes, will be this artist's sole contribution.

ALL our readers will be sorry to hear that, owing to a recurrence of ill health, Mr. F. Walker has not finished his intended contribution to the Royal Academy Exhibition; a similar cause having operated on our loss last year, Mr. Walker has found it impracticable to complete either the painting of 1872 or that of 1873.

THE Exhibition of Works of Art in Black and White, which, last year, possessed such high artistic interest, is to be repeated during the approaching season; the gathering will be opened to the public about the middle of June next.

THE Naval Museum, removed from South Kensington, and other home and colonial places of deposit, to Greenwich, will be opened to the public at Whitehall, and comprises a large number of those fine models which, either from their intrinsic beauty or their historical associations, are so profoundly interesting to artists and historical students. This museum will occupy not fewer than sixteen large rooms, in Queen Anne's Wing, as it is called, of the former hospital.

FROM Munich comes the news of the death of Herr W. von Kaulbach, the well-known pupil of Cornelius.

THE fourth Exhibition, under the auspices of the Liverpool Corporation, will open about the 1st of September, so that all works of art may be received early in August. The Exhibition this year will be held in the Derby Museum. Next year, through the munificence of the Mayor of Liverpool (Major Walker), it is expected that the Exhibition will be in the "Walker Art Gallery," the plans of which were lately submitted to the Council and approved.

M. ABOUT has spoken in another column of the death of the distinguished French archaeologist, M. Boulé. This event happened on the 4th instant, and was due to the rupture of an aneurism. His principal works were 'L'Acropole d'Athènes,' 'Études sur le Péloponnèse,' 'Auguste, sa Famille, &c.,' 'Phidias,' 'L'Art Grec avant Périclès,' 'Recherches Archéologiques en Grèce,' &c.

AN Institute for the Promotion of the Fine Arts, to which are attached a museum, library, and reading-room, is about to be opened to the public at Stirling. It has been built by the trustees under the will of the late Mr. Thomas Smith, of Glasningall, Perthshire, and Fitzroy Square, London, who left 22,000*l.* for that purpose, as well as a large collection of pictures, among which are two specimens of the late John Phillip, R.A. Sir William Stirling-Maxwell is to be asked to preside at the opening of the Institute early in May.

LOVERS of the picturesque will regret to hear that, during the Volunteer Review on Monday last, the furze and undergrowth on Wimbledon Common were wantonly set on fire by some of the blackguards and mischievous fools who generally attend on such occasions. A vast deal of injury has been done, injury which it will take long to repair, to one of the most beautiful places near London.

THE citizens of Glasgow intend to purchase and present to their University the marble statue of Adam Smith, by Herr Gasse, a German sculptor, at present in Taylor's Institution, Oxford, which is much admired, both for the excellence of the workmanship and the authenticity of the likeness of the great philosopher.

THE *Gazette des Beaux Arts* contains a capital facsimile of a drawing by M. Angelo, 'The Fall of Phaeton,' with an essay by the owner, M. E. Galichon; an etching, by M. Lalauze, from Van Dyck's portraits in the Louvre of the children of Charles the First; besides articles on the Grammar of the Decorative Arts, by M. C. Blanc; an essay on Hills, the English engraver, by M. Sennerville; another by M. F. Henriot on Contemporary Landscape-Painters, M. Daubigny; and 'Les Dernières Lettres de Prud'hon,' with fac-similes, by M. Marcille. We are anxious for more on the subject of M. Champfleury's interesting essays on 'Estampes Satiriques pour et contre la Réforme,' especially as the matter might be worked out to much better purpose. These papers were illustrated by a cut of the very curious 'Gorgoneum Caput,' i.e., the bust of a Pope, made up with all sorts of ecclesiastical objects, instruments of the Passion, and articles used in worship, &c.; wearing a tiara formed of a bell, with enrichments of asperges, tapers, &c.; the face formed with a chalice,

patens, &c.; the robe composed of a breviary, monstrance, &c. It appears to us that a mistake has been made as to the date of this print,—the 'Anno Dom. n.d.' (i) on the tiara being probably but part of a date, which does not needfully refer to the issue of the satire in the "XVI^e Siècle." So far as we are able to compare them, the woodcut copy which enriches M. Champfleury's essay of the engraving in question is identical in design and nearly all details with the engraving described in the British Museum Catalogue of Satirical Prints as 'CleMens esto,' &c. (No. 1437), being one of the articles in the tract 'Roma Perturbata,' &c., 'Gedruckt tot Loven. 1707,' and referring to Pope Clement the Seventh and the Bull 'Vineam Domini.' 'Gorgoneum Caput' looks much more like a work of the seventeenth than of the sixteenth century. British Museum, No. 1437, may throw light on it.

MUSIC

MUSICAL UNION.—THIRTIETH SEASON. TUESDAY, April 21, at St. James's Hall, Quarter-past Three.—Quartet in G, Mozart; Sonata, D minor, Weber; Suite for Violoncello, E flat, Schumann; Piano-forte Solo, Chopin, Guide Papini, from Florence (first time in England), with Wiener, Walsingham, Lasserre, and Oscar Berling (first time).—Single tickets at Austin's, Cranmer's, and Lucas's, 7s. 6d. each; Programme gratis. Any omission of tickets to be notified at the Hall, day of Concert. The Free Admissions, so usual, will be forwarded by post. J. ELIA, Director, 9, Victoria Square.

THE ITALIAN OPERA-HOUSE.

THE Lenten nights have not produced any singers, with the exception of a new basso, who are likely to make much impression. Signora Lodi has now essayed *Amina* ('Sonnambula') and *Gilda* ('Rigoletto'); but we are convinced that her voice has been prematurely taxed, and that she has need of absolute repose for some time to enable her to occupy the position of a *prima donna* at Her Majesty's Opera. The young lady is paying the penalty of having sung *Amina* at the Verme in Milan twenty-six times, until the freshness of the youthful organ, scarce formed, in fact, was impaired. If she has rest, there can be little doubt of her future success. *Mdlle. Lodi* will remind amateurs, who may have heard *Madame Bosio* in her early days in Paris and London, how small were the signs of her after excellence evinced by that lamented artist. *Mdlle. Lodi* has the same ladylike demeanour, the same amateur style of acting, the same excellent method as *Madame Bosio*, and, like the latter, *Mdlle. Lodi* requires time to develop the timbre of her voice, and to acquire experience on the lyric stage. *Mdlle. Lodi* is another instance of the haste with which young and gifted novices are brought out, instead of having their talents tested and matured before a *début*.

Mdlle. Heilbron, who has played the *Traviata* twice at Covent Garden, is not likely to take higher ground here than she did in Paris. Her proper place is the *Opéra Comique* or at the *Bouffes-Parisiens*, where the *naïveté* of her acting and the extent of her vocal acquirements would be appreciated.

There has been one new tenor, Signor Sabater, at the Royal Italian Opera, who sang in Ricci's 'Crispino e la Comare,' but whose pretensions will be probably tested in secondary parts.

Of the three basses who have appeared for the first time at Drury Lane, strong hopes can be entertained of the German artist, Signor Conrad Behrens, whose Rocco, in 'Fidelio,' we noticed last week. Signor Costa is, perhaps, unfortunate in his name, as it is so associated with rare ability; but his *Orovoso* ('Norma') and *Sparafucile* ('Rigoletto') are not calculated to inspire confidence. He has little voice, and his acting is indifferent. The new baritone-bass, Signor Galassi, seemed to win the good opinion of Saturday's audience in 'Rigoletto,' but we really do not see why this part should be made a pirouetting Policinello. Signor Galassi twisted his figure into acrobatic attitudes. The Court fool of 'Le Roi s'amuse' of Victor Hugo, which Signor Verdi has set in such ghastly fashion, is a Shakspearean Touchstone, transformed into a tragic character by the

monarch's seduction of Rigoletto's daughter. Ronconi created the character from this point of view. No spasmodic contortions are required in the scenes between Rigoletto and Gilda, and with the Bravo of Mantua Sparafucile. The extravagance and exaggeration of Signor Galassi's acting are partially redeemed by his singing, which is impassioned in style, although there is unevenness in the quality of his voice, and when he forces the high notes his intonation is imperfect. We scarcely can conceive that he will be found a substitute for Signor Rota, who will soon be here, or for Signor Mendioroz, who will not easily be replaced.

At Drury Lane, the three splendid performances of Mdle. Tietjens in 'Semiramide,' 'Fidelio,' and 'Norma,' and the admirable singing of Madame Trebelli-Bettini and Signor Agnesi in the first-mentioned opera, have been the prominent features. The other operas have been the 'Trovatore,' 'Lucia,' the 'Sonnambula,' and 'Rigoletto.' Signor Naudin, who has had the leading tenor parts, shows the tact of the thorough artist in tiding over difficulties of compass and of execution, and displays strong dramatic feeling and power.

At the Royal Italian Opera, two representations of the 'Traviata' and one of 'Crispino e la Comare,' which, without Ronconi, had better be shelved, have been the Lenten entertainment for the subscribers.

This Easter week there is more solid food than in the last week's light fasting fare at the Royal Italian Opera. Meyerbeer's 'Africaine' was promised for last night (Friday), for the return of Mdle. D'Angeri as Selika; Madame Sinico as Iles; Signor Nicolini as Vasco di Gama; and the first essay of M. Maurel as Nelusko. Moreover, Mdle. Marimon has had two of her best parts this week: Maria, in Donizetti's 'Figlia del Reggimento'; and Rosina, in 'Il Barbiere,' for this evening (Saturday), with a new Count in the *début* of the tenor, Signor Blume-Dorini. Signor Boles, the tenor from the Scala, will make his *début* next week, as Arnoldo, in 'William Tell.'

At Drury Lane, Donizetti's 'Favorita' is to introduce a new baritone, Signor De Reschi, as the King, and the new basso, Signor Perkins, as Baldassar. Mdle. Tietjens will be the Leonora. A new tenor, Signor Ramini, is announced for Lionello, in Flotow's 'Marta.'

MUSIC IN PASSION WEEK.

THE two "Passion" Music services of J. S. Bach now known in this country are those according to St. Matthew and to St. John. The former work was given in two sacred edifices last week, at St. Paul's Cathedral on the 31st, as stated in last week's *Athenæum*, and at Westminster Abbey the following afternoon (April 1), conducted by Mr. Barnby, with Messrs. Cummings, Bell, and Lawler as chief singers, and a chorus selected from the choir of the Temple, Lincoln's Inn, Windsor, Eton, &c.; Mr. Jekyll being the organist, and Dr. Stainer presiding at the pianoforte. The "Passion" according to St. John has been given through Lent at St. Anne's Church, Soho; but we are surprised to find that this setting by Bach has not taken so strong hold on the musical public as the St. Matthew version, although containing just as noble and devotional strains. The *Orchestra* of the 4th inst., in an able and interesting article, advocates the use of the orchestra in church as opening a new musical literature, and maintains that the people are anxious for the increased use of instrumental appliances. "The church orchestra of England," contends our contemporary, "must be the people's orchestra; it must be of a type that will last, not a transplantation of Sir Michael's troop from Her Majesty's Opera, or a Sunday gathering of the Philharmonic. The new thing would transform much that is mediocre, and regenerate much that is worn out. It would simply be a re-constitution and building-up of a thing which prejudice and ignorance have overthrown and trampled down—the revival of an old right belonging to the people." Bach's "Passion" according to St. Matthew was also performed four times during last week at the Royal Albert Hall, and the 'Messiah' twice.

This oratorio was also given by the Sacred Harmonic Society at Exeter Hall, under Sir Michael Costa's direction, with Mesdames Sinico and Trebelli-Bettini, and Messrs. Vernon Rigby and Santley as chief singers. There was also a performance of sacred music at the Queen's Theatre, on Good Friday, under the direction of Mr. Jennings, with Mesdames Florence Lancia, E. Horne, and Palmer, and Messrs. Vernon Rigby, J. W. Turner, and Maybrick as soloists. The annual sacred concert at the Crystal Palace, under the direction of Herr Manns, included, besides his ordinary orchestra and choir, the aid of the band of the Coldstream Guards, with Mr. Coward at the great Handel organ. The solo singers were Mesdames Lemmens, Otto-Alvleben, and A. Sterling, Messrs. Vernon Rigby and Santley. The selection of music was from the sacred compositions of Handel, Rossini, M. Gounod, and Sir Michael Costa. The 'Messiah' was also performed at the Standard Theatre. This past Passion week is a curious and welcome contrast to the holy week as celebrated some quarter of a century since. The good conduct of the thousands gathered in the Crystal Palace on Good Friday was remarkable. The impressive effect of the singing of the Old Hundredth Psalm and the Evening Hymn is now an annual sensation at the Sydenham glass-house.

PASSION WEEK IN PARIS.

THE production of Handel's 'Messiah' in Paris, by M. Charles Lamoureux, has been followed by three performances last week of the 'Passion,' according to St. Matthew by J. S. Bach, which were given in the Cirque des Champs-Élysées. It is certainly curious that these two sacred works should have been so completely ignored in the French capital until 1873-4. M. Lamoureux has followed the example set here of making curtailments in the Passion Music. Out of seventy-eight numbers, the ones retained were, Nos. 1 to 31, 33, 74, 75, 77, and 78. M. Miquel declaimed the part of the Evangelist, the recitatives being accompanied by the pianoforte. Mdle. Arnaud was the soprano, Mdle. Armandi the contralto. They were encoored in the duet, which was the sensation of the service. To Mdle. Puisseis, M. Vergnet (tenor), M. Dufriche, M. Couturier (a young pupil, a bass from the Conservatoire), M. Jolivet, M. Mouret *file*, and M. Auguez (Jesus), were assigned the other parts. The orchestra was, of course, excellent, and the chorists, if not quite habituated to choral singing, were often impressive and effective.

At the Théâtre Italien, MM. Merelli and Strakosch utilized their *troupe* by performing Rossini's 'Messe Solennelle' and the 'Stabat Mater.' The solo singers were Mesdames Brambilla, Belval, Teoni, Belocca, Signori Brignoli, Benfratelli, Fiorini, with M. Portehaut, the *chef d'attaque*, as Conductor.

The "Concerts Spirituels" were never more numerous. At the Conservatoire, on Good Friday, the 'De Profundis' of Gluck (the one the composer wrote to be sung at his own funeral), a Funeral March by Mozart (the Freemasons' one of 1785); the Pilgrims' March, singing the evening prayer from Berlioz's symphony 'Harold'; a Cantique by Halévy, "Mon âme est dans les ténébres" (words by J. J. Rousseau); two strophes from Pergolesi's 'Stabat.' Besides these pieces, Beethoven's Symphony in B flat and Weber's 'Oberon' overture were executed to satisfy secular tastes.

At M. Pasdeloup's Cirque d'Hiver there was a new Stabat by M. Bourgault-Ducoudray; except an air for bass, "Quis est homo," sung by M. Gailhard, there was nothing attractive in the work. This artist and Mdle. Devries and Mdle. Armandi sang numbers from Rossini's 'Stabat Mater'; the Scherzo, Adagio, and Choral Finale of Beethoven's Ninth Symphony were also executed.

Some numbers from the 'Stabat' of M. Bourgault-Ducoudray were also performed, under his direction, on the afternoon of Good Friday, at the Trinity Church.

The 'Marie-Magdeleine' of M. Massenet was twice performed at the Opéra Comique.

The 'Stabat' by Madame de Grandval was executed on the Wednesday (April 1st) under the direction of M. J. Daubé, with Mesdames de Caters and Trélat; the tenor, M. Nicot, and the baritone, M. Valdec, as solo singers.

At the third concert of "La Société des Concerts de Musique Religieuse," founded in 1843 by the Prince de la Moskova, given at the Salle Herz, 'Les Lamentations' of Allegri, some pieces by Palestrina, the 'Jamené' of Couperin, 'Le Tambourin' of Rameau, &c., were performed.

There were also sacred concerts at Fracastelli's, under the direction of M. Maton, at the Folies-Bergères, and at the Madeleine; at the last-mentioned church, the oratorio by M. Théodore Dubois, 'Les Sept Paroles de Christ,' was executed.

These numerous performances of sacred works at churches, theatres, concert and music halls, in Paris during Passion Week, might lead the reader to the conclusion that it is the most religious capital in Europe, as all the subventioned theatres were closed for dramatic performances on the Thursday, Friday, and Saturday of the Holy Week.

'LOHENGRIN' IN NEW YORK.

ALTHOUGH a mutilated version of Herr Wagner's opera, 'Lohengrin,' had been presented in New York, at the Stadt Theatre, in the original German, the first performance in a complete form in that city was given on the 23rd of March last, by Herr Max Strakosch's Italian Opera Company. We have received a short letter about this representation. It simply states that the work was a great success, the result of which is to be ascribed to the band, the singing of Signor Campanini in the title part, and the magnificent *mises en scène*. The writer, who is an anti-Wagnerite, adds, that he does not believe 'Lohengrin,' however strongly supported, as it was by the German amateurs on the first night, will be accepted as a permanent opera in the Italian repertoire of New York. The *New York Herald*, of the 24th and 26th, and the *Arcadian*, of the last date, supply full details about the libretto, the music, and the execution. As regards the book and the score, the *Athenæum* has, from time to time, given ample accounts and criticisms. The opinions of the New York critics are, however, worthy of some notice here, especially as they take much the same views of the vocal portions of the setting as have been more than once expressed in these columns. The *Arcadian* argues thus: "The representation of 'Lohengrin' has done nothing to change the opinion we have so often expressed, that Wagner has been denied the heaven-born gift of genius. Great talent he possesses, and all that a thorough study and perfect knowledge of his art can accomplish, combine to make him one of the cleverest musicians that ever lived. His powers of intricate scoring for voices and orchestra, if ever equalled, has never been surpassed; but creative genius is not his. Conscious that he could never excel on the same ground as the old masters, he has cut loose from all tradition, and founded a system of his own. The orchestra is made the most important feature in his operas, and the voice parts are, as a rule, subservient to the instruments; hence it is that his music is so destructive to voices."

From the *New York Herald*, of the 24th and 26th ult., the following summary of the critic's opinions of the school of Herr Wagner is taken:—"The school of music which this opera represents is a pernicious one, hurtful alike to voice and ear. The intense egotism of Wagner is reflected in a manner of dealing with the lyric drama. It is all very well to talk of the purification of the operatic stage from the frivolities with which it has been so long encumbered. Here is absolute despotism, under which no artist, no matter what favours genius has conferred upon him or her, can possibly assert individuality. This infinite melody,—this continuity of thought,—this utter annihilation of individuality for the sake of a harmonious whole,—in fine, this obliteration of

detail, as such, in opera, looks very well in theory. The practical part of it is different. Wagner is not true to his theory. He should never drop the curtain upon one of those marvellous creations, as the audience during the *entr'acte* is liable to lose the continuity of thought. Why write parts for the soloists when they cannot be heard amid such a storm of choral and orchestral elements as that which accompanies them? This 'infinite melody' may be more properly termed an 'infinite longing after melody.' The main defect of Wagner's music is its utter realism. He leaves too little to imagination, but insists upon demonstrating his musical treatment of a libretto as if it were a geometric or algebraic problem. He treats music as a science only, and ignores its existence as an art."

The cast of the opera was as follows: Lohengrin (Knight of the Holy Grail), Signor Campanini; Henry I. (King of Germany), Signor Nannetti; Frederick Telramund (a noble of Brabant), Signor Del Puente; the Royal Herald, Herr Blum; Elsie of Brabant, Madame Nilsson; Ortrud (wife of Telramund), Miss Cary. Both the *Aradonian* and *New York Herald* agree as to the incompetency of these artists, except Madame Nilsson and Signor Campanini; but it is evident that the honours fell mainly to the Italian tenor, whose success in 'Lohengrin' at Bologna, Florence, and Milan was recorded in the *Athenæum* when the opera was first produced in Italy. The severe strain on the register of the soprano voice told on the Swedish songstress. The *Aradonian* remarks that the lady sang with commendable correctness, but that her recitatives required more careful study, and that she was occasionally out of time; still it was a poetic representation, full of grace and tenderness. Signor Muzio, the conductor, directed the execution with skill; his band was excellent, but the chorus, albeit meriting praise, was not quite so good.

NEW FOREIGN OPERAS.

M. LE COMTE DE PERRAULT's fairy tale, 'La Belle au Bois Dormant,' has supplied MM. Clairville and Busnach, with the "opéra-féerie en trois actes et douze tableaux," the music composed by our countryman, Mr. Henry Litloff, and produced last Saturday night at the Châtelet, under the direction of M. Hostein, who is also manager of the Renaissance Theatre. The Sleeping Beauty is sustained by Madame Mélanie Reboux; Nérída, by Mlle. Paola Marié; M. Laurent, the tenor, is the Prince Muguet; the magician, Abaltaman, is assigned to M. René Julien, bass. There are twenty-five numbers in the score, the science of which the admirers of *opera buffa* consider too severe for a fairy tale, forgetful seemingly, how Mendelssohn has treated the 'Midsummer Night's Dream' (and M. Ambroise Thomas also), Weber has set 'Oberon,' and Mozart has immortalized the 'Magic Flute.' Mr. Litloff's style is that of German romanticism, with a Wagnerian tendency. In the 'Abelard et Héloïse,' a true *opera buffa*, he proved that he could be light and pleasant. Two airs, sung by Madame Reboux (formerly of Her Majesty's Theatre, and last season at the Covent Garden Promenade Concerts) and Paola Marié, a chorus of 'Paysans batteurs de blé,' the ballad of the Fairy Azoline (the legend of the 'Sleeping Beauty'), a trio, the *finale* of the second act, with quintet and sextet, the couplets of the forbidden fruit, and the ballet music, created a sensation; and the composer was called for at the end of the opera.

Despite the acting and singing of Madame Judic and of Madame Peschard, the four-act *opera buffa* at the Bouffes-Parisiennes, 'Les Parisiennes,' will not prove a great success, like 'La Timbale d'Argent.' The libretto, by MM. Jules Moineaux, Victor Koning, and E. Blum, is a failure; and the music, by M. Vasseur, is not considered strong enough to redeem the faults of the book. Madame Judic, as Nina, assumes several parts, as a kind of protecting angel to Madame Peschard as Ernest, a young prince, to save him from the temptations of the Parisiennes, with whom he falls in love. The comic part of a Consul, who is also a dealer in monkeys, was regarded as too personal by the

audience of the Passage Choiseul. The most sensational song was by Madame Judic, disguised as a *Pifferaro*.

Herr Kretschmer's new opera, 'Die Folkunger,' has been produced with success at Dresden. Herr Marburg's new opera, 'Agnes Von Hohemstaufen,' has been most favourably received at its first representation at Friburg (Baden).

'Pétrarque' was produced lately at Lyons with great success. The composer, M. Hippolyte Duprat, was called for several times, with Mlle. Pauline Duprez, the *prima donna*.

Signor Braga's opera, 'Caligola,' which had great success in Lisbon, has failed at the Scala, in Milan. Signor Pissuti, who set the 'Merchant of Venice' for Bologna, has been commissioned to write an opera for the Scala.

We hear from Italy of two new operas; one, 'Salvator Roma,' by Carlos Gomes, the libretto by M. Ghislanzoni, produced at the Carlo Felice in Genoa, with such signal success that the composer was called for thirty-six times, the overture and several other numbers were encored; and the other at Florence, entitled 'La Cacciata del Duca d'Athene' ('Expulsion of the Duke of Athens'), brought out at the Pagliano, the music by Signor Bacchini, with but moderate favour. From subsequent advices from Genoa, we learn that the third work of the young Brazilian composer, despite the *furore* of the first night, which, as well as a *fiasco*, must always be mistrusted in Italy (Rossini's 'Barbiere' as a case in point), has taken no hold of the public. 'I Goti,' by the young musician, Signor Gobatti, so enthusiastically received at Bologna, makes no way at other theatres in Italy.

Musical Gossip.

THERE were only two novelties in the programme of the sixth and final concert in St. James's Hall of the second season of the British Orchestral Society, last Wednesday night, namely, a Scherzo by Sir Julius Benedict, and a Russian fantasia for full band, 'Kamarinskaja,' by the celebrated composer of the opera, 'A Life for the Czar,' the production of which is half promised at Covent Garden Theatre. The practice of producing isolated movements from a symphony is not a good one, although Sir Julius Benedict can plead that such an experiment has already proved successful in his case, for before the Scherzo to his first Symphony in G minor was performed at the Norwich Festival in 1872, the work was given at the Crystal Palace Saturday Concerts in its entirety this winter. The early instalment of the second Symphony in A minor is promising. The new Scherzo, it is true, is not so brilliant and so captivating as the first one, but it has many piquant points: it is vivacious, and the hand of the scholar is shown in the mechanism. The composer had the honour of a recall, and it would have been better if he had conducted his own production. The Russian piece was introduced, we presume, as a compliment to the patron of the Society, the Duke of Edinburgh, who was present. It is a pleasant composition, in two movements, indicative of a wedding song and dance, the last giving the title to the fantasia.

THE progress which the music of Herr Manns is making in this country was shown last Saturday by the second performance of his 'Song of Destiny,' at the Crystal Palace, its melodious character and its scientific treatment being still more appreciated by the auditory than even on its first introduction. Mendelssohn's 'Lobgesang' and Sir Sterndale Bennett's programme overture, 'Paradise and the Peri,' were included in the afternoon's selections.

HANDEL'S 'Judas Maccabeus' was the oratorio last night (the 10th inst.), in Exeter Hall, by the Sacred Harmonic Society. The solo singers announced were Madame Sinico and Miss J. Elton, Messrs. Vernon Rigby, Montem Smith, and Santley. The final concert of the season will be given on the 1st of May, when Sir Michael Costa's second oratorio, 'Nathan,' will be performed, with Madame Otto-Alvalleben, Mrs. Suter, Madame Patey, Messrs.

Vernon Rigby, M. Smith, and Santley in the principal parts. The rehearsals of the Metropolitan Choir, for the Handel Festival in June, will be commenced in Exeter Hall forthwith.

M. GOUNOD's fifth and final Choir concert will be given this evening (the 11th inst.). The third Royal Albert Hall Amateur Orchestral Society's concert will also take place to-night (Saturday).

THE first concert this season of the leading artists at Drury Lane, Her Majesty's Opera, will take place, in St. James's Hall, next Wednesday, with Signor Le Calsi and Mr. Cowen as conductors.

THE Saturday afternoon series of orchestral concerts, in the Crystal Palace, will be ended on the 25th, with the annual and well-merited benefit of Herr Manns, the able and indefatigable conductor.

THE first concert of the Musical Union will take place on the 21st inst.

THE New Philharmonic Society's concerts will begin on the 18th inst.

A COMMITTEE has been formed at Birmingham, the members being principally connected with the Musical Festival, for the purpose of founding local scholarships for the Kensington National Training School of Music. Major-Gen. Eardley Willmot and Mr. P. Le Neve Foster attended the meeting to represent the Society of Arts. More than 1,000*l.* was subscribed at once; and Mr. W. G. Beale will give 50*l.* a year for five years for the instruction and partial maintenance of one scholar, and Mr. R. L. Chance will give 20*l.* a year for the same time towards a presentation.

DRAMA

THE EASTER REVIVALS.

PRINCE OF WALES'S.—'The School for Scandal.' GAIRY.—'The Clandestine Marriage,' a Comedy. By George Colman and David Garrick. Reduced to Four Acts. PRINCE'S.—'Nos Bons Villagers,' Comédie en Cinq Actes, de M. Victorien Sardou.

EASTER has witnessed many changes at the London theatres. The taste for old comedy which sprang into existence a few years ago has, however, triumphantly asserted itself, and the novelties of the season are wholly eclipsed in interest by the revivals. The production at the Prince of Wales's of 'The School for Scandal' is a singular and a daring experiment. It is generally regarded as an attempt to subject to the influences of modern realism the polite comedy of the last century, and to serve Sheridan with a dressing à la Robertson. No such purpose, however, appears to have consciously influenced the management, and the fact that the pitch of the comedy is lowered is due less to an intentional change of key than a flatness on the part of some of the performers, and a consequent depression on that of their associates.

The result of the efforts that have been made is a performance excellent in all accidental and external surroundings, and inadequate in essentials. Never, probably, in the history of the stage has a play been mounted with equal splendour and taste. Ordinary canons of decorative art as applied to scenic affairs have, indeed, been completely disregarded; and in place of pictorial representations of objects of value, point lace, Oriental china, cinque-cento tapestries, and other rarities, have been employed with a recklessness that makes one uneasy for their security, and thoughtful concerning the loss to art their destruction by any of the numberless accidents to be feared in a theatre would involve. As in the case of the revivals of Shakespeare at the Princess's by Charles Kean,

one feels at times as if the drama were overlaid by its surroundings, and seems to see, in the language of the play, "a neat rivulet of text meander through a meadow of margin." Those who are not sticklers for purity of text or traditions of acting, will find the mere view of life in the past century repay a visit to the theatre. The fashionable extravagancies of the most fantastical epoch in English society are reproduced with remarkable care, and the minut which is danced in the second act is in itself sufficient to compensate for not a few errors or shortcomings of the representation.

The performance itself, though weak in many respects, is not wanting either in intelligence or in beauty. Until the more dramatic scenes were reached, it was, indeed, adequate. The indolence and affectations of the "macaroni" and the "woman of fashion" were reproduced with complete fidelity, and the scene of scandal-mongering, the banquet scene, and the auction, were given with a life and *vraisemblance* which cannot be too strongly commended. On the other hand, the finer situations in the play proved the weakest in representation, and the curious result was witnessed of a play interesting and pleasing almost in the inverse ratio of its power.

There was much to approve in individual interpretations. Mr. Coghlan's *Charles Surface* was admirable, Mr. Lin Rayne's *Sir Benjamin* and Miss Fanny Josephs' *Lady Sneerwell* were companion pictures of merit, and the *Crabtree* of Mr. A. Wood wanted only a little refinement to reach the ideal of the character. Mrs. Leigh Murray, as *Mrs. Candour*, and Mr. Cathcart as *Rowley*, left little to desire. The *Trip of Mr. Markby* erred only in being too set and elaborate; and the *Moses* of Mr. F. Glover was correct and inoffensive. Among the more important characters the most adequate presentation was the *Lady Tease* of Miss Marie Wilton. It had freshness and originality, together with the variety for which, on the English stage, its exponent is unrivalled. Some of the business introduced was excellent. The manner, for instance, in which, in the quarrel-scene, after the reconciliation, the offended wife dealt with the hand she had been caressing the moment previous, her arrival in the library, where Joseph Surface awaits her, the pulling back of the curtain her lover has drawn, the faltering step, the mute intercession for pardon, and the refusal of the aid of Joseph Surface after the discovery of the screen-scene, could scarcely be surpassed. A deeper note than is customary in the graver passages of the drama was struck by Miss Wilton. She was followed by Mr. Hare, whose *Sir Peter* was more virile and more dignified than the character generally appears. Mr. Hare's courtesy and tetchiness were capital. He has a measure of justification for presenting Sir Peter with a fire in his heart which is not indicated by his exterior. His voice and eye were, however, too ardent for his bearing, and his movements had the impetuosity of youth rather than of discontent. Mr. Bancroft gave a very studied picture of Joseph, but his face is not sufficiently mobile during the later acts. As *Sir Oliver*, Mr. Colletto was a little too chirpy, recalling Cheeryble Brothers rather than the returned nabob. A touch of pathos in the auction-scene was, however, singularly effective.

This representation will probably provoke

serious hostility. That it is not adequate must, indeed, be conceded; and that some of the characters are wholly unlike those we may suppose Sheridan to have intended, is unquestionable. There is, however, much that is commendable in the way in which difficulties in arrangement have been surmounted, and the performance is one that cannot fail to interest even where it fails to convince or to please.

'The Clandestine Marriage' of Colman and Garrick is one of the few successful comedies of the last century which are wholly of native growth. Hogarth's 'Marriage à la Mode,' according to the Preface, supplied the leading idea, and a farce by the Rev. James Townley, sometime master of Merchant Taylors' School, contributed three of the principal characters. It is a cleverly constructed play, a little wordy, but thoroughly amusing. The character of Lord Ogleby has been a favourite with most comedians, and especially with the late Mr. Farren. It is less of a caricature than most parts of its class, the follies of which Lord Ogleby in guilty being condoned by audiences in favour of the generosity and manliness he displays in the later scenes. His language is occasionally full of fancy and point. His words to Fanny, when he misunderstands the nature of the confidence she gives him, are worthy of Congreve: "I am happy in your distress, Madam, because it gives me an opportunity to show my zeal. Beauty to me is a religion, in which I was born and bred a bigot, and would die a martyr"; and his retorts to Sterling, the merchant, whose son-in-law he proposes to become, have, together with the smartness which modern comedy-writers can equal or surpass, an appropriateness after which, apparently, they never aim. When Sterling banters the old nobleman upon his boldness in proposing to marry a young girl, his answer mingles admirably capacity for retort with aristocratic indifference to the insult,—"Mr. Sterling, this may be city wit, *for aught I know*."—"Do you court my alliance?" Mr. Phelps presents the part with the practised ability he evinces in comedy. A little more distinction of manner is all that is required to render the impersonation admirable. M. Lafont alone, among recent comedians could probably have given the character all the refinement and delicacy of which it is capable. Mr. Herman Vexin is natural and entertaining in the small part of *Lovewell*; Mr. Taylor, Mr. Maclean, and Mr. Soutar, sustain fairly the characters of *Brush*, *Sterling*, and *Canton*; and Miss Farren makes much of a mere sketch of a waiting-maid. Miss A. Baldwin, an actress new to the theatre, shows some talent as *Miss Sterling*. The performance generally is, however, deficient in the bearing and stateliness which we ally with our old comedy.

The French comedians, now established in their former home at the Princess's, have commenced the summer season with a performance of 'Nos Bons Villageois,' the amusing, if long-winded play, M. Sardon founded upon a notion taken from 'Les Payzans' of Balzac. M. Gouget,—an actor who sprang into name a score years ago, in consequence of his performance of Maurice, in 'Les Coaques,' a drama of MM. Arnault and Judicis, and has since maintained his reputation on the theatres of the Boulevards—plays

the part of *Le Baron*, created by M. Lafont, and given by him during his representations four years ago at the Princess's. To a good presence, and an intelligent and expressive face, M. Gouget adds a clear diction and forcible delivery. His performance in a part which was one of the masterpieces of his eminent predecessor, does not suggest too unfavourable comparisons. Madame Kelly, who enacts the heroine, conquers, by force of talent, the drawback of a strongly-fibred and unsympathetic voice. Her expression is admirable, and her by-play is wanting neither in subtlety nor power of suggestion. The comic underplot, which forms the most effective portion of the drama, is supported with much ability, not unminged with extravagance, by MM. Didier, Schey, Leprévost, and Paul Legrand.

Dramatic Gossip.

THE statement that the Lord Chamberlain is going to allow some standard French plays to be performed, is, we are sorry to say, premature: but hopes are entertained that he may yet see the unwisdom of his predecessor's proceedings.

THE first appearance, during the present season, of Madame Marie Laurent, will take place on Tuesday next, at the Princess's Theatre, in 'La Marâtre' of Balzac. This will be, we believe, the first time this striking romance of the *cours d'assises* has been given in England.

THE changes at the outlying theatres include the production, at the Standard, of 'Heart's Delight,' Mr. Halliday's version of 'Dombey and Son,' with Mr. Montague and Mr. Emery in their original parts; the performance, at Astley's, of Mr. Charles Reade's drama of 'The Wandering Heir,' by Miss Ellen Terry, Mrs. Seymour, and a company differing little from that with which the piece was given at the Queen's; and the representation, at the Surrey, of a burlesque, entitled 'Cherry and Fair Star.'

MISS LEIGHTON, whose performance of Julia, in the 'Hunchback' was noticed recently in our columns, has repeated that impersonation at the Queen's Theatre, and has appeared besides in *Portia* and *Desdemona*.

THE death is announced of Mr. Robert Romer, an actor well known during the best days of Adelphi melo-drama.

THREE novelties, all in one act, have been given at the Palais Royal. 'Le Homard,' a comedy of M. Edmond Gondinet, is a clever farce, upon that subject of never-ending ridicule in France, a husband deceived and contented. It was admirably played by MM. Geoffroy and Gil Perez. 'La Pique de Chamberlain' of MM. Labiche and Dufrenois, and 'La Mi-Carême' of MM. Meilhac and Halévy, are scarcely worthy of the reputations of their authors.

'MADAME EST TROP BELLE,' a comedy of MM. Labiche and Dura, has been given successfully at the Gymnase-Dramatique. Its plot deals with the difficulties in the way of a clever husband, who, finding the possession of a beautiful wife anything but a bed of roses, seeks to gain a victory over his rivals in her affection. It is played by Mdlle. Angelo, MM. Pradeau, Ravel, and Landrol.

MADAME MARIE LAURENT has played *Phèdre* with success at the morning performances at the Gaité. 'Le Tableau Parlant' was also rendered by M. Montaubry and Mdlle. Darlaux.

MR. DISTANT informs us that in his paper 'On the Mental Differences between the Sexes,' mentioned in our report of the proceedings of the Anthropological Institute last week, he referred to the brain of women, not their hair, as approximating to that of man. Mr. Distant should lay the matter before the Secretary of the Institute. We printed the report as sent to us.

TO CORRESPONDENTS.—J. E. L.—G. D.—M. C.—A. H.—A. B.—J. G.—H. B.—F. R. L.—M.—J. R.—C. K.—H. H. C.—received.

L. M.—We cannot undertake to answer such questions.

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ROYAL INSTITUTION OF GREAT BRITAIN, ALBEMARLE-STREET, PICCADILLY, W.

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ZOOLOGICAL SOCIETY OF LONDON.

LECTURES.

The Council of the Zoological Society of London have determined to appropriate the interest of the Davis Fund of 1874 to the establishment of a series of Lectures upon Zoological Subjects, to be given in the Picture-Gallery in the Society's Gardens in the Regent's Park, on Tuesdays and Fridays, at Five P.M., between Easter and Whit Sunday.

The following Gentlemen have consented to give the Lectures:—

DATE.	LECTURE.
1. Tuesday, April 16	Introductory Lecture on the Animals in the Gardens. By P. L. SCARLETT, M.A., Ph.D., F.R.S., Secretary to the Society.
2. Friday, " 17	"
3. Tuesday, " 22	On the Geographical Distribution of Mammals. By P. L. SCARLETT, M.A., Ph.D., F.R.S., Secretary to the Society.
4. Friday, " 24	"
5. Tuesday, " 29	"
6. Friday, May 1	On the General Classification of Vertebrates. By A. H. GARROD, B.A., Fellow of St. John's College, Cambridge, Professor to the Society.
7. Tuesday, " 5	"
8. Friday, " 8	"
9. Tuesday, " 13	On the Aquarium and its Inhabitants. By W. B. GARRARD, M.D., F.R.S.
10. Friday, " 15	"
11. Tuesday, " 19	"
12. Friday, " 22	"

These Lectures will be free to Fellows of the Society and their friends, and to other visitors to the Gardens.

THE LONDON ANTHROPOLOGICAL SOCIETY meets at 27, ARUNDEL-STREET, Strand, at 8 P.M., on the First and Third TUESDAYS of each Month. Papers for next April:—

1. On Hybridism, by Mr. Sergeant Cox. 2. The Kanish Group of Hade Stone Monuments.—A. The Oxfordshire Group of Hade Stone Monuments, by H. A. LEWIS. The President, Dr. R. S. CHARNOCK, F.R.S., will take the Chair.

VICTORIA (PHILOSOPHICAL) INSTITUTE.

A Paper, 'On the Ethical Condition of the Early Scandinavian Peoples,' will be read, at Eight o'clock, on MONDAY, April 21, by Edmund W. Gosse, Esq.

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* Tickets of admission may be had on application by letter or otherwise. Carriages to be ordered at a quarter after 10.

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The Stewards will be announced in future advertisements.

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ART UNION OF LONDON.—The ANNUAL GENERAL MEETING, to receive the Council's Report, and to distribute the amount subscribed for the purchase of Works of Art, will be held in the Royal Adelphi Theatre, on TUESDAY, April 19, at half past 11 for 10 o'clock precisely, by the kind permission of Benjamin Webster, Esq., for the purpose of receiving the Council's Report, and for the distribution of the amount subscribed for the purchase of Works of Art for the year 1874.

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SATURDAY, APRIL 19, 1874.

LITERATURE

The English in Ireland in the Eighteenth Century. By James Anthony Froude, M.A. Vols. II. and III. (Longmans & Co.)

(First Notice.)

WHEN we last parted with Mr. Froude, his Irish history had reached a period which may not unjustly be regarded as marking the commencement of the modern constitutional history of that country. The efforts made to uproot the native population from the soil by successive "plantations" from England, or to persuade them into English modes of thought and action by the imposition of an alien church and a foreign political system, having decisively and confessedly failed, statesmen had already begun to turn their attention towards another mode of solving the ever-anxious problem, of "How to govern Ireland." The new idea was to disarm the hostility of those who, after all, formed so vast a majority of the population of the whole country, and who declined to be extirpated; and this was to be done, at first, less by conceding substantial advantages to them, or restoring any of the property or privileges of which they had been deprived, than by conciliating those whom they regarded as their natural leaders, the resident Roman Catholic hierarchy, and the members of the native aristocracy still professing the popular faith. The well-known affection of the Irish for the ministers of their religion, and their loyalty to their hereditary chiefs, gave the assurance of success to this endeavour; and owing to the conflict between their interests and those of the Protestant party, it was believed that the country would be kept so disunited and depressed as to be incapable of giving any serious trouble to England—the sole and openly-avowed object of our policy towards the sister island in those days. With these views successive Lord-Lieutenants had made their appearance at Dublin, and others were yet to come; with these views they were ultimately to succeed only in disgusting one party without securing the other, and to lay up for themselves still accumulating stores of trouble, disappointment, and diagma. Yet just at that moment the policy did not seem altogether devoid of ingenuity, or of some hopes of success. It was confessed that the penal laws had failed of their object, and that the Irish Church, as a missionary institution, had still more disastrously failed in hers. Scarcely any person outside Ireland itself could fail to perceive this, and the English Cabinet perceived it very clearly, while at the same time they found the exclusively Protestant Irish Parliament an excessively difficult body to manage, and becoming more and more overbearing in its pretensions every day. On the one hand, then, were insolent pretensions to political supremacy put forward on the plea of a religion which made no converts; on the other, the English ministers could not fail to perceive that the religion so strenuously legislated against did not only commend itself more and more to the hearts of the people, but that Catholics had also managed to become successful traders and acquire property by their exertions, and hence a new stake and interest in the stability of the

country, in spite of all restrictions. Here was a body of persons, then, that would not be stamped out and could not be ignored, and might be useful; and that chapter—not yet closed—in British history was opened which was to relate the efforts of statesmen to reconcile the irreconcilable, to govern a country justly by fraudulent pretences, and venal arts.

In the midst of this transitional state of Irish affairs, Mr. Froude concluded his first volume. "The Protestant Revolt" from the newly conceived policy forms the subject of the second. The English in Ireland, he writes, "were an army of occupation amidst a spoliated nation," and we now learn by what gradual stages this army passed from enthusiastic loyalty to open insurrection; and the extraordinary tale is once more unfolded, through all its strange and manifold evolutions, of how a comparatively insignificant fraction of a nation aspired to, and almost obtained, complete national independence, dragging with them in sympathy the vast mass of their fellow-subjects, over whom they dominated, and whom, for the most part, they detested with a fervour of detestation which has seldom been surpassed.

To this part of his task Mr. Froude has devoted himself with eminent success. Often as the melancholy story of Ireland's efforts after Home Rule in the last century has been told, never has it been related in a more interesting and brilliant manner. Nor do we detect in the instalment of the work now immediately under review the same spirit of uncompromising hostility to everything Irish, as Irish, which, in our opinion, disfigured the last one, and against which we hastened at the time to record our protest. True, Mr. Froude has, as usual, but little sympathy with the Catholic Celts; but, on the other hand, he is equally unsparing in his denunciations of their English oppressors; and this time not solely for their ill-judged leniency in suffering the Irish to exist, but sometimes even, as in his condemnations of the Irish Church and Absentee Landlords, from motives absolutely the reverse. Thus in an indignant vein he denounces the theory—which elsewhere he seemed to support—that the incurable instability of the Irish character, not English misgovernment, was responsible for the greater part of that country's miseries, as "identical with the defence presented long ago by Adam's eldest son, and, as in that first instance, a cynical pretext to cover deliberate wickedness." He proceeds:—

"If Ireland had fallen into sloth, England had first annihilated the most flourishing branch of her industry. She had left her the linen trade, and boasted of having given her exceptional advantages in the prosecution of it, but she was repenting of her magnanimity, invading the compact, and, by side measures, stealing it from her in favour of her own people. She had cut Ireland off from the sea by her navigation laws, and had forced her into a contraband trade, which enlisted half her population in organized resistance to the law. Even her wretched agriculture had been discouraged, lest an increasing breadth of corn in Cork and Tipperary should lower the value of English land. Her salt meat and butter were laid under an embargo when England went to war, that the English fleets and armies might be victualled cheaply at the expense of Irish farmers. If the high persons at the head of the great British Empire had deliberately considered by what means they could compel Ireland to remain the scandal of their rule, they could have chosen no measures better suited to their end than

those which they had pursued unrelentingly through three quarters of a century."

Of the dignitaries of the Church he avers:—

"The celebrated passage in which Swift describes the nominees to the Irish See as waylaid and murdered by highwaymen on Hounslow Heath, who stole their letters patent, came to Dublin, and were consecrated in their place, is scarcely an exaggeration of the material out of which Ireland in the last century was provided with a spiritual hierarchy."

—Whilst on all occasions he seems to have the justest appreciation of the characters of the Absentees and the scandals of the pension list.

The history re-commences in the autumn of 1763, and the second volume closes in the spring of 1789. Within this period are embraced the principal circumstances of that "Protestant revolt," produced, in part, as has been seen, by the new policy of the British Cabinet towards the Roman Catholics; in part, as we at all events believe, by the sincere desire of a few men of pre-eminent ability to raise their country to an independent position. Mr. Froude is no admirer of Irish patriots. Flood he exposes mercilessly, and on all occasions, and even for Grattan his admiration is by no means unqualified. On the other hand, he has a hero of his own, no other than Fitzgibbon, certainly the most unpopular man of his day, whom our author belauds in a manner that is altogether extravagant. That Fitzgibbon rendered excellent service to the British Government, and thereby (in Mr. Froude's opinion) to his country, is certain; and that he was a man of courage and address, is equally indisputable; but where Mr. Froude has found the materials for the remarkable eulogium which, upon more than one occasion, he passes upon him, entirely surpasses our comprehension, as well as contradicts our conception of the history of the period. In a similar spirit he has nothing but praise for Lord Townshend, whose "flexibility of scruple" even he condescends to admire. If Mr. Froude is formidable in invective, he is certainly equally powerful in panegyric. He is, we think, unnecessarily and unfairly severe upon the Volunteers, who, in the opinion of most people, played an honourable part in the destinies of their country, and came forward at a time of great national danger to serve gratuitously against the common foe. They may have been, as he describes them, "the fountain of so much poisonous hope, the symbol of so much childish infatuation," but they themselves were not responsible for all the foolish things that were said and done in their name; and it is to their credit rather than their discredit that they "lickered out" when their presence became a danger rather than a protection to the State.

Mr. Froude describes the proceedings of the Irish Parliament both before and after '82 not unfairly, for the utmost ridicule could not render the greater part of their proceedings more shameful and pitiful in fact and appearance than we have long since recognized them as being. If he treats some of the principal actors, such as Henry Flood and Hely Hutchinson, more harshly than we could have wished, it is not, it must be confessed, without grave cause, and we fully concur in his opinion that Grattan was much more of an orator than a statesman. On the whole, the second volume by no means deepens the impression which we

had formed from the first, that we were about to have a wholly partial history, and Mr. Froude's arguments are very much more likely to command lasting attention from the fact. In our next article we shall discuss the contents of the third volume.

Facta Non Verba. By the Author of 'Contrasts.' (Isbister & Co.)

THIS is a work of the same kind as 'Contrasts,' and by the same author. It professes to be "a comparison between the good works performed by the ladies in Roman Catholic Convents in England and the unfettered efforts of their Protestant sisters," but it is, in effect, a careful account of the labours of eleven ladies, Miss Rye, Miss Macpherson, Miss Merryweather, Miss Chandler, Miss Gilbert, Mrs. Hilton, Miss Carpenter, Miss Cooper, Miss Robinson, Miss Whately, and Miss Harris—the last, by the way, is hardly, we suspect, rightly described as a Protestant—the names of most of whom are sufficiently well known in a general way, although regarding the exact nature and success of their work there is, we imagine, little detailed information in a generally accessible form. This want our author supplies. He writes in each case not from hearsay, or from official or semi-official "Annual Reports," but from what he has actually seen for himself; and his accounts have all that minuteness which gave charm and interest to 'Contrasts.' In each case he is at home in his facts, and master of his details, and he tells his story in a simple, straightforward style, with a studied abstinence from any attempt at colour.

If the volume does nothing else, it, at any rate, gives us a new notion of how much there is for women to do, and how much a woman can do if she is in earnest about her work. Miss Rye, for instance, commenced her labours some years ago with a capital of 750*l*. In spite of this small beginning, she has assisted to emigrate 178 governesses, and has found situations for them in the colonies; she has sent out to good places in Australia and New Zealand no less than 1,500 female servants; and she has herself taken to Canada, and placed in respectable families, where they are carefully brought up and kindly tended, 1,200 gutter children, nine-tenths of them girls, who, but for their benefactress's efforts, were condemned inevitably to a life of the worst degradation.—

"Without the slightest wish" (says our author) "to interfere in the vexed questions respecting the political rights of women, and the advantages or disadvantages to be derived from their taking an active part in the administration of public affairs, I maintain that the value of their personal services in philanthropic movements is greatly underrated by the community at large. In works of this description women certainly show as much ability as men, and in carrying out any scheme which they have, after mature deliberation, determined on, they generally show a far greater amount of perseverance, courage, and energy."

Not less remarkable than the emigration mission of Miss Rye, although not so well known by name, is that of Miss Macpherson, by whom 1,800 "East-end Arabs" have been taken across the Atlantic and placed in Canadian farms. "It will thus be seen that no fewer than 3,000 children have been taken by these noble-minded women from the gutters

and back-alums of London and placed in comfortable and respectable homes in the new country." Miss Chandler, again, to whom the Hospital for Paralysis and Epilepsy in Queen's Square owes its existence, was some years ago struck by the fact that, although there were charities in London for the relief of almost every class of human affliction, yet the sufferings of the paralyzed had been most strangely overlooked; and so resolved, in her own words, that, "God helping her, she would devote her life to endeavouring to supply this great want." She commenced on a small and humble scale, indeed, by taking under her own personal charge a poor paralyzed carpenter. So she worked her way, until at last,—

"Not only has she established a hospital which, if not without parallel in the world, has certainly, from the peculiar diseases it receives, no superior, but she has also established and organized a Convalescent Hospital, now doing an immense amount of good. She has, moreover, collected funds to establish forty-eight annuities for incurable paralysis and epilepsy, and money is now, happily in her case, flowing in with such liberality as to give hopes that the number of annuities will soon be vastly increased."

The wards in Queen's Square—a description of them is given on pp. 119–21—must be well worth seeing, and our author's account of them makes the portion of the book devoted to Miss Chandler most interesting.

A chapter is given to the history of Miss Gilbert's blind school and industrial institute, in which we learn how that admirable lady, herself blind, and so *haud ignara mali*, began her school in a cellar in the New Turnstile, Holborn, rented at eighteen-pence a week. She has now collected nearly one thousand blind people, who, by her means, are able from their own labour to supply themselves with the necessities of life; and her working expenses, even with the most scrupulous economy, exceed 8,000*l*. a year. There is, also, a chapter devoted to Mrs. Hilton's *crèche* in Ratcliffe; another to the costermongers' club and institute of Miss Adeline Cooper; and another—peculiarly vivid—to Miss Whately's Mohammedan schools at Cairo. "It may be said," apologizes the writer, "that there are many others who would have furnished me with good types of the philanthropic Englishwoman, quite equal in the magnitude of their labours to those I have mentioned," but "those whom I wish to take as my types are those who have had to fight their way up against difficulties, frequently themselves in restricted circumstances, and not those whose position and wealth render philanthropic efforts less onerous."

Such is the matter of 'Facta Non Verba.' But apart from its matter, it has, as had 'Contrasts,' a distinct moral. In the earlier work it was argued that, if our charities were not jobbed and mismanaged, a sum of 500,000*l*. a year, or thereabouts, could be saved the metropolitan ratepayers, or that, in other words, 500,000*l*. a year was annually wasted and jobbed away in the management of our endowed and unendowed metropolitan charities. In 'Facta Non Verba' we are invited to the conclusion that English Protestant ladies can, if they please, do actually better work than is done by Catholic or semi-Catholic organizations with conventual rules, peculiar dress, and so forth. It seems that a writer in the *Dublin Review* recently took upon himself to cry down the charitable labours of English Protestant ladies,

and, on the principle that "a corrupt tree cannot possibly bring forth good fruit," to assert in a round general way the distinct superiority of Catholic over Protestant charitable institutions. Now there is hardly a text but can be matched by another, and it occurred to the author of 'Contrasts' that "by their fruits ye shall know them" was a good answer to the polemic of the *Dublin Review*. Bluntly and plainly he puts his case thus:—"Admirable as may be the zeal of the Roman Catholic nuns, would it be possible to find, in Europe, two whose labours have been more successful in the cause of destitute children than the two ladies I have mentioned, Miss Rye and Miss Annie Macpherson?" The whole thing is, he suggests, a simple rule-of-three sum. If Miss Rye and Miss Macpherson have between them saved three thousand children from sin and degradation, how many children ought to be saved by the united labours of fifty ladies gathered together in a convent? And then, when the sum is worked out, comes the further question, where is the convent that has done even a tithe of this? "Having given," he says in conclusion, "these slight sketches of the wonderful energy exhibited by a few Protestant ladies in the furtherance of good works, let me now cast a short glance over the aggregate of their labours; and I submit that the most devoted admirer of conventual life must perceive that no convent, since the first establishment of these institutions, has ever performed a greater amount of labour." Everywhere his appeal is to facts, and to facts alone. He is a strong Protestant evidently, but to Roman Catholicism as a faith he expresses no hostility. He is simply concerned to show that, as a practical working matter, the conventual system is a mistake. "Another point," says he, "on which the Roman Catholic Priesthood claim great superiority over our Protestant institutions is in the care and instruction of poor children. The more I investigated this point, the more it appeared that the direct contrary was the case." In short, broadly stated, the argument of the book is, that the Roman Catholic conventual system is, in reality, both cumbersome and expensive, and that one half the good which might be effected by its inmates is lost by their seclusion and their attention to the mechanical routine of convent duties; while, on the other hand, "our Protestant sisters are as energetic and successful in the performance of good works as the inmates of Catholic Convents, and that, too, without priestly control or direction, monastic buildings, ecclesiastical mediæval millinery, or the degradation of the confessional." "Had those ladies," asks our author, "the brief sketch of whose lives and labours I have given, been the inmates of a convent, no matter how well organized, and under a set of rules drawn up by even the most liberal-minded priests, could the result of their labours have been greater, or have conferred more honour on the country of which they are natives, or the religion which they profess?" The reader will not find it difficult to give the answer. Indeed, in our opinion, the writer proves his case ten times over. But apart altogether from the special thesis which it is written to establish, 'Facta Non Verba' will be found full of interest. It is a simply-told tale of good works, done by devoted and noble Eng-

lishwomen, and if it only serve to call attention to undertakings that deserve more support than seems to be given them, it will not have been written in vain. Whoever the author is, he has written a remarkable book, and one which young ladies who find time hang heavy on their hands will do well to ponder. We could only wish that, instead of the antithetical title, 'Facta Non Verba,' it had been called "What a Woman can do."

The Black Book of the Admiralty. With an Appendix. Edited by Sir Travers Twiss, Q.C. 2 vols. (Published under the direction of the Master of the Rolls.)

COULD the secret history of libraries be made known, there is reason to suspect that a good many literary reputations of former times would be tarnished. The man of letters, in not a few cases, would, we fear, be found to deserve the designation of "a man of three letters," in respect of books and manuscripts which fell in his way. The 'Black Book of the Admiralty,' for instance, is missing, and the reproach of its disappearance seems to fall upon the end of the last or the beginning of the present century. So far as the public, or ordinary readers of such works, are concerned, Sir T. Twiss has made more than compensation for the loss of the original MS. by an edition which, under the title of 'The Black Book of the Admiralty,' contains a great deal more than that title might lead them to expect, and throws light on subjects of more general interest than the history of maritime law.

The 'Black Book of the Admiralty' is—or was, if the original no longer anywhere exists—a collection of early ordinances for the government of the Admiral and the fleet, rules of maritime law, and other documents, which appear to have been transcribed by successive registrars of the Court of Admiralty, mainly for the use of the judges of that Court. Its containing documents relating to subjects belonging to the province, not of the High Admiral, but of the High Constable and the Earl Marshal, is explained by Sir T. Twiss from the fact that Thomas Howard, eighth Duke of Norfolk, was at the same time High Admiral and Earl Marshal; and, moreover, that there was in those days an intimate connexion between the Court of the High Admiral and that of the Earl Marshal, the same advocates practising in both courts. Why the book was called 'The Black Book of the Admiralty' is, perhaps, to be explained by the suggestion of Mr. Luders, that it may have been so named from its holding a station among the Admiralty Records corresponding to that of the Black Book of the Exchequer in the records of that court. Analogous names of mediæval records will occur to the reader, e.g., the Red Book of the Exchequer, and the 'Liber Albus' which Mr. Riley has edited.

The 'Black Book of the Admiralty' appears to have been written in the fifteenth century; but the ordinances, rules, and documents transcribed in it were for the most part of much greater antiquity. It seems to have supplied no information as to the sources from which its first three and most important divisions, lettered A, B, C respectively, were derived, or under what authority they were issued or compiled. There are, however, expressions to be found in the first two divisions

which warrant the inference that they contain ordinances issued by the King and his Council, before whom competent persons from the seaports were from time to time summoned to give advice upon maritime affairs; and the earliest extant minutes of the proceedings of the King's Council relate to matters connected with the navy in 1337, being the year immediately preceding that in which Sir T. Twiss gives reason for believing that the ordinances in Parts A and B were issued.

The most important division of the Black Book is the one already referred to as lettered C. The great writer on maritime law, M. Pardessus, is of opinion that this part is of the year 1338, and contains the results of the consultation of the king's council with the judges in that year, of which a record is preserved in the famous Latin Roll of 12 Edw. III., *De Superioritate Maris*. Many of the rules in this division are of much higher antiquity than that year, but Sir T. Twiss urges arguments which, together with one which we will add, seem to establish the conclusion that Part C was not compiled in its present form so early as 1338:—

"The thirty-ninth article implies an existing prohibition to export grain to any ports beyond the sea, with the exception of Bayonne, Bordeaux, Brest, and Calais; but there was no reasonable ground for granting to the two latter ports, at so early a period as 1338, equal privileges with those enjoyed by Bayonne and Bordeaux, for Brest could only be regarded as under the British Crown, after that John, Count of Mountfort, had come over to England and done homage for the Duchy of Brittany to Edward the Third in 1341, whilst Calais did not become a possession of the British Crown until its surrender in 1347."

An interesting piece of internal evidence on the point has escaped the notice of Sir T. Twiss. The ravages of the Black Death began in 1348, and in that and the following year more than a third of the population is generally supposed to have perished. The consequent enormous rise of wages led to the famous Ordinance of 1349, called "the Statute of Labourers," followed by the enactment, in 1350, of "a Statute of Labourers," which recites that "whereas late against the malice of servants, which were idle, and not willing to serve after the pestilence, without taking excessive wages (*sans trop outrageuses loyers prendre*), it was ordained, &c." Cap. iii. of this statute orders "That carpenters, masons, &c., shall not take by the day for their work, but in manner as they were wont." Now Article 31 of Part C of 'The Black Book of the Admiralty' orders—"Item, let inquiry be made about all manner of ship carpenters who take excessive wages (*qui prennent outrageux salaires*, or, according to another reading, *outrageuses saleries*). On the word *outrageux* Sir T. Twiss only observes—"Oustrageux is the form of this word in Froissart, but it is used by him in the sense of courageous." It is, however, obviously the same word, and used for the same reason, as the word *outrageuses* in the Statute of Labourers, and simply applies to ship carpenters the same regulation which the statute applies to house carpenters. This seems decisive that M. Pardessus was wrong in assigning Part C to the year 1338. On the other hand, the conclusion that Sir T. Twiss is right in suggesting the year 1360 derives some confirmation from

another statute, respecting the wages of carpenters, &c., passed in that year.

As already said, Part C contains rules which claim a much higher antiquity than either of the dates just referred to. It recites ordinances of Henry I., Richard I., John, and Edward I.; and it contains also the famous "Rolls," or "Laws of Oleron," or "Judgments of the Sea," the compilation of which, on the authority of the Roll of 12 Edw. III., *De Superioritate Maris*, Selden and other celebrated writers have attributed to Richard I. The "Laws of Oleron" have, in fact, been accepted as a common maritime law by all the maritime states of Europe, and combining that fact with the statements in the Roll of the 12 Edw. III., Selden argued that the Kings of England from early times had promulgated laws for the government of seafaring men in the Channel, which all nations had recognised. It is, however, now established that Richard I. could not have visited the Isle of Oleron on his return from the Holy Land; and M. Pardessus further maintains that the so-called Laws of Oleron were rules of maritime law in no wise peculiarly connected with, or collected from, the island of Oleron, but generally known and followed throughout Aquitaine (of which Oleron was a dependency) Brittany, Normandy, the west coast of France, England, and Spain. The two questions are, of course, distinct—Whether any such laws were, in fact, collected by order of Richard I. ? and Whether the laws in question had any peculiar connexion with Oleron, as rules of maritime law established there? The evidence, however, relating to the two questions is not unconnected. The memorandum on the Roll of 12 Edward III. surely counts for something in support of the view that the laws referred to were adopted by Richard the First. That Richard did issue ordinances respecting maritime affairs is certain from the regulations which he published at Chinon in 1190 for the government of his fleet, then about to sail from Oleron for the Holy Land, and from his ordinances at Messina of the same year; among these being rules respecting the property of shipwrecked persons and persons dying on board ship, which, although not contained in the laws of Oleron, are in unison with their equitable spirit. Then we learn that William de Fortz, of Oleron, was one of the four justiciaries to whom Richard at Chinon entrusted the government of his fleet, a circumstance which lends some probability to the tradition that the King subsequently promulgated maritime laws derived from Oleron. The laws which are the subject of the controversy are associated with the name of Oleron in every ancient version of them, and in every public document which alludes to them; while there is not a tittle of evidence connecting them with any other place. The 'Coutumier of the Commune of Oleron' (published in Vol. ii. of the present edition of the Black Book) shows that there was in the fourteenth century a court which not only administered the law maritime, but also was resorted to by the seafaring people of other countries; and this tribunal may well have been the successor of an earlier one, such as that of which the laws of Oleron appear to have originally been judgments. Documents of the twelfth century, it may be added, refer to the island of Oleron in a manner warranting the supposition that its port was

in that age much frequented by foreign shipping. A point, too, which may be noticed, though Sir T. Twiss does not mention it, is that the curious punishment of being thrice plunged in the sea, with which the Coutumier of the Commune of Oleron visits Jews who evade the payment of toll, is among the minor punishments in the ordinances issued by Richard the First both at Chinon and Messina for the government of the fleet, of which William de Fortz, of Oleron, was one of the justiciaries and commanders (see Hoveden's account). On the whole, there seems probable reason for connecting the laws or judgments in question with Oleron as rules of maritime law administered there; and the tradition that they were adopted and sanctioned by Richard the First seems also not devoid of probability, though it has been scouted by a great English historian as an idle story.

The remaining divisions of the Black Book deserve attention, but we must pass from them to glance at Volume ii. of the present edition, in form only an Appendix, but really containing matter of the highest interest, though its chief interest is not in connexion with the Black Book. The most important contents of Volume ii. are 'The Domesday of Ipswich' and 'The Coutumier of the Commune of Oleron.' The reader may be puzzled at first to understand the relation of the institutions of Ipswich, or even of the Commune of Oleron, to 'The Black Book of the Admiralty,' but Sir T. Twiss explains it as follows:—

"The Domesdays of the English maritime boroughs disclose to us the existence of borough courts in England at a very early period, administering a customary Law of the Sea to passing mariners, and 'The Domesday of Ipswich' helps to carry back our knowledge of this practice to a period almost contemporaneous with the reign of Richard I. There is unimpeachable evidence that before the Admiral's jurisdiction was established in England, and the decision of questions of contract and tort on the high seas was assigned to the Admiral's Court, there were courts in England whose province it was to administer a common Law Marine to foreign equally as to British merchants and mariners. The 'Coutumier of the Commune of Oleron' enlarges our knowledge of the subject."

But the chief value of the two customaries referred to, lies not in their relation to the history of maritime law, but in the light they throw on the early institutions of English and French towns, and the legal rights of their inhabitants of both sexes. Many readers will feel indebted to Sir T. Twiss for Volume i., but many more, probably, will feel themselves his debtors for Volume ii. With two observations, we must conclude our notice of the two volumes. "Britanny" is sometimes so spelled in them, as, in fact, it ought always to be spelled; sometimes it is spelled "Brittany." In books of two hundred years ago, one meets in like manner with Brittain, and Brittiab. We now write Bretagne, Breton, Britain, Briton, British, Britannia: why then Brittany? The other observation relates to Andrew Horn, the author of the 'Myrrour des Justices, or Speculum Justiciarorum,' to whom Sir T. Twiss refers in vol. i. p. lix., and vol. ii. p. ix. In the latter passage, speaking of the English boroughs during the Anglo-Saxon period, he says,—"The author of the 'Myrrour des Justices,' the best authority for that period of our law, is silent as to boroughs." Is the

author of the 'Myrrour' entitled to any such authority? We doubt it much.

CHINA.

Illustrations of China and its People. A Series of Two Hundred Photographs, with Letter-press descriptive of the Places and People Represented. By J. Thomson. Vol. IV. (Low & Co.)

THIS is the last instalment of Mr. Thomson's work. In the preceding volumes, we visited in his company places and people on the coast of China, from Hong-Kong to Shanghai, and from Shanghai up the Yang-tze-kiang to the western provinces of the Empire. And now, travelling northwards again, he carries us with him to Chefoo, Tientsin, Peking, and so onwards to the Nankow Pass in the Great Wall. The ground thus covered in the present volume contains many scenes which possess a peculiar interest to European readers. The magnificent marble bridge and ruined pavilions of Yuen-ming-yuen recall to our recollection the reception there given to Lord Macartney by the Emperor Keen-lung; the dismissal of Lord Amherst by that monarch's successor; the ignominious treatment accorded to Mr. Ward, the American Ambassador, in 1860; the inhuman tortures inflicted on the prisoners treacherously taken during the last war, and the destruction of the Palace buildings which followed, as an act of retribution for the gross outrages committed under a flag of truce. Again the blackened walls of the Chapel of the Sisters of Mercy at Tientsin are silent evidences of the fury of the storm which broke out so fiercely against the Roman Catholic priesthood four years ago, and which ended in the massacre of many whose only crime was that they had devoted themselves to the advancement of the welfare of the natives.

The officials also, whose portraits appear on the first two pages, are all men whose names have become well known throughout the West, through their connexion with foreign affairs in China. There is Wen Siang (No. 2), who has held the post next to Prince Kung at the Tsung-le Yamun since 1861, and who was pronounced by the late Sir F. Bruce to be the possessor of one of the ablest minds he had ever encountered; and there is Li Hung-chang (No. 3), the Viceroy of the Metropolitan Province, who is beyond compare the most powerful mandarin in the Empire, and in whose hands more than any one else's is the future of China. Mr. Thomson describes him as standing six feet high, as having an erect and noble bearing, a complexion exceedingly fair, dark penetrating eyes, and a mouth shaded by a dark brown moustache. A protégé of Tseng Kwo-fan, Li Hung-chang first came into contact with Europeans during the Tai-ping rebellion, when he acted with Colonel Gordon against the rebels. There he won distinction and rapid promotion, and when, after the massacre at Tientsin, it was found necessary to appoint as Viceroy of the Province of Pei-chih-li a man well capable of dealing with an unruly and riotous population, he was at once chosen for the post. With a keen eye to the advancement of his own power, he has lately imported into his province numbers of rifle guns to protect the fortifications of the Peiho, and has adopted

steamers and other foreign appliances, regardless alike of "Feng-shui" and the criticisms of the anti-foreign party.

Peking, as represented by Mr. Thomson, bears out to the full the descriptions given by travellers of its generally dilapidated appearance, relieved only by a few occasional remaining monuments of a bygone age of splendour, and the Great Wall, no less true to its traditional character, is portrayed to us winding its tortuous course over the most inaccessible mountain peaks, and across the most impracticable valleys and ravines. Altogether, the present volume is fully equal in interest and in execution to any of the preceding ones, and it worthily closes Mr. Thomson's truly magnificent panorama of China and its People.

SCOTTISH INDEPENDENCE.

The Scottish War of Independence, its Antecedents and Effects. By William Burns. 2 vols. (Glasgow, Maclehose.)

MR. BURNS is one of those writers who think they can never give their public too much of a thing. Their liberality does not excite a grateful feeling at any time, and in the present instance the virtue is carried to such an excessive extent as to become a vice. The Scottish War of Independence is a subject worthy of any pen; but when Caractacus and Boadicea, and other individuals of an early age, are made characters in the drama, or rather in the prologue, we think Mr. Burns puts on the stage too many superfluous characters. In short, he gives us a history of Britain rather than of a war which is an episode in the history. Or he may be said to date the beginning of the war from the invasion of Agricola (after three introductory chapters), and to record its progress down to the establishment of the Scottish volunteers, at whom Mr. Burns, quite erroneously, supposes that there is a disposition in the English press to "anear." Mr. Burns concludes with a warm eulogy on Wallace, Bruce, and Knox; and he reminds us all that Robert Bruce "founded a dynasty which came to reign not only over Scotland, but over England also, and eventually over the British Empire." We are quite happy to live and enjoy liberty and all other good things as may be had under a dynasty so respectable; but, at the same time, we are amused to find Mr. Burns constrained to say that, "in a certain sense, Robert Bruce may be said to have been a Norman." Mr. Burns cannot assert that Bruce was not born "at Westminster, in England"; it "seems very doubtful," is as much as he can venture on asserting. At the same time, he is reluctantly brought to confess that "it cannot be disputed, that during the period from 1296 to 1306, Bruce's conduct was extremely vacillating and equivocal, and not easily to be reconciled with the tenacity of purpose exhibited by him in his after career." No doubt of it; but Englishmen no more dispute his bravery than they do that of any British hero, northern or southern. Mr. Burns is altogether mistaken in supposing that either jealousy or prejudice exists in south Britain against the memory of men who defeated our forefathers at Stirling or Bannockburn. Jeanne d'Arc is a thousand times more honoured in England than in

France. She has never been so disparaged as she has been by the Frenchman of whom France is most proud, Voltaire. We do not sneer at the Romans because Julius Cæsar successfully invaded Britain; we are rather proud that he had so much difficulty in setting his foot on our shores. And though some Frenchmen have striven to make us angry with William the Conqueror, and represent him as a Frenchman who subdued England, he is as glorious in our eyes, for his soldiership and his statesmanship, as Harold and his comrades, who bore themselves like true men on the field of Senlac. After Wallace and Bruce have worn their laurels so long, why should Mr. Burns wake anew the old rancour, and say that England and Edward reaped none? Mr. Burns seems to have been stirred to his work by Prof. Seeley's book, 'The Greatest of the Plantagenets'; about the authorship of which there was as much mystification as about the Professor's other production, 'Ecce Homo.' After all, the industry, patriotism, honesty, and prejudice of Mr. Burns leave the question of Wallace and Bruce very much where it was before. How honesty and prejudice sometimes go hand in hand in the pages of this 'History of the War of Independence,' from (it might be added) the dawn of the Creation to a futurity looming in the remote distance, may be seen by one example of the way in which Mr. Burns meets difficulties. Referring to a passage in *Blackwood*, where, as a justification of Edward's attempted conquest, Scotland is described as "a neighbour so near, so turbulent, and ready to take advantage, prepared at any moment to ravage the English frontier, and thereby preventing the development of at least part of England," and as "neither wise enough nor cultivated enough to make wise provision for the development of her own resources,"—Mr. Burns gives the oracular answer, "We fancy we could find a solution, but it is scarcely worth the trouble"! He is too honest to put forth fancy for conviction, but too prejudiced not to hint that he could, if he thought it worth while, furnish a solution to satisfy all reasonable persons!

Again: English historians, modern writers, he tells us, "are accustomed to boast that their accounts of the War of Independence are taken from chronicles 'strictly contemporary,' while the Scottish chronicles were not composed until a generation or so afterwards." Mr. Burns's comment on this is thoroughly singular and amusing. He not only insists that experience has taught us "that the most dangerous and misleading of historical materials are often the writings of those who have, either themselves or by their friends, mingled in any national, political, or social struggle in which the passions and prejudices of the actors have been deeply engaged": but he is even bold enough to say that "this has become a canon of historical criticism"—in short, if we understand him rightly, that the less a witness saw, the greater the value of his testimony! and that Mr. Burns is more trustworthy in dealing with Wallace and Bruce, Stirling and Bannockburn, inasmuch as he discards contemporary evidence.

But he is unable, even by this handy process, to demolish the facts that remain, after all testimony, early and late, is sifted. The nobles of Scotland were not with Wallace, except when

he could hang those who would not join him. The bloody raids of Wallace do lay him open to the charge of being something more than a "latro publicus." We cannot believe that "Europe was startled by this victory at Stirling bridge," nor can we, for a moment, agree with Mr. Burns that Edward had no more right to put Wallace to death "than William Wallace, guardian of Scotland, would have had to compass the death of Edward by the arrow or the dagger of hired assassins." Mr. Burns must have felt himself very hard pressed when he could stoop to pick up such an argument as this. It is not a solitary example of his difficulties. On coming to the story of Bruce, he gets into such straits as to be reduced to the extremity of urging that Bruce, "in every point of view, was more a Scotsman than Edward was an Englishman." But these are not the questions under discussion. The question, as regards Wallace, fairly examined, finds this answer, that during a very brief season he withstood the King of England, who would have practically united England and Scotland; that he was brave and merciless; that he was betrayed by a Scotsman; and that a part of his sentence was, "that his bowels be taken out and burnt, even as he himself had burnt a church full of men and women." As this deed was related and boasted of (as Prof. Seeley remarks) by Blind Harry a century and a half after Wallace's death, Mr. Burns, if he acts up to his own recognized canons of historical evidence, must accept it as duly proved. As for the other assertion, that "Bruce was much more of a Scotsman than Edward Plantagenet was an Englishman," we need only reply that both were born in England. Of Edward, Mr. Burns rather flippantly says, that "Edward identified himself with his island subjects, and hence English writers are so fond of recognizing him as an Englishman." A King of England, born at Westminster, and with the blood of Queen Margaret in his veins, could hardly be recognized as anything but an Englishman.

We part from Mr. Burns with all respect and kindly feeling. If there was too much of the savage and too little of the true hero in Wallace, if Bruce had blood-guiltiness on his hands, and became a patriot rather to serve himself than the country of which he was not a native-born son, Scotland would, nevertheless, be ungrateful if she did not remember the virtues rather than the crimes of two men to whom she stands for ever indebted. Scotland has had many a son worthier than either of them, and Mr. Burns's elaborate work only confirms the truth of the assertion. His book is highly creditable to his warm-heartedness—it gives evidence of ability; but it is a failure; because the author is often too like the counsel who feels bound to save his clients though the whole world perish, and not sufficiently like the judge who knows no passion and is conscious of no bias.

BLOOMSBURY AND SOUTH KENSINGTON.

Proposed Union of the British and South Kensington Museums.—Report, &c.

SOME time ago we stated that it had been proposed to place both the British Museum and South Kensington Museum under the control of the Trustees of the former institution. A Committee of three gentlemen, whose

names we have already given, from each museum was appointed to report what arrangements could be made for carrying the project into effect. It was understood that the "policy" of the proposed transfer did not fall within the reference to the Committee; but the three representatives of the junior institution have appended to their signatures to the Report before us riders expressing, more or less strongly, their sense of the weight of the objections which have been urged against the scheme for the union of two Museums, not only distinct in their character, but founded with different intentions, under circumstances as different as they well could be, and conducted on different plans—institutions, in fact, which appeal to different classes, although, of course, there is much that is common to both. In short, this plan for the union was, we may say without hesitation, a crude proposition, the chief object of which was "economy," or the saving of money, not the public advantage in any higher sense; and we endorse the statement of Major Donnelly on this point, that the importance of the objections to this showy scheme grows on the mind the more closely we examine the evidence which is attached to the Report, and the more carefully we regard the subject from an outsider's standpoint.

Undoubtedly, there are matters of detail and arrangement which should be adjusted between the two sets of officials; but a union of the Museums would, we feel, as Mr. MacLeod states, "impede the working of the Science and Art Department, and diminish the usefulness of the South Kensington Museum." About the latter of these statements there can hardly be two opinions; and we think the public is not prepared to submit to the inevitable result, although the union might add to the prestige of the British Museum. On the other hand, we feel that but half the case is before the public, for the reference to the Committee was on a conclusion which may be said to have been foregone,—we say foregone advisedly, because it is most probable that the whole device has vanished with the late Government, at least with Mr. Robert Lowe, the ingenious parent of the project. As the matter stands, however, it is evident that the plan showed an entire misconception of the aims of the South Kensington Museum. Incidental advantages may arise, however, out of such a proposal having been made,—it may serve to compel the people at South Kensington to keep strictly, more strictly than has been the practice for many years, to their proper business as an educating body. We cannot fail to see that they not seldom go considerably beyond this, and aim at that narrower, if not loftier, province, that may be said to be occupied by the British Museum, which is intentionally and essentially less "popular." Major Donnelly suggests, neatly enough, that the distinct object of the Museum with which he is connected is primarily to educate the students in the schools of the Science and Art Department. Theoretically, of course, this has been always understood to be the proper limit of official action; but, in practice, the rule has been interpreted with considerable freedom.

Under the circumstances, it is hardly worth while to give in detail the memorandum of the proposals for the transfer to the

Trustees of the British Museum on which the Committee deliberated, but some idea of the matter may be conveyed in a few words. 1. It was proposed that the collections in the South Kensington Museum and its offshoot at Bethnal Green should be transferred to the Museum, "so far as can be done consistently with the provisions of Mr. Sheepshanks's Gift" and of other donations, which limit the whereabouts of the bequests to South Kensington. 2. The Education Department should be entirely separate, under officers belonging to that department; likewise (3) the Art Libraries at Kensington and Bethnal Green. 4. The Trustees should have complete authority over the officers in charge of the transferred collections. 5. That a power should be reserved to the Education Department of making requisitions upon the Trustees for the loan of articles in the transferred Museums, for the use of students in the Schools of Science and Art. We fancy this would be a very troublesome and vexatious power,—indeed, its one-sided nature is shown by the context; "but this is not to involve any similar power on the part of the Education Department with reference to articles in the British Museum proper." Of course not, in case the learned Education Department should "require" the Thesaurus, or the Durham Book, or some priceless original drawings. So far then as this point goes, nothing whatever would be gained by the transfer, except a power which would certainly be difficult of use, probably be vexatious, and is not now required. Clause 6 of the memorandum, however, empowers the Trustees, to transfer from the British Museum to the other Museums such objects as they may consider fit for the purpose. Clause 7 proposes to confer a power which is the converse of the preceding. Clause 8 binds the Trustees to keep up the transferred Museums, to make new purchases, "with due regard to the educational purposes for which they were formed," &c. 11. That all the other duties of the Science and Art Department, except those to be transferred with the museum, "should remain with the Education Department." 12. "That the Education Department would wish the Trustees to take the officers attached to the collections to be transferred; but that the Trustees should decide what kind of officer should be at the head of the Museums, and should decide also as to all other details of management."

The Committee examined officers of the Science and Art Department, and especially attended to three branches of the inquiry:—1. What collections should be transferred, and what retained. 2. To what extent, and in what manner, the existing buildings should be divided between the Education Department and the Trustees of the British Museum. 3. What arrangements for warming, ventilation, lighting, and protection against fire, would be most satisfactory in the buildings of the two younger museums. In the end the Committee recommended that the bequests to the South Kensington Museum, i. e., the Sheepshanks, Ellison, and Dyce Gifts, should remain the property of the Education Department; that all objects in jewellery, metal-work, &c., unless given with special restrictions, and reproductions, and all objects set apart in the Circulations Division, except oil and water-colour paintings, should be transferred to the Trustees; that all collections deposited in the Bethnal

Green Museum be transferred to the Trustees, and the loans be similarly transferred, subject to the consent of the owners. This would include Sir R. Wallace's pictures. The Patent Museum to remain as now.

Into the minutiae connected with the disposition of the buildings at South Kensington, their warming, lighting, &c., we need not enter; they are cumbersome and intricate.

The entire scheme having now reached, to say the best of it, a state of suspended vitality, we need not exhaust the subject. With the objections which exist to certain details, if not to the radical principles of the transfer, it is, for the above reason, not desirable to deal. They are not unfairly stated in Major Donnelly's appendix to his signature to the Report. Those objections refer also to the Jermyn Street Museum, the Edinburgh Museum, the Dublin Museum, and those parts of the South Kensington Museum which, like them, it is not proposed to transfer to the Trustees of the British Museum. That such is not the case would seem to show that the scheme of appropriation is, at best, an ill-digested one. A complete plan for the amalgamation of all the national collections of science, art, and literature, and for placing the whole under a single responsible head, would be a very different thing from that now in question, and might be worthy of serious consideration.

NOVELS OF THE WEEK.

Bessie Gordon's Story. By Maggie Symington. (James Clarke & Co.)

Gentianella. By Mrs. Randolph. 3 vols. (Hurst & Blackett.)

Alide. By Miss Lazarus. (Philadelphia, Lippincott; London, Trübner.)

Johnny Ludlow. 3 vols. (Bentley & Son.)

La Tentation de Saint Antoine. Par Gustave Flaubert. (Paris, Charpentier & Co.; London, Dulau & Co.)

We hope that we are not blind to merit in any novel; we believe we can admire merit of many kinds;—not only the merit of character drawn as in 'Middlemarch,' but the merit of the novel of passion such as 'L'Affaire Clémenceau'; of the novel of clever sensational plot such as 'No Name' or 'La Tontine Infernale'; or of novels such as Mr. Yates's worst, the vulgarity of which does not blind us to their dramatic power. Defend us, however, from novels with no merit of any kind, of which 'Bessie Gordon's Story' is a specimen. We cannot conceive its pleasing any one, unless it be possibly some "Good Templar," who may be conciliated by the death of an infant of one year from a dose of raw brandy administered by its father.

'Gentianella' is a novel with a great deal of yachting in it, which, although written in leading-article-English instead of in the language which modern English ladies and gentlemen really talk, is up to the circulating library average, and will be read. 'Alide,' also, may be recommended. It is by Miss Lazarus, the American poetess, and is a pretty sketch of the Frederika episode of Goethe's life.

If the *Argosy* be not stored exactly with the gold and pearls of literature, it is evident that she is occasionally laden with stuffs of a marketable kind. The series of tales

reprinted under the name of 'Johnny Ludlow' is not without merit. Johnny is an observant schoolboy, with a gift of reading characters by physiognomy, whose healthy country life down in Worcestershire affords him opportunities of exercising his faculty upon a number of oddities in different walks of life, and his descriptive powers upon not a few domestic tragedies. His stories are not of equal merit. In some instances, as in that of Lease the pointsman, who fairly dies of a broken heart in consequence of a fatal railway accident arising from a breach of his duty, which is really due to over-work and exhaustion, our author attains to genuine pathos; in others, as that of the Mop or Statute Fair and what came of it, a considerable sense of humour is displayed; while certain of the school stories, such as the death of a boy from a wilful kick at football, and the disagreeable narrative of the detection of a thief among the scholars, are unpleasantly sensational; and some of the episodes of rustic life are marred by a taint of claptrap. In this latter class we must place the melancholy tale of one George Reed, a virtuous working-man, who was sent to prison for a month by a wicked magistrate for hosing a few turnips in his garden on a Sunday. A very impossible sort of lay figure is Major Parrifer, who typifies the village tyrant on this occasion. There are also other anecdotes embodying a moral directed against different social evils, the over-working of "financiers," clerks, the dishonesty of would-be millionaires, the hardships undergone by artisans on strike, &c., of all of which we may say that, though the lights and shades are drawn a little coarsely, there is a great deal of honest purpose and a substratum of truth in fact underlying them. The stories, although essentially distinct, are threaded together by the presence in each of them of the narrator and his immediate connexions,—a passionate, bull-headed squire, with good points in him of an old-fashioned sort,—a tender-hearted lady, his wife and Johnny's mother,—and Tod, the half-brother of the latter, a gallant and impetuous youth, who is perpetually rushing into frightful though generous mistakes, and being relieved from the difficulties into which his head or heart has betrayed him by the superior astuteness of the modest Johnny. Both lads are pleasant portraits, and go far to relieve the sombreness which, from the choice of subjects, pervades many of the stories. On the whole, the author shows vigour in description, and a certain strong grasp of such traits of humanity as strike her, but fails somewhat in delicacy of handling, makes her dialogue too rough and vernacular to be altogether suitable to the supposed narrators, and occasionally lapses into verbal or grammatical mistakes. The book, however, is readable, and certainly contains an amount of matter which places it in most favourable contrast to the ordinary three-volume novel.

M. Flaubert cannot forget that he was bred a surgeon. By turns painter, poet, dramatist, traveller, he remains true to his early pursuits, carries with him everywhere the scalpel, and will not quit a subject until he has investigated each detail and laid bare every fibre. In 'Madame Bovary,' his first work of importance, and, in respect to style, his masterpiece, his occupation was wholly analytical, and was

such as the surgeon only would undertake, since it consisted in tracing the progress and symptoms of disease. In 'Salammbô,' subsequently, and again in 'La Tentation de Saint Antoine,' the task of the anatomist is subordinated to that of the lecturer, and the revelations that the author affords come as illustrations to the information he supplies. Like 'Salammbô,' 'La Tentation de Saint Antoine' is overlaid with erudition. Much of this is new and striking, and all is presented with remarkable power and breadth. It fatigues, however, in the end, and leaves upon the mind a feeling of depression like that produced by continuous sight-seeing. For the rest, the book is that of a surgeon in the absolute realism of its details—it is that of a Frenchman, in the hardihood and familiarity with which it treats all things men are supposed to reverence or honour.

The form is, to a certain extent, dramatic. St. Antoine and the principal personages introduced soliloquize constantly, and occasionally engage in dialogue. Descriptions and stage-directions fill up the pauses of the conversation, which never grows very animated. The temptations to which the Saint is subjected are elaborated from those which the New Testament described as set before our Saviour; and the book, indeed, seems a species of nightmare vision after a surfeit upon Milton. Physical weakness besets St. Antoine previously to the vision, as it beset his Divine predecessor, and the dreams he sees may possibly be assigned to distemper, produced by over-fasting. The scale is carefully graduated. Lusts of the body are first assailed. Tempting viands give forth inebriating perfumes; purple wines pour sparkling forth from chased goblets; and the Queen of Sheba presents, unasked, a hand that kings

—have lipp'd and trembled kissing.

Another lust, that of blood even, is evoked—the picture of the monks of the Thebaïd slaughtering the Arians being one of the most striking in the volume:—

"Antoine retrouve tous ses ennemis l'un après l'autre. Il en reconnaît qu'il avait oubliés; avant de les tuer, il les outrage. Il éventa, égorge, assomme, traîne les vieillards par la barbe, écrase les enfants, frappe les blessés. Et on se venge du luxe; ceux qui ne savent pas lire déchirent les livres; d'autres cassent, abîment les statues, les peintures, les meubles, les coffres, mille délicatesses dont ils ignorent l'usage et qui, à cause de cela, les exaspèrent. De temps à autre, ils s'arrêtent tout hors d'haleine, puis recommencent. Les habitants, réfugiés dans les cours, gémissent. Les femmes lèvent au ciel leurs yeux en pleurs et leurs bras nus. Pour fléchir les Solitaires, elles embrassent leurs genoux; ils les renversent; et le sang jaillit jusqu'aux plafonds, retombe en nappes le long des murs, ruisselle du tronc des cadavres décapités, emplit les aqueducs, fait par terre de larges flaques rouges. Antoine en a jusqu'aux jarrets. Il marche dedans; il en hume les gouttelettes sur ses lèvres, et trempé d'huile de joie à le sentir contre ses membres, sous sa tunique de poils, qui en est trempée."

Ambition, desire of power of fame, are, in turn, the objects of direct appeal. The strongest siege is laid to the desire for knowledge. All that man can fathom or imagine is put before the eyes of the astonished Saint, who is whirled through the mysteries of the universe, views planets and suns in their courses, and sees the birth of new worlds. Before his view pass, too, the endless cycles of humanity, with their Gods wooden, metal,

animal, and human. "Isis and Orus, and the dog Anubis," Baal and Buddha, Oannes of the Chaldeans, Diana of the Ephesians, Ariman and Ormuz, Thammuz mourned by "Syrian damsels," and other Gods of Antiquity, are seen with a crowd of worshippers celebrating their rites with all weird, obscene, or mystic ceremonies. Then defiles before the eyes of St. Antoine the entire hierarchy of Olympus, fading, according to prophecy, at the appearance of Christ. Hercules yields, and is crushed under the weight of Olympus, Neptune plunges from sight in the ocean, Jupiter falls powerless among the useless thunderbolts, Mars commits suicide, Venus and Apollo sink in the darkness, and Bacchus is torn to pieces by the Maenades and Mimalonides. The minor gods follow, as in Milton's 'Ode on the Nativity,' which seems to have inspired a portion of the scene:—

The Lars and Lemures moan with midnight plaint, and the Sphinx, the Chimera, and other strange, shadowy, and terrible forms, pass on to oblivion. With a final picture of the development of matter from the mineral world through the vegetable to the animal, the night passes, and the Saint, happy and contented with his experiences, regards the face of Christ shining from the sun's disc, and betakes himself once more to his customary employment of prayer.

So ends the strangest book that France, fecund in novelty of all kinds, has given the world during recent years. Nothing can equal the crude realism of the descriptions. The mysteries of ancient worship are described as though Paris were Eden, and the world had not yet learned the use or beauty of drapery. There are some marvellous pictures of Eastern life and some prose idylls of great beauty. The whole is not free, however, from the suspicion of pedantry, nor from that sentimentality which disfigures much of modern French art. If, according to the dictum of Madame de Staël, we ask, concerning the book, what it teaches and what it inspires, the answer will scarcely be satisfactory. A lesson like that of the 'Ancient Mariner' might, perhaps, be obtained by much straining. The more obvious teaching is, that all religions are alike atrocious, and the feeling inspired is scarcely more than the old lesson of the preacher, "Vanitas vanitatum; omnia vanitas."

OUR LIBRARY TABLE.

THE late Mr. Binney forms the subject of two volumes which we have received: *A Memorial of the late Rev. Thomas Binney*, edited by the Rev. John Stoughton, D.D., and published by Messrs. Hodder & Stoughton; and *Thomas Binney: his Mind-Life and Opinions*, by the Rev. E. Paxton Hood, published by Messrs. Clarke & Co. Mr. Binney, it seems, forbade the publication of any memoir of his life, and the sketch of his career given in Dr. Stoughton's volume is a reprint of a somewhat meagre paper which originally appeared in the *Sunday at Home*, and had obtained Mr. Binney's sanction. Dr. Stoughton also gives some "Personal Reminiscences," by the Rev. J. Viney, of no great value. The rest of the volume is filled by the addresses and sermons delivered at Mr. Binney's funeral and on the succeeding Sunday. These are, on the whole, marked by good sense and good taste, and are superior to the average of such compositions. Indeed, the volume does Dr. Stoughton and his coadjutors credit, and will, no doubt, be prized by the ad-

mirers of the deceased. We cannot speak so favourably of Mr. Paxton Hood's volume: it is a crude compilation, written in a pretentious and vulgar tone.

We have looked carefully through the *Essays, Critical and Narrative*, which Mr. Forsyth has collected from among his contributions to periodical literature, and Messrs. Longmans have published, and we fail to see that they were worth reprinting. They are, most of them, up to the average of the articles which are found in the *Monthlies* and *Quarterlies*, but they are, none of them, above it. The third volume, on the other hand, of Mr. Herbert Spencer's *Essays: Scientific, Political, and Speculative*, which Messrs. Williams & Norgate send us, contains some papers of much value, to do justice to which would require at least several columns. But these articles, when they were first given to the world, excited much discussion, and we do not feel inclined to re-commence the controversies to which they led. We content ourselves with calling the attention of all thoughtful readers to the fact that these *Essays* now appear in a collected form.

A THIRD republication from the magazines is Mr. Symonds's *Sketches in Italy and Greece*, the graceful papers of a man of much culture, many of which appeared in the *Cornhill* and the *Fortnightly Review*. They are extremely pleasing. Messrs. Smith & Elder are the publishers.

THE *Complete Croquet Player*, by Mr. James Heath, champion, and the best player of a great croquet-playing family, published by Messrs. Routledge, is not, as we had expected it would be, a highly scientific treatise, but an excellent handbook, adapted for the use of the commonplace player who wishes to improve.

We have received Debreit's *Illustrated House of Commons* for 1874, published by Messrs. Dean & Son. It is as good as usual. We notice an apparent misprint of "Lord Neave," for Lord Neaves, and the "explanation of some technical parliamentary expressions" is either too much or too little.

We have on our table *The Pure Benevolence of Creation*, by J. Travers (Longmans);—*Lessons in Laryngoscopy and Diseases of the Throat*, by P. James (Baillière);—*Sanitary Arrangements for Dwellings*, by W. Eassie (Smith & Elder);—*First Lessons in the Principles of Cooking*, by Lady Barker (Macmillan);—*Philosophy of English Literature*, by J. Bascom (New York, Putnam);—*Philosophy, Science, and Revelation*, by the Rev. C. B. Gibson (Longmans);—*The Pupil Teacher's Geography and History of the British Possessions*, by J. S. Horn (Simpkin);—*The Scholar's Word-Book and Spelling Guide*, by W. Rice (Collins);—*The Missionary History of Sierra Leone*, by the Rev. H. Seddall, B.A. (Hatchards);—*Genealogical Tables, Illustrative of Modern History*, by H. B. George, M.A. (Oxford, Clarendon Press);—*Memorials of the Town and Parish of Alloa*, by J. Crawford (Alloa, Lothian);—*The Education of American Girls*, edited by A. C. Brackett (New York, Putnam);—*Rambles after Sport; or, Travels and Adventures in the Americas and at Home*, by O. North ("Field" Office);—*Tales of Adventure by Flood, Field, and Mountain*, by R. M. Ballantyne (Nisbet);—*Din an Deirg, agus Tiomna Ghruil*, translated by C. S. Jernam, M.A. (Simpkin);—*A String of Pearls*, by W. W. Old (Bemrose);—*Varieties and Tales*, by P. M'Daby (Burns & Oates);—*Eleanor; or, Goss with the Storm; and other Poems*, by C. M. Griffiths (Longley);—*Sibylline Leaves, being One Hundred Acrostics*, edited by Mrs. G. Ryder (Hatchards);—*Napoleon the Third, a Biography in Verse*, by J. Martin (Martin);—*The Scramble of New Lights* (Simpkin);—*A Popular Commentary on the New Testament*, by D. D. Whedon, D.D., Vol. I., Matthew—Mark (Hodder & Stoughton);—*Annus Domini: a Prayer for each Day of the Year, founded on a Text of Holy Scripture*, by C. G. Rossetti (Parker);—*A Manual of Instruction for Confirmation and First Communion*, by the Rev. G. F. Maclear, D.D. (Macmillan);—*Forget thine Own People: an Appeal to the Home Church for Foreign Missions*, by C. J. Vaughan,

D.D. (King).—*Warnings against Superstition*, by J. L. Davies, M.A. (Macmillan).—and *Cheerful Words*, edited by W. Hyslop (Baillière). Among New Editions we have *Manual of Political Economy*, by H. Fawcett (Macmillan).—*Geography of India*, by G. Duncan (Madras, Higginbotham).—*Life, Journals, and Letters of Henry Alford, D.D.*, edited by his Widow (Rivingtons).—*The Poetical Works of David Gray*, edited by H. G. Bell (Macmillan).—and *Theologia Germanica*, translated from the German by S. Winkworth (Macmillan). Also the following Pamphlets: *The History of France*, by M. Guizot, translated by R. Black, M.A., Vol. III., Part VIII. (Low).—*The British Administration of Mysore, Part I*, by a Native of Mysore (Longmans).—*Insanity in Relation to Society*, by F. Needham, M.D. (Odell & Ives).—*Sea-Water for London: a Scheme for Carrying Sea-Water from the Coast Direct to the Metropolis*, by C. F. Fuller (Charing Cross Publishing Company).—*Cremation: the Treatment of the Body after Death*, by Sir Henry Thompson (King).—*Memoir of Count Otavio Tasca*, by the Rev. L. M. Hogg, M.A. (Rivingtons).—*Money Panics: their Causes and Prevention*, by J. Wood (Stanford).—*Free Trade and No Monopoly* (Birmingham, Barrett).—*How John was Drilled, How Paddy was Patted, and What the Doctor Thought of It* (Blackwood).—*Decisions on Ritual*, by the Rev. C. S. Grueber, B.A. (Parker).—*The Purchase of Next Presentations and the Law of Simony*, by the Rev. F. Meyrick, M.A. (Rivingtons).—*The Church of England in Presence of Official Anglicanism, Evangelicalism, Rationalism, and the Church of Rome*, by Gervase, edited by the Rev. R. F. Little, D.C.L. (Masters).—and *Thoughts for Easter*, by M. H. F. D. (Gardner).

LIST OF NEW BOOKS.

Theology.

Brown's (J. B.) *Higher Life*, cr. 8vo. 7/6 cl.
Cassell's Bible Educator, Vol. 2, 4to. 6/ cl.
Confession and Absolution as Taught in Holy Scriptures, &c., by a Layman, cr. 8vo. 1/ swd.
Cowper's (B. H.) *Apocryphal Gospel*, 4th edit. cr. 8vo. 4/ cl.
Haldane's (R.) *Exposition of the Epistle to the Romans*, 9th edit. 8vo. 12/6 cl.
Herrington's (Rev. W. E.) *The Eucharist*, 12mo. 3/6 cl.
Kell's (C. F.) *Commentary on Jeremiah*, Vol. 2, 8vo. 10/6 cl.
Le Conte's (J.) *Religion and Science*, cr. 8vo. 4/6 cl.
Neale's (Rev. J. M.) *Commentary on the Psalms*, Vol. 1, 3rd edit. cr. 8vo. 10/6 cl.
Ridgway's (Rev. F. T.) *Christ and His Bride*, a Sermon, 1/ cl. 1p.
Robertson's (Rev. F. W.) *Expository Lectures on St. Paul's Epistles to Corinthians*, new edit. cr. 8vo. 5/ cl.
Shedd's (W. G. T.) *Homiletics*, 2nd edit. cr. 8vo. 6/ cl.
Somerville's (A.) *Lectures on Missions*, cr. 8vo. 6/ cl.
Vaughan's (C. J.) *Young Life Equipping Itself for God's Service*, 4th edit. 12mo. 3/6 cl.
Williamson's (Rev. J.) *Afflicted Man's Companion*, 12mo. 1/6 cl.

Law.

Jumner's (E. G.) *Practitioner before the Railway Commissioners*, 8vo. 10/6 cl.

Fine Art.

Passages from Modern English Poets, illustrated by the Junior Etching Club, new edit. 4to. 15/ cl.

Music.

Novello's Edition, *Violon's 'Martha'*, roy. 8vo. 2/6 swd.

Poetry and the Drama.

Gray's (D.) *Poetical Works*, new edit., ed. by H. G. Bell, 6/ cl.
Lloyd's (J.) *Owens*, and other Poems in Latin Verse, 2/6 claf.
Select Collection of Old English Plays, edited by W. C. Hazlitt, Vols. 2 and 3, cr. 8vo. 10/6 each, cl.

History.

Adams (T.), *Memorials*, by Rev. W. Milton, cr. 8vo. 3/6 cl.
Berkley's *Great Events in English History*, 12mo. 1/ cl.
Binney (Thomas), his *Mind-Life and Opinions*, by Rev. F. Hood, cr. 8vo. 3/6 cl.
Duncan's (Capt. F.) *History of the Royal Regiment of Artillery*, 2nd edit. 2 vols. 8vo. 80/ cl.
Fitz-Patrick's (W.) *Great Conds, and the Period of the Friends*, 2nd edit. cr. 8vo. 15/ cl.
Jackson (Lieut.-Gen. T. G.) (Stonewall Jackson), *Life of*, abridged from Prof. Dabney, new edit. 12mo. 3/6 cl.
Lawrence (Lieut.-Gen. Sir G.), *Reminiscences of Forty-Three Years in India*, cr. 8vo. 10/6 cl.
Molesworth's (W. N.) *History of England*, new edit. Vol. 1, cr. 8vo. 6/ cl.
Stoughton's (J.) *Ecclesiastical History of England*, 8vo. 12/ cl.
Williams (R.), *Memoir of*, by J. Hamilton, new edit. 3/6 cl.
Yonge's (C. D.) *History of the English Revolution of 1688*, 6/

Geography.

Black's (G. W.) *America, Descriptive Handbook*, new edit. 7/6
Black's *Modern Atlas*, 4to. 6/ cl.
Picturesque Europe, 1st Series, 4to. 25/ cl.
Picturesque Great Britain, 1st Series, 4to. 21/ cl.
Symonds (J. A.) *Sketches in Italy and Greece*, cr. 8vo. 9/ cl.
To Roisin from the Far West, with Local Description, 1/6 cl.
Trollope's (A.) *New Zealand*, 12mo. 3/ cl.
Zincke's (F. B.) *Swiss Allmends, and a Walk to See Them*, 7/6

Philology.

Allford's (H.) *Greek Testament*, Vol. 1, 7th edit. 8vo. 25/ cl.

Boydell's Works of Shakespeare, edited by C. and M. C. Clarke, 2 vols. royal 8vo. 42/ cl.
Dodd's (W.) *Vulgate Latin Course*, 12mo. 1/8 cl.
Schiller's (F. Von) *Maid of Orleans*, with English Notes, by M. Molesworth, 12mo. 2/ bds.
Weymouth's (R. F.) *Answers to Questions on the English Language*, Set at the Matriculation Examination of University of London, 12mo. 2/6 cl. 1p.

Science.

Bonney's (T. G.) *Geology*, 12mo. 1/ cl.
Cassell's Course of Practical Geometry, 1st and 2nd Grade, small 4to. 5/ packet.
Clark's (F.) *Physiology*, 12mo. 1/ cl.
Keeble's (W.) *Sanitary Arrangements for Dwellings*, 5/8 cl.
Hulton's (R. J.) *Short Lectures on Sanitary Subjects*, 5/ cl.
Heath's (C.) *Practical Anatomy*, 3rd edit. 12mo. 12/6 cl.
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Stone's (W. D.) *Epitome of Therapeutics*, cr. 8vo. 3/6 cl.
Thorpe and Muir's *Qualitative Chemical Analysis*, 12mo. 2/6 cl.

General Literature.

All the Year Round, Vol. 11, 8vo. 5/6 cl.
Ballastyn's (R. M.) *Golden Dream*, new edit. 12mo. 5/ cl.
Bartley's (G. C. T.) *Seven Ages of a Village Parson*, 5/ cl.
Bosquet's (R. E.) *Interpretation*, cr. 8vo. 9/ cl.
Bowman's (H.) *Mary's Work*, and other Tales, 12mo. 2/ cl.
Bry's (Mrs.) *Rossette*; or, the Heir of Tremble Cressie, 2 vols. cr. 8vo. 21/ cl.
Brooke's (Squire) *Memorials*, new edit. cr. 8vo. 3/6 cl.
Broomfield's (H.) *Account of the Last Days of*, by J. R. Macdonald, 12mo. 1/6 cl.
Bruce's (C.) *Lili, the Doctor's Daughter*, 12mo. 2/ cl.
Cherridge's (Mrs. H. L.) *Thornes of Thornbury*, 3 vols. 21/6
Dickens's (C.) *Life*, by Forster, Vol. 1, new edit. 8vo. 12/ cl.; Vol. 2, new edit. 8vo. 16/ cl.
Dod's *Parliamentary Companion*, 1874, 12mo. 4/6 cl.
Gardiner's (J. H.) *Familiar Words*, 3rd edit. cr. 8vo. 6/ cl.
Pringle's (Commander A.), *Story of*, by Marsh and Sterling, 3rd edit. 2/ cl.
Hall's (S. C.) *Trial of Sir Jasper*, Drawing-Room Edition, 5/ cl.
Hayward's (W. H.) *Tom Holt's Log*, cr. 8vo. 2/ bds.
Ingram Place, a Novel, by a Cape Colonist, 3 vols. cr. 8vo. 14/ cl.
Jesup's (Rev. H. H.) *Women of the Arabs*, cr. 8vo. 10/6 cl.
Johnny Ludlow, 3 vols. cr. 8vo. 31/6 cl.
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Lady's Every-Day Book, by Author of 'Enquire Within', 2/6
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Lewis's (T.) *Brief Essays on Subjects of Social Economy*, 1/6
London Banks, Credit, Discount, and Finance Companies, new edit. cr. 8vo. 2/6 swd.
London University Calendar, 1874, 12mo. 4/ cl.
Manual of Artillery Exercises, 1873, 12mo. 1/6
Massey's (G.) *Concerning Spiritualism*, 12mo. 2/ cl.
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Our Children, a Manual for Parents, cr. 8vo. 3/6 cl.
Scott's *Practical Cotton-Spinners*, 8th edit. 8vo. 12/ cl.
Sibylline Leaves, Acrostic, edited by Mrs. G. Eyder, 2/6 cl.
Smith's (Sydney) *Essays from Edinburgh Review*, 1/ swd.
Stretton's (H.) *Cassy*, 12mo. 1/6 cl.
Transactions of Social Science Association, Norwich Meeting, 1873, 8vo. 12/ cl.
Webb of Love, by G. E. H., cr. 8vo. 10/6 cl.

INTERNATIONAL COPYRIGHT.

Greenhithe, April 13, 1874.

It is as I expected: no sooner does a copy of Ward, Lock & Tyler's edition of 'Arthur Bonnicastle' lie on the Park Avenue table than the New York author forthwith utters his complaint that an outrage has been committed by the English publishers. American writers have the habit of pitching their tone high, and use strong words when they urge their griefs, personal or national. This Transatlantic *altruismo* style is becoming a little used up: it culminated at Geneva; and I think neither side need use intemperate language in discussing such a question as International Copyright. One English outrage against a thousand American, I could easily reply to Mr. Holland; but tall talking and hard words will not mend matters, and I prefer to repeat some words from my Preface to 'Arthur Bonnicastle,' which are to the point of the dispute between the two countries:—"American appropriation of English works, because it has continued so long, has come to be thought part of a proper system, but when Englishmen attempt any reprisals, Americans swiftly complain, and are assisted in their complaints by English publicists and publishers, and have had their prayers granted in some degree by English judges."

Ward, Lock & Tyler's edition of 'Arthur Bonnicastle' is a reprisal against American seizures of English literature, and a protest against the evasions to which an American author is forced to resort in order to overcome the difficulty of his being an alien. Mr. Holland does not like what has been done with his book here; I did not suppose he would express any particular gratification; and the edition was not printed with that end in view. The first

paragraph of the Preface explains the reason of the publication. "This book," I wrote, "is published in its present form to draw attention to a process, now in full operation, by which American authors secure in this country what is by courtesy called copyright."

The American complaint has swiftly come; it appears in the *Athenæum*; and I, at least, have nothing but thanks for the writer of the complaint and the journal which published it. If like English complaints were similarly published in the States, the New York *Nation* would have to treble its size every week, and the Americans would express their wonder that Englishmen should be so simple as to expose their griefs. The author of 'Arthur Bonnicastle' thinks a wrong has been done him; but he must remember that he belongs to a nation which systematically, through its Government, has laughed to scorn all English efforts to gain for the authors of both countries a fair International Copyright law. Mr. Holland must remember that, as an American citizen, he enjoys the advantages which an enlightened Government has procured for him in the shape of plundered English copyrights ever since the foundation of the United States. He, *per contra*, has to pay for the disadvantages of belonging to a community whose legislature will not consent to a fair arrangement between the two countries. As a citizen, he gains something, perhaps; as an author, he loses, he thinks.

What does Mr. Holland himself admit? He says, "The reason why there is no such (International Copyright) law is, that American publishers and paper-makers do not want one. . . . This question of International Copyright law never can be forced by the British publishing interest, or carried through by the moral or social power of American authorship." What! the Boston penmen and New York authors not able, with English allies, to force the lines of a mere trading ring. Democracy forbid it! Have American authors ever tried their strength? Surely, a Literary Trades' Union would beat the publishers and paper-makers in a campaign not longer than Mr. Warner's 'Summer in a Garden.' Could not the writers imitate the Grangers, and "resolute," and interview the President? The occupant of the White House loves dogs and horses; why should not he feel affection for the poor, patient, suffering animals, the authors? Mark this fact; all the interests of the people of both countries, with the exception of those who make paper and print and publish our plundered books, are served by the recognition of the rights of authors. Are the Harpers and the Appletons, the Osgoods and the Lippincotts, so powerful as to resist an appeal honestly made by the American authors to the American people? If it be so, wherein lies the superiority of the Great Republic over the effete régime of the Mother Monarchy to redress wrong and to establish right? But that is for Mr. Holland and his brother authors to determine; whilst for us, we have to see that, in behaving properly to our cousins, we are not prejudicing our own interests.

My contention is that, so long as American authors can enjoy the same advantages as they would secure by an International Copyright law, they will never be serious in their efforts to press for a treaty which should establish equal rights for both sides. If Mr. Holland can obtain all he wants without the negotiation of such a treaty, why should he, any more than the general body of the people of whom he speaks, "trouble himself" about it? I know the exquisite simplicity of the American character, and one of its distinguishing traits is never to move in a matter unless there is "money in it." To this characteristic I am anxious we should address ourselves; and, by putting pressure on the New York and Boston authors, not forgetting Hartford (Conn.), I think we may hope that "something may be done."

To assist towards the most desirable result of putting an end to the present state of doubt and vacillation, in which the authors and publishers of England find themselves, I have simply to propose that we put our own house in order. Let a Com-

mittee of the House of Commons be appointed to examine authors, printers, and publishers, upon the question of Copyright, and the laws relating thereto. Out of such an inquiry would come, for certain, a very clear opinion that, in justice to ourselves, it should be very distinctly laid down that, whilst an Englishman is denied rights in America, no American should enjoy them here in respect of literary work.

I see no reason why President Grant should be enabled, as he is now, to obtain a copyright in England for 'The Trained Steeds of Long Branch,' whilst Premier Disraeli, as American journals call him, could enjoy no copyright for, say, the new Chesterfield Letters. S. O. BRETON.

April 14, 1874.

Will you allow me a few words in reference to Mr. Holland's letter, which I should have addressed to you last week but for absence from town?

During the very short time I was in business as a publisher, a gentleman with whom I was acquainted came to me one day, said he had printed the book 'The Heroes of Crampton' on his own responsibility, and asked if I would publish it for him. I consented, and he sent the books in to me. The whole affair was his; the subsequent profit or loss on the book was to be his; the alterations, if any, were his, not mine. All I did was to issue the book for him to the public. It turned out a failure.

CHARLES W. WOOD.

KEY TO CHARACTERS IN THE HISTORICAL AND POLITICAL SATIRE ENTITLED 'EL INGENIOSO HIDALGO.'

The original cartoon or framework of the 'Ingenioso Hidalgo' was on private view in Valladolid at the commencement of the year 1603, and within eighteen months from that time Cervantes had ready for the press a volume in which the contents of the original lampoon were reproduced in a mitigated form, with covert allusions to subsequent events down to May, 1604, and with the addition of tales composed exclusively by its editor, as evident from a comparison with them, and his *novelas ejemplares*.

Neither Pellicer's biographical notices nor subsequent ones assign any reason for the preference given by Cervantes to the Duke de Bejar over his fellow Grandees in dedicating to him the first part of 'Don Quixote.'

I now assert, on what is called internal evidence, that the dedication was offered, and accepted, because, ever since the month of May, 1600, Don Alonso Diego Lopez de Zúñiga and the Duke of Lerma had been opposed to each other. According to ancient custom, the eldest sons of the Dukes de Bejar were allowed to remain covered in the presence of their sovereign; the Duke of Lerma denied this privilege to Don Alonso Diego in the spring of 1600; and although, after the death of his father, on the 9th of May in the following year, his inherited rank of Grandee conceded what had been withheld by the prime minister, the affront had not been forgiven in 1604; and by his patronage of 'Don Quixote' Don Diego Lopez de Zúñiga sought to annoy the Great Favourite, and succeeded in doing so. (See Cabrera.)

The Licensor, who we may suppose to have taken a high degree at some Spanish University,—he being, therefore, a very classical "Don," and an able theologian,—was, nevertheless, as grossly ignorant of court-scandal at Valladolid, in 1603–1604, as the readers of 'Don Quixote' are at the present day, and, unlike the Duke de Bejar, interpreted the "invectives" literally; for which want of acumen, it may be suspected that in the spring of 1605, when Cervantes was subjected to the brutal assault which compelled him to make the mystical apology, entitled 'El Bascaple,' his censor was simultaneously turned out of office, or yet more severely punished.

In the "Prologo," the first remote hint of a political abuse relates to the odious tax called "Alcabalas," the odiousness of which was dwelt

upon a very few years before by two English diplomatists, Mr. Standen and Mr. Rolston. (Dr. Birch's Memoirs.)

The "Prologo" is followed by the truncated verses, in which, as already mentioned (*Athenæum*, No. 2384), there is a sonnet addressed by Oriana to Dulcinea, who, although described in Cervantes' text as a moss *labradora*, is seen by her epitaph to have been of illustrious lineage, as may well be said, seeing that her father was Don Lope de Guzman, and her mother Doña Maria de Mendoza; so when Don Quixote informed Vivaldo that she was of neither of those two families, he employed the figure of speech called antiphrasis, using the words in a sense opposite to their proper meaning.

Doña Magdalena de Guzman y Mendoza became the second wife of Fernando Cortes, Marques del Valle, who died in 1589; and the first notice I find of her in the Venetian despatches, with reference to the Duke of Lerma,—whose title at the time was merely Marquis of Denia,—is in a letter dated Valencia, 30th March, 1599, which speaks of her great authority with him; and we also learn by it that some of the presents sent to Spain by the "wise and warie" Grand Duke of Tuscany for the marriage of Philip the Third to the Archduchess Margaret of Gratz were in charge of "Dulcinea," whom the ambassador found *enarmando perlas*—an occupation which Don Quixote considered habitual to her, as may be seen at the commencement of the 31st chapter, Part I.

It appears that the connexion between Francisco de Sandoval and his female cousin underwent no change during the next two years, for in a despatch, dated Valladolid, 20th June, 1601, the Venetian ambassador writes:—

"The Queen's pregnancy proceeds auspiciously: she is already in her sixth month; and they sent to Toledo for a midwife, the most skilful of any in her profession, and who remains constantly in Her Majesty's chamber; and the Marchioness del Valle, a very spirited lady, in extreme favour with the Duke of Lerma, and who has much share in the affairs of this government, has been appointed governess of the unborn infant."

The Marchioness del Valle was one of the chief stateswomen of the Court of Philip the Third, and her two rival female politicians there were the consort of the Duke of Lerma and the Countess of Lemos, his sister.

Queen Margaret's first Mistress of the Robes, or *Camarera Mayor* received her appointment from King Philip the Second in the spring of 1598. She enjoyed a very high character both for conduct and acquirements, and bore the title of Duchess of Gandia. Having embarked on galley-board at Barcelona for Genoa, she proceeded overland towards Styria to meet the bride, with whom her intercourse by degrees ripened reciprocally into filial and maternal affection; but being the sister of Don Juan Fernandez de Velasco, Constable of Castile, one of the many enemies of the Duke of Lerma, he, on the 4th December, 1599, caused her dismissal to be announced to her by the King's confessor. (See Cabrera.)

On the 17th of January, 1600, Philip the Third returned from Aranjuez to Madrid, and on that afternoon, Doña Juana de Velasco quitted the palace, and her place was taken by the consort of the Marquis of Denia, who had been lately created Duke of Lerma.

In July, 1600, an unsuccessful attempt was made to remove the Queen's German confessor, a Jesuit, of whom the Duke of Lerma was very jealous. It was then determined to dismiss the Queen's countrywomen, an act which may be considered the first political stroke of the new *Camarera Mayor*. The jovial Styrian manners of her Majesty's favourite maids of honour were at variance with the reserve customary in Spain.

In the following year, 1601 (September), the Mistress of the Robes stood godmother for Anne of Austria; but in March, 1602, we hear of her bodily infirmities, and of disagreements between the Duchess of Lerma and Queen Margaret. In August, 1602, it was known that on a certain occasion the Duke of Lerma had so far violated the

code of chivalry as to "box" his consort's ears. (Venetian Despatches.) The Duchess barricaded herself in her chamber for four days and nights, and threatened divorce and revenge; but the Queen good-naturedly mediated. The Great Favourite's consort held her place until the month of April, 1603, and died of scarlet fever, at Buitrago, on Monday, June 2, 1603. The Venetian Ambassador wrote that most persons were of opinion that her death did not greatly grieve the Duke, as for a long while they had not been well disposed towards each other, and that, therefore, it might be classed among his successes.

The first Mistress of the Robes to Queen Margaret had for husband the head of the house of Borja, one of whose members is supposed by Pellicer to have been the owner of the castle in which Don Quixote received from the Duke and Duchess the honourable greeting due to a knight errant, and where Sancho Panza obtained his long-desired governorship of an island; but in the political satire which I am endeavouring to illustrate I do not find any passages relating, however remotely, either to the Duchess of Gandia or to Don Carlos de Borja and his consort, Doña Maria de Aragon, Duchess of Villahermosa.

Cervantes seems also to be silent about the second *Camarera Mayor* at the court of Philip the Third; but the successor of the Duchess of Lerma, besides filling a post which rendered her an object of envy to all the great ladies of her day in Spain, is still represented by the great Spanish satirist to posterity as Don Quixote's "house-keeper."

In the spring of 1599, the Duke of Lerma appointed his brother-in-law, the Count of Lemos, Viceroy of Naples, thus advancing the fortunes of his favourite sister, Doña Catalina, and indulging his detestation of Don Enrico de Guzman, who then filled that post, and whose son, the Count Duke, was destined to become the Great Favourite of Philip the Fourth.

Doña Catalina, Countess of Lemos, was a stateswoman by birth; her father had been entrusted by Charles the Fifth with the care of his insane parent; and she resembled her brother in thirst for power. Her mental endowments were good, and seem to have been inherited by her children; we are not surprised to find her eldest son one of the friends and patrons of Cervantes. Her chief defects were ambition, a strong passion for political intrigue, and rather an unscrupulous love of money. On arriving at Naples she devoted herself to piracy, without actually putting to sea; and was a sort of "sleeping partner" in various buccannering expeditions, like the Viceroy of Sicily, with whom she was connected by family ties, her niece, the third daughter of the Duke of Lerma, having married his eldest son.

At the close of the year 1600, the piratical attacks on the Venetian flag, sanctioned by the Duke of Maqueda, Viceroy of Sicily, and by his colleague at Naples, caused the Venetian Ambassador at Madrid to remonstrate more strongly than ever with the Duke of Lerma, to whom he said, in December, that he knew the Neapolitan privateers put to sea in the vice-queen's name. The remonstrances of Soranzo had no result, and in July, 1601, the Republic of Venice decreed the mission of an Ambassador-Extraordinary; but he had scarcely commenced negotiating when the Viceroy Don Fernando Raiz de Castro died, on the 19th of October.

His eldest son, Don Pedro Fernandez, succeeded to his title, and having, in November, 1598, married his first cousin, the second daughter of the Duke of Lerma, she with good reason represents the niece in Don Quixote's household, her consort being the nephew of the Duke, whose satirist would have been inconsistent had he assigned him a daughter.

The Duke of Lerma received condolences on this event, which served as an excuse for omitting to discuss the abuses sanctioned by the late uxorious Viceroy; and in April, 1602, the Venetian Ambassador-Extraordinary wrote from Valladolid to the Senate that the Prime Minister had chosen

"the interests of the Countess of Lemos and her children, his nephews, to take precedence of right, of justice, of the opinion of the Council, and of everything else, having utterly suppressed the affair of the prizes made by vessels which put to sea from the kingdom of Naples."

The Ambassador's account of the Duke's care for his sister's interests was verified in March, 1602, by a donation to her from the King of 50,000 crowns, besides an annual rental of 12,000; and it was already rumoured that, on her return to Spain, she would take the place of the Duchess of Lerma as *camarera mayor*.

In June, 1602, she arrived at Barcelona from Italy, on board the Neapolitan galleys, and became the chief stateswoman in Spain for nearly twenty years. Her judgment and discretion—when they did not prejudice her own interests—give her a just claim to the title of Don Quixote's housekeeper, as when the first part of that satire appeared she was doing her best to maintain the authority of the Duke of Lerma in his sovereign's palaces, which he had made his own, and to check those extravagances which rendered King Philip's favouritism odious, and obtained for his prime minister the reputation of a political knight-errant and a whimsical statesman.

The moment news reached Valladolid of the arrival at Barcelona from Naples of the vice-queen, her brother sent a messenger to greet her at his castle of Denia; and the person appointed for this purpose was the Duke of Lerma's private and most confidential secretary, Rodrigo Calderon, to whom Cervantes introduces us, in the 2nd chapter of the second part of 'Don Quixote,' as "el bachiller Sanson Carrasco." The Bachelor is then presented by Sancho to Don Quixote, whom he offers to serve as squire; and it will be seen hereafter that the "housekeeper," mindful of the curses bestowed by her and her niece on Sancho Panza, succeeded in ruining his prototype, Don Pedro Franquez, whose favour with his master was inherited by Calderon.

In July, 1602, the Spanish Court being at the Escorial, the Countess of Lemos arrived at Madrid from the castle of Denia, escorted by Don Rodrigo Calderon. She went immediately to the Empress to kiss hands; and then, accompanied by the Duke of Lerma, proceeded to perform the same ceremony with the King and Queen.

The entry into the Spanish cabinet of the Countess of Lemos, although it at first confirmed the great favourite's supremacy, foreshadowed at the very commencement his downfall, as, on the 24th of October, 1602, a seat in the Council of State was given to Don Enrique de Guzman. In March, 1603, the Countess of Lemos was formally proclaimed *camarera mayor* of Queen Margaret, in lieu of her sister-in-law; and before six months elapsed since her landing at Barcelona, she had displaced her sister-in-law completely, and thenceforth reigned paramount as her brother's "housekeeper" in the royal palace at Valladolid.

Whilst the energetic parent of "el gran Conde de Lemos" was establishing herself as mistress of the robes, Cervantes' first patron—Ascanio Colonna, now Cardinal and Viceroy of Aragon—occupied himself with quelling insurrection at Saragossa; and, simultaneously, the great satirist's last correspondent was about to enter public life. (See dedication of 'Persiles and Sigismunda,' date Madrid, 19th of April, 1616, four days before its author's death.)

Although her passion for political power may have rendered her an ungrateful sister, Doña Catalina was a most affectionate mother. Her eldest son, Don Pedro Fernandez de Castro, seventh Count of Lemos, now in his twenty-sixth year, had distinguished himself at the University of Salamanca, was fond of literature, and his acquirements were such as to fit him for office. The post selected for him was the Presidency of the India Council, "a very high post, most especially for a young man." (Venetian Despatches, 16th of April, 1603.)

Having provided so handsomely for the "house-

keeper's" son, the Duke, to prevent any cause for jealousy at home, now conferred the Patriarchate of the Indies on Dulcinea's brother, Don Juan de Guzman. Pope Clement VIII. had long been averse to the formation of this new dignity in the ecclesiastical hierarchy of Spain, but finally, at the commencement of 1603, King Philip's ambassador at Rome, the Duke of Seaa, overcame every obstacle, and the first Patriarch of the Indies may be said to have been consecrated by his sister, the Marquesa del Valle.

On the 4th of April, 1603, the Spanish Court quitted Valladolid on a "progress" towards Burgos, and it was in the course of this journey that the Duchess of Lerma died, at Buitrago. In whatever way her demise may have affected her consort, his sovereign availed himself of the circumstance to display additional marks of honour and favour towards the "Great Favourite." Little could have been added to the grandeur of the funeral obsequies had the Duchess been a member of the royal family.

To the "Housekeeper" Don Quixote had now given a presidency for her son, "Dulcinea" obtaining simultaneously a patriarchate for her brother, and later in this same year Sancho was rewarded with the three princes of Savoy as indemnity for the loss of Dapple. (See *Athenæum*, Nos. 2372, 2373, 2374.)

To the ingratitude of the "Housekeeper" no allusion is made in either part of 'Don Quixote,' for a variety of reasons, two of which alone require notice: the one is, that when the first part appeared, no dissension had occurred between the Duke of Lerma and the Countess of Lemos, to whose disparagement nothing could appear in the second part, its dedication being destined for her son.

To Dulcinea's ingratitude and revenge Cervantes makes two allusions, the one where, in the letter from the recesses of Sierra Morena, Don Quixote apostrophizes her thus: "O bella ingrata, amada enemiga mia"; the other, in the sonnet describing her fine bust, &c., and which concludes by showing that Don Quixote "no pudo huir de amor, iras y engaños."

In May, 1603, Don Juan de Guzman became Patriarch of the Indies; and in the following month of June, after the death of the Duchess of Lerma, a report seems to have prevailed of a marriage between the widower Duke and the widow Marchioness; but on the 29th of September, 1603, the Venetian Ambassador announced from Valladolid to the Senate a rupture, instead of a matrimonial alliance, in the following terms:—

"The Marchioness del Valle, governess of the most serene Infanta (Anne of Austria), vacates that post, and, moreover, quits the palace, being out of favour with both their Majesties, who could no longer endure her haughty character. She used very bitter language to the Duke's sister, the Countess of Lemos, mistress of the robes to the Queen; and as two personages of great pretensions are ill able to associate with each other, the former gives way, and will, it is said, be succeeded by the Duchess of Gandia, who attended the Queen on her passage from Italy to Spain."

Many have been the conjectures about the individual represented by Cervantes in the character of Dulcinea.

The commentaries of Don Diego Clemencin, published in the years 1833-1839, represent her as having been a certain Ana Zarco de Morales, sister of one Dr. Zarco de Morales; but the history of a person so lowly placed, however well told, would never have found such favour with the grandees of Spain and their consorts as was bestowed by them on Cervantes' satire the moment it appeared, and which they relished less for the beauty of its style than because it aimed chiefly at ridiculing a prime minister who was detested by them; and in these essays my object is to illustrate, by historical coincidences, a trite fact, recorded one hundred and forty years ago by Lenglet du Fresnoy, who, when alluding to d'Aubigné's escaping chastisement for a lampoon on the Duke d'Effernon, continues thus:—"Mais

qu'on ne prenne point cet exemple pour règle; d'Aubigné n'en doit servir en rien, qu'au zèle qu'il témoigna toujours pour le Roi son maître. Et Michel de Cervantes, qui avoit fait la même chose en Espagne, ne l'exécuta point impunément. Son Roman de 'Don Quixote,' où il peint un Seigneur de la Cour amoureux de la vieille Chevalerie, lui a valu le régal que les particuliers, qui ont de l'adresse et de la résolution, font aux auteurs satyriques. La correction modera Cervantes, mais son livre en souffrit. La deuxième partie qui ne vint qu'après ces remontrances réelles, ne vaut pas a beaucoup près la première."

Lenglet du Fresnoy does not mention the name of the Spanish grandee, the prototype of Don Quixote, but already, in 1707, it had been given by René Rapin, who wrote:—"Nous avons deux satyres modernes écrites en prose à peu-près de cet air, lesquelles surpassent tout ce qu'on a écrit en ce genre dans les derniers siècles. La première est Espagnole, composée par Cervantes, secrétaire du Duc d'Albe. Ce grand homme ayant été traité avec quelque mépris par le Duc de Lerme, premier ministre de Philippe III., qui n'avoit nulle considération pour les sçavans, écrivit le Roman de 'Don Quixote,' qui est une satire très fine de sa nation parce que tout la noblesse d'Espagne qu'il rend ridicule par cet ouvrage, n'estoit entêtée de chevalerie. C'est une tradition que je tiens d'un de mes amis, qui avoit appris ce secret de Dom Lope, à qui Cervantes avoit fait confidence de son ressentiment."

Rapin is, perhaps, confounding Cervantes' resentment with his mode of illustrating it, the attack being made on the Duke of Lerma and the chief personages of the Spanish Court, but not on the entire Spanish nation.

Long after Rapin, we find an allusion to Cervantes' political satire in Voltaire's 'Lettres sur les Anglais,' in which the following passage occurs:—"Le poème 'D'Hudibras,' dont je vous parle, semble être un composé de la 'Satyre Ménippée' et de 'Don Quichotte,' il a sur eux l'avantage des vers. Il a celui de l'esprit; la 'Satyre Ménippée' n'en approche pas, elle n'est qu'un ouvrage très médiocre; mais à force d'esprit l'auteur 'D'Hudibras' a trouvé le secret d'être fort au-dessus de 'Don Quichotte.' Le goût, la naïveté, l'art de narrer, celui de bien entremêler les aventures, celui de ne rien prodiguer, valent bien mieux que de l'esprit: aussi 'Don Quichotte' est lu de toutes les nations, et 'Hudibras' n'est lu que des Anglais."

It is not surprising that a national and personal satire, pronounced to be such by Moreri (who quotes Nicolas Antonio as his authority), René Rapin, Lenglet du Fresnoy, and Voltaire, should have excited some inquisitiveness about the personages represented in it; but as the Spanish public does not seem to admit that Ana Zarco de Morales, who, according to Clemencin, flourished at Toboso from 1584 to 1588, has any right to be considered the original of Dulcinea, I now publish the following particulars for the benefit of her future biographers.

In 1589 died Martin Cortes, who had been twice married, and left a widow. He was the lineal descendant of the conqueror of Mexico, whose estates and title of Marquis del Valle de Oajaca he inherited; and his second wife was the daughter of Don Lope de Guzman and Doña Maria de Mendoza.

Doña Magdalena de Guzman y Mendoza was probably in her twenty-fifth year when she became a widow, but my search for her baptismal register has been vain, nor is the year of her birth given either by Haro or Rivarola.

According to this calculation, she will have been the junior by some sixteen years of the Duke of Lerma, whose birth took place in 1548, so that when he became prime minister of Spain, in 1598, he was precisely fifty years of age, and, therefore, in 1603, when 'Don Quixote' was commenced by Cervantes, it might truly be said that the "Ingenioso Hidalgo" *frieaba la edad con los cincuenta años*.

RAWDON BROWN.

NOTES FROM THE UNITED STATES.

New York, April 2, 1874.

"*This cry is still, They come.*" Once upon a time English travellers in America were almost as great a curiosity as the Shah of Persia was to Europe a year ago. That time has passed. Sporting noblemen cross the Atlantic for the sake of hunting the not yet extinct buffalo; and professional men brave the ocean for the sake of "the almighty dollar." Since the immense financial success of that incomparable dramatic reader, Charles Dickens, less gifted Englishmen have come to us with great expectations, and have returned more or less disenchanted. 1872 brought Mr. Froude, Prof. Tyndall, and Mr. Edmund Yates. The first, received heartily by society, failed signally in his attempt to reconcile Ireland with England. The second, without bringing to us new ideas, gave an impetus to thought in a scientific direction, and, by generously giving the proceeds of his lectures to the cause he has at heart, made many friends among his admirers. The third may have added to his bank account, but certainly left an unfavourable impression. When lecturers neither amuse nor enlighten, Americans are apt to bestow upon them the pleasing appellation of "fraud." The autumn of 1873 welcomed to our panic-stricken shores Mr. Wilkie Collins, and Mr. Proctor, the astronomer. Mr. Collins came with a dramatic reading, 'The Dream-Woman,' hardly forcible enough to be generally attractive; but the author's personality was sympathetic, and Mr. Collins has many more friends in America than before he came. He assisted, too, at a rendering of his 'New Magdalen,' by Miss Carlotta Le Clercq, who is the best representative of Mercy Merrick yet seen in England or this country. Though not great or startling, Mr. Proctor knows how to popularize science, and, being well advertised, has succeeded admirably, both east and west. The universal interest in science displayed throughout this big country is one of the signs of the times.

With the new year Canon Kingsley dawned upon us, and New York has recently listened to an astounding lecture, entitled 'Westminster Abbey.' Remembered for his earlier works of 'Alton Locke' and 'Yeast,' Canon Kingsley attracted a large audience, but failed to touch either heart or head. A bad speaker, and uncouth in manner, the Reverend Canon further repelled by fulsome flattery of America. We are not all clever, but we can "see a church by daylight," and the Canon's church was visible to the naked eye. When, for example, Americans are told that their poets have exerted as great an influence in England as at home, they know better. When poems are sung over our sculptors and architects, we smile; and when Canon Kingsley longs for "the dust of a great American to help to preserve the sacred walls of the old Abbey,"—when "I, as Canon of Westminster, long for a Roc's Egg," otherwise a dead American, which, by being buried in Westminster, shall cement England and America for evermore,—we laugh, perhaps, derisively, and propose that great statesman, William M. Tweed, or General Butler, or any of the gentlemen who manage our finances. We will spare all of them without a tear. "Is all this sentiment?" asks Canon Kingsley. "No," we reply; "it is nothing of the sort. It is bathos, and we are not so sophomoric as to mistake one for the other." The Reverend Canon has made a mistake. There are many snobs in this country, likewise fools, but they do not constitute the majority of the nation, although both cast a large vote in this city, owing to foreign emigration.

To-day New York is alternating between spasms of charity and spasms of 'Lohengrin.' At least \$2,000,000 have been given away this winter, the last gift being that of the theatres, when in one day the receipts of various Matinées amounted to \$30,000. The very last sensation is 'Lohengrin,' produced at the Academy of Music, with Nilsson and Campanini in the principal rôles. The Academy is crowded; Wagnerites are ecstatic; the Germans, of whom we have a population of 200,000, are jubilant; the newspapers, for the most part, bow

down before their new god; and those who are neither Germans nor for or against Wagner as Wagner, wonder what it all means. The enlarged orchestra is well drilled, for America; the enlarged chorus is not well drilled; the spectacle is fine. The music is well interpreted, both instrumentally and vocally. The elaborate orchestration is very clever at times, violins, from the beginning to the end of the opera, doing an amount of shivering that ought to wear out the performers' right arms in a week. The finale of the first act is effective. As for the rest? There is a desert of pompous marching, everybody does a deal of hard work; you labour tremendously to learn, if possible, what it signifies, and the curtain falls, leaving the conundrum unanswered. Herr Wagner despises Italian opera. He has no patience with the poverty of its recitative. He claims to have produced an opera that is not a thread upon which are strung a few beads of melody: it is one prolonged melody. Certainly Italian opera is not perfect, and any one who can improve upon it will be a benefactor to music. The question is whether Wagner has done this in 'Lohengrin.' I cannot see in him the coming man. I do not hear in 'Lohengrin' a prolonged melody. I hear an attempt at a vocal symphony—I hear an orchestration that submerges the voice. It is Italian opera, with spectacle, orchestra, chorus, recitative magnified, and arias left out. I see singers working like Trojans, forcing their voices against nature, screaming, as Verdi never made them scream, and I doubt whether we have entered the musical millennium. It may be old-fashioned, but it seems to me that the first necessity in singing is to sing. Pergolesi, Paisiello, Gluck, thought as much; and I am heretic enough to believe that when there are no melodies in an opera, it is because the composer has none in his soul. When Herr Wagner produces an aria as magnificent as Gluck's "Che furo senz'Eurydice," I'll believe he could if he would. When a composer tears a voice to pieces, treating it as though it were a bassoon, I believe he fails to appreciate the mission of the most glorious of instruments, and that consequently his is not the ideal opera. That the Wagnerian crusade may result in ultimate good, is most probable, but in spite of the present excitement,—a species of temperance movement or camp-meeting revival,—'Lohengrin' will not be popular. Verdi's 'Aida,' modelled on Wagnerian principles, is finer in plot and spectacle, far richer in melody, and infinitely truer to the voice. The success of 'Lohengrin' at Bologna must have been due to the spectacle and to the masterly leadership of Mariani, the admirable conductor, since dead.

In literature there is little gossip, saving about Sex in Education. Several months ago Dr. E. H. Clarke, a Boston physician, published, through J. R. Osgood, a little book, bearing the above title. In it he asserted that the health of American girls is not what it ought to be, that the cause is overworked brains, and that bad would be made worse by co-education of the sexes, not because women are intellectually inferior to men, but because women, for physical reasons, must learn in woman's and not man's way. This little book has created endless discussion. The cleverest women in the land have taken up the gauntlet, and Messrs. Putnam & Sons have just published a series of essays, written by Miss Brackett, a prominent teacher, and others, in which Dr. Clarke is very effectually answered by facts, science having an able exponent in Dr. Mary Putnam Jacobi. That the health of American girls is unsatisfactory, they admit, but the cause is not study. It is want of exercise, too early excitement, wrong methods of living. "I believe," writes Mrs. Dall, in this same book, "that in no country in any age was life ever so reckless, and so carelessly dissipated, as it is in America to-day. In Sybaris itself, in Corinth, and in Paris, only a few wealthy people could indulge in the irregular lives which the unexampled prosperity of this country opens to the great bulk of the population." Here is the beginning of the evil. Reckless, rich, half-educated parents exercise

no care over their offspring. The lawlessness and bravado of our American children and youth, so severely commented upon by foreigners, are simply an index of the uneducated state of the greatest amount of directive force that the world has ever seen. A fatal error is committed in education when this central truth is overlooked, as when one treats these manifestations as in themselves wrong, instead of recognizing their value, and bending the energies in their proper direction.

Miss Brackett avers that one great trouble with American girls, and one easily remedied, is not that their brains are overworked, but that their bodies generally, including the brain, are underfed. This is perfectly true. It is not that they do not eat enough, but they do not take in enough of the chemical elements necessary to build up the system. Then, too, there is no country equal to America in the irregularity and spasmodic nature of the demands which society makes upon its women. No girls are so ready to rush headlong into all kinds of exercise, mental or physical, which may be recommended to them. It is a pity that to balance our greater amount of fiery energy in the matter of education, we have not a sounder philosophy. By dint of much floundering, by just such books as are now being put before the hungry public, we hope to attain wisdom. One point, however, is settled. Study is not undermining American girls, where, at least, it is properly directed, nor is the result of co-education the *bête noire* Dr. Clarke would have it. The statistics printed are against him. Reports from every college, including Oberlin, which has had an experience of forty-one years, claim that more young men break down during a course, and are obliged from ill health to abandon their studies, than young women. And Dr. Mahan, of Oberlin, thinks that while co-education is as good for men as for women, the result to the latter is to make them more practical, more natural, less given to effeminate, rather than to feminine affectations, and more readily adapted to anything life may demand of them, than any class of women he has known. This is the experience of all. While repudiating Dr. Clarke's conclusions, every thoughtful American will be grateful to him for agitating this most vital subject. American girls must stop eating hot bread and confectionery, must lead regular lives, must not enter society before they are fully developed women, must respect the laws of their organism, must emulate their English cousins in love of fresh air and systematic exercise, or the next generation will wish it had never been born.

S.

Literary Gossip.

MR. GLADSTONE will contribute to the *Contemporary Review* for May, a translation of 'The Reply of Achilles to the Envoys of Agamemnon,' together with a Commentary on the same. Mr. Gladstone will besides contribute to early numbers of the journal a series of papers on subjects connected with Greek civilization. The May number will also contain an elaborate paper, by Mr. J. Fitzjames Stephen, Q.C., in reply to Archbishop Manning's article on Caesarism and Ultramontaniam, which appeared in the *Review* in April; and there will be printed in the same number, the first of a set of papers, 'Rocks Ahead,' by Mr. W. R. Greg. In the June issue of the *Contemporary*, Mr. Matthew Arnold will begin a short series of articles.

THE Speeches and some unpublished Political Writings of the late Lord Lytton are in the press, and will shortly be issued, with a prefatory notice by his son. The Messrs. Blackwood will publish the work.

It is said that Mr. Charles Reade is at present engaged in the composition of a work of fiction on the subject which has occupied

the attention of Mr. Plimsoll—the sending forth of overladen and unseaworthy vessels. Mr. Plimsoll will, we are told, himself furnish the data.

MR. C. G. LELAND ("Hans Breitmann") and Prof. E. H. Palmer, of Cambridge, are preparing a volume of ballads in the English gipsy dialect, with metrical English translations. Miss Tuckey, a young lady already known by some *vers de société*, published in *Chambers's Journal*, is also a collaborateur in the work; and Mr. Hubert Smith contributes specimens of Rommany songs, collected from the gipsies who accompanied him in his tour through Norway. The book will contain only authentic gipsy compositions and ballads founded on incidents actually related by the Roma.

THE present year being generally accepted as the four hundredth Anniversary of the Introduction of the Art of Printing into England, the Printers' Pension Corporation have it in contemplation to celebrate the event by holding, in June next, a public exhibition of antiquities and curiosities connected with the art. A Committee is now being formed to carry out the object in view.

'THE Story of Valentine; and his Brother,' which has been commenced in *Blackwood's Magazine*, is, we believe, from the pen of Mrs. Oliphant. Mr. Marshall is understood to be the author of the series of papers now appearing in the same magazine, under the title of 'International Vanities.'

THE forthcoming new edition of the 'Encyclopædia Britannica' is making satisfactory progress. The first volume will probably be ready towards the close of the year. The dissertations will not be given in a prefatory way, as in the last edition, but will be incorporated in the work.

So soon as Mr. Walter Thornbury has concluded the second volume of 'Old and New London,' now in course of publication by Messrs. Cassell, Petter & Galpin, Mr. Edward Walford will undertake the succeeding volumes of the work, in which he will deal with Westminster and the Western suburbs.

PROF. OWEN, who has lately returned from a tour in Egypt, will preside over the Ethnological Section of the International Congress of Orientalists to be held in London, from the 14th to the 19th of September.

MRS. ANDERSON, M.D., will reply, in the next number of the *Fortnightly Review*, to Dr. Maudsley's article in the April number on Sex in Education.

PROF. CURTIUS has gone to Athens, and, it is expected, will undertake excavations at Olympia.

IN the Report of the English Dialect Society, for 1873, it was stated that Messrs. Britten and Holland were preparing a book upon English plant-names, which they hoped to have ready in 1875. We now hear that the English Dialect Society have made arrangements for the immediate publication of the work, and that a portion of it, containing the list of plant-names from A to D, may be expected as early as the end of the present year, and will be one of the Society's publications for 1874. All contributions to this work should, accordingly, be sent in as soon as possible.

ANOTHER publication in preparation for the same Society will contain large additions to the well-known East Anglian Glossary of the Rev. R. Forby, to be edited, chiefly from MS. sources, by Mr. Skeat, formerly curate of East Dereham, in the centre of Norfolk. The MS. notes were chiefly made by the late Rev. E. S. Taylor, who devoted much time to the improvement of Forby's Glossary, and by R. Bevan, Esq., of Bury St. Edmunds, who presented his copy of the work, with MS. notes, to the Philological Society many years ago.

WE understand that M. Émile de Laveleye's essay on the early history of property will appear at Paris in about six weeks. Its title is 'La Propriété Primitive.'

M. SALLANTIN, Procureur of the Republic at the Tribunal of the Seine, has addressed a letter to the President of the Chamber of Printers at Paris, calling his attention to the frequent infringements of the law of the 6th of July, which orders that all printers shall deposit two copies of any periodical printed by them, whatever may be its character, at the *parquet* of the place in which such periodical is printed. M. Sallantin complains, that in the case of at least 200 periodical publications, principally reviews and literary journals, printed in Paris, this requisition has not been complied with; and he consequently hopes that, by thus calling attention to it, he may be spared the trouble and annoyance of exacting the fines which the law entitles him to demand from those who infringe it. In a second communication to the President of the Chamber of Printers, M. Sallantin announces his determination to prosecute all printers infringing the law of the 21st of October, 1814, combined with Article 283 of the Penal Code, which enjoins that all printed matter of whatever kind shall bear the name, profession, and address of the person at whose press such matter may have been printed.

A GERMAN translation of Mrs. Grote's Life of her husband has appeared at Leipzig.

MR. C. A. AIKIN writes:—

"Will you allow me, through your columns, to offer my best thanks to your correspondents, Mr. Crosby Lockwood and 'J. H.,' for having directed attention to the dilapidated condition of my great-aunt Mrs. Barbauld's tomb, in Stoke Newington Churchyard, of which I was not aware until the present time? Should they again have occasion to direct their footsteps to that retired spot, I trust they will find that their considerate offers have been already anticipated."

THAT predilection for the study of theology, which the Scotch are said to possess, seems not to be the monopoly of the sterner sex. We hear that upwards of 200 ladies attended Prof. Macgregor's opening lecture, at Edinburgh, on Tuesday last, most of whom enrolled themselves as members of the new Theological Class. Also that about 150 ladies attended regularly the Class of Biblical Criticism, conducted by Prof. Charteris, the first session of which was recently closed.

DR. SCHLEMMER, of Teheran, who has spent nearly thirty years in Persia, partly as a Professor in the Collège Polytechnique de Perse, partly as chief sanitary officer of Teheran and as a medical officer in the army, will bring out presently a book, entitled 'Terminologie Medico-Pharmaceutique et An-

thropologique, Français-Persane et Persane-Français.' The work will contain, besides the nomenclature of the Persian Fauna and Flora, a list of Persian Drugs, an account of the manner in which they are prepared, as well as of the places and the cases in which they are used. The equivalents in English, German, and Dutch of each term will be given.

THE Rev. Albert Löwy has been appointed Editor and Secretary to the Society of Hebrew Literature. In Berlin, a *Magazin für Jüdische Geschichte und Literatur* has been commenced under the editorship of Dr. Berliner.

THE prices now obtained for autographs have been lately remarked upon. A new instance appeared in the sale of the collection of specimens formed by the late M. A. De Labonisse-Rochefort, a Toulousian poet of the First Empire and the Restoration. His collection of autographs, of which we spoke a week or two ago, was famous, and when sold at the Hôtel Drouot, on the 28th ultimo, attracted great attention. Certain specimens obtained the following prices: Balzac the Elder, 50 francs; L. Backhuizen, with a drawing, 50 f.; B. Castiglione, a fine letter, 54 f.; Daneau, Calvinist, 51 f.; D'Auvergne, Composer, a rare example, 49 f.; Duclos, of the Académie Française, 55 f.; the first Earl of Essex, a very valuable letter, in French, to Henri IV., 195 f.; a letter by Prince Eugène of Savoy, 58 f.; St. Francis de Sales, 110 f.; James the First of England, in French, to Marie de Médicis, 195 f.; Louis XI. of France, a letter, complete, entirely autographic, and signed, 925 f.; J. J. Rousseau, a fine letter, 85 f.; St. Vincent de Paul to Mlle. Legros, 195 f.; P. Viret, collaborateur of Calvin, addressed to Calvin, 205 f.

DURING the great French Revolution a daring collector, Dufourny, used to get up in the darkness of the night and take down from the walls the bills posted there in day-time, which it was forbidden to touch under penalty of death. The collection which he thus formed at the imminent peril of his life is now in the British Museum, as well as a very curious collection of the posters of 1848. M. Firmin Maillard, no doubt at less risk, has imitated Dufourny during the siege of Paris and the reign of the Commune (1870-71). The result of his labours is a collection of 435 bills, published in one volume, 'Les Publications de la Rue pendant le Siège et la Commune' (Paris, Aubry).

'LE Journal inédit d'un Ministre de Charles X., sur la Révolution de 1830,' by M. le Comte de Guernon-Ranville, full of curious revelations which a colleague of Prince de Polignac could alone supply us with, has just been published in the *Mémoires de l'Académie de Caen*. The manuscript of this Journal had been entrusted, by the author, to one of his friends, M. Boullée, who bequeathed it, in April, 1871, to the City Library of Caen. This valuable document, of the existence of which few persons were aware, was, nevertheless, communicated to M. de Vaulabelle, who sometimes quotes it in his 'Histoire des Deux Restaurations,' under the title of "Bulletin inédit des Séances du Conseil des Ministres." Among other curious things, M. de Guernon-Ranville tells us that the *Journal des Débats*, which the legitimists later nicknamed "Journal des

Judas," received, under the Restoration from the Government, a monthly subsidy of 12,000 francs. Villèle, during his premiership, refused to pay it, and consequently was soundly abused. When Martignac came to power he agreed to pay again the subsidy; but then Bertin de Vaux exacted all the arrears unpaid during the Villèle Ministry, and the *Débats* received half a million of francs not very long before the July Revolution.

A FRENCH newspaper has commenced the publication of the hitherto unpublished memorandum book in which General Kléber daily wrote the thoughts and reflections which arose in his mind during the expedition to Egypt. As might easily be surmised, Bonaparte is not over tenderly handled by his lieutenant and unlucky successor in Egypt. "Is B. loved?" says Kléber. "How could he be! He loves nobody He does not know how to organize or manage; and, nevertheless, wishing to do everything, he organizes and manages. Hence confusion and waste, which reduce us to absolute want in the midst of plenty. He has never any fixed plan, all goes by skips and jumps; the day rules the affairs of the day. He pretends to believe in destiny."

NEXT week, probably, we shall print a poem by Burns, which has not, it is believed, been published before.

SCIENCE

The Universe and the Coming Transits. By R. A. Proctor, B.A. (Longmans & Co.)

THIS volume consists, as may be inferred from its title, of two series of papers on subjects which have no connexion other than that they are both astronomical. Those composing the first part, 'The Universe' (which fills the first 230 pages of the volume), appeared from time to time in different periodicals, the first, on star-streams, being in the *Intellectual Observer* for August, 1867. In the title of this, and of a later one called 'Star-Drift,' published in the *Student* (the successor of the *Intellectual Observer*) for October, 1870, we have the key-note of the whole series. Probably many of our readers may have seen all or most of these papers, the author's name being a sufficient guarantee for the interest which his writings inspire. We shall not, therefore, enter into any lengthened discussion of them. With immense industry, following out an idea suggested by a close consideration of star-maps (which, he remarks, must more casually have occurred to those early observers who gave such names to constellations as Serpens, Draco, Eridanus, and the like), Mr. Proctor has pointed out the existence of sets, or drifts, of stars moving together in certain directions. In several cases, for instance in five of the principal stars in the well-known constellation *Ursa Major*, the proper motions are sufficiently established to remove this from the mere domain of surmise; and, more remarkable still, this has been confirmed by the results which the new engine of astronomical research, spectrum analysis, has been able, in its later developments, to indicate. Another idea which has been brought prominently forward by Mr. Proctor in this series of papers on 'The Universe' has reference to the close connexion which he believes to exist

between the so-called fixed stars and the nebulae. The latter he considers to be situated at distances from us not greatly differing from those of some of the stars, instead of being, as has been supposed, galaxies at immensely greater distances. This idea had, indeed, been urged by the author of the 'Plurality of Worlds,' in regard especially to the Magellanic Clouds, which have been found to contain nebulous matter in every stage of resolvability; but Mr. Proctor has worked it out in such a manner as to render it almost his own. Of course we cannot enter into further detail on the views he has enunciated; but we may quote one of his concluding remarks in the section we are considering:—

"The sidereal system is altogether more complicated, altogether more varied in structure, than has hitherto been supposed. Within one and the same region co-exist stars of many orders of real magnitude, the greatest being thousands of times larger than the least. All the nebulae hitherto discovered, whether gaseous or stellar, irregular, planetary, ring-formed, or elliptic, exist within the limits of the sidereal system. They all form part and parcel of that wonderful system whose nearer and brighter parts constitute the glories of our nocturnal heavens."

The second part of the work before us, 'The Coming Transits,' occupies 70 pages, and consists of a series of papers, illustrated by several careful maps of the greatest utility, which have chiefly been communicated to the Royal Astronomical Society, and printed in their *Monthly Notices*. That valuable aid has been thus afforded to the elaborate preparations which have so long been making for the efficient observation of the transits of Venus, both this year and in 1882, is an unquestioned fact. It is to be regretted that Mr. Proctor, in his able consideration of the geometrical relations of the problem to be solved, has not sufficiently borne in mind other considerations connected with the practicability of utilizing them precisely in the way that would otherwise be the simplest and best. Nor when this had been pointed out by others, has he been content to allow that some of his own views, for this reason, require modification. We have had occasion, more than once before, to refer to the matter in our columns, and must remain of opinion that the choice of stations made by the Astronomer-Royal, and his preference on this occasion for Delisle's method, as the principal (not the sole) one to be relied upon, are both wise and just. Those who have followed the preparations, now nearly completed, up to the present time, will be aware that Sir George Airy's scheme has not undergone, and cannot now undergo, any essential modification. The corresponding action of foreign Governments, at the instance of their astronomers, has been such as to support the confidence felt in that taken by our own. With regard to the "unanimous vote," to which Mr. Proctor makes such pointed reference in his title-page, it appears to us that he has somewhat misapprehended the force of an event which took place now ten months ago, and claimed from it a greater confirmation of his own views than it was intended to convey. Not the least of the advantages which may be expected to result from the actual arrangements will be the satisfactory determination, by the new methods, of a large number of important stations on the earth's surface.

GEOLOGICAL NOTES.

The United States Geological Survey, and the expedition for geographical exploration, which has been in the field since 1869, will, as soon as final action shall be taken by Congress, resume operations in portions of Colorado, under the charge of First Lieut. G. M. Wheeler. The attention of the surveyors will be mainly directed to the prominent mountain ranges of Sierra La Plata, Sierra San Miguel, and the Elk Mountains, the most elevated portions of the interior of the continent. The work upon the astronomical base will be resumed, and such astronomical parties as the appropriation fund will allow of will be set to work.

M. F. De Haer has just completed and published his 'Carte Géologique Générale de la Monarchie Austro-Hongroise 1867—1873,' executed on the scale $\frac{1}{1,000,000}$. This work was commenced by Haidinger in 1850, and continued by him to 1865, when he was succeeded by M. de Haer, who is still engaged, with his staff, on this geological survey.

'Système Silurien du Centre de la Bohême,' by Joachim Barrande, Vol. II., has just been circulated. This fine work, of above 800 quarto pages, is most complete in every respect. We learn that it is produced entirely at M. Barrande's own cost, and he is circulating it most liberally.

It seems probable that vegetable matter may, under favourable conditions, be converted into coal much more rapidly than most chemical geologists are in the habit of assuming. At least, a curious instance of an approach towards such conversion, within the historic period, has been brought before the German Geological Society by Herr Hirschwald, of Berlin. In one of the old mines in the Upper Hartz—the Dorothea Mine, near Clausthal—some of the wood originally employed as timbering has become so far altered as to assume most of the characters of a true lignite, or brown coal. It appears that certain of the levels in the ancient workings of this mine are filled with refuse matter, consisting chiefly of fragments of clay-slate, more or less saturated with mine-water, and containing here and there fragments of the old timbering. This wood when in the mine is wet and of a leathery consistence, but on exposure to the air it rapidly hardens to a solid substance, having most, if not all, the characters of a true lignite. It breaks with a well-marked conchoidal fracture, and the parts which are most altered present the black lustrous appearance characteristic of the German "pitch-coals." At the same time, chemical examination of the altered wood shows that it stands actually nearer to true coal than do some of the younger tertiary lignites. This instance seems, therefore, to prove that pine-wood, when placed under highly favourable conditions, may be converted into a genuine lignite within a period which, from what we know of the history of mining in the Hartz, cannot have extended beyond four centuries.

Since the time when Brongniart introduced the term "melaphyre" into geology as the specific designation of a particular rock, the name has been sadly abused on the Continent by being loosely applied to a variety of a palaeozoic eruptive rocks, widely differing from one another in mineralogical constitution. A large number of these so-called melaphyres have been recently studied by Herr Gustav Haarmann, of Witten, who has worked out their structure under the microscope. His results, which clearly show the unsatisfactory state in which the examination of this class of rocks is, are published in the last number of the *Zeitschrift der Deutschen Geologischen Gesellschaft*.

In sinking two shafts for working rock-salt at Westeregeln, near Stassfurt, in Prussia, some interesting sections of saliferous clays and gypsaceous deposits have been exposed. Some of these beds have yielded curious pseudomorphs of rock-salt, which have recently been described by Herr E. Weiss, of Berlin. The crystals are, in some cases, distorted cubes, considered by the author to be pseudomorphs of rock-salt after rock-salt, that is to say, the original cubes of salt having been

dissolved out from the surrounding clay, their cavities were lined by a thin coating of quartz, and these hollows have been subsequently filled in by a second deposition of salt. The other pseudomorphs are red crystals of salt, which appear to have taken the place of carnallite, a chloride of magnesium and potassium, which occurs abundantly at Stassfurt.

Geologists have long been interested in the region of extinct volcanoes at the southern foot of the Venetian Alps, known as the Vicentin. Three distinct periods of eruption may be traced in this locality, namely, Pæliæan, Oolitic, and Tertiary. The petrological characters of these volcanic rocks have been carefully studied—mineralogically, microscopically, and chemically—by Dr. A. Von Lasaulx, of Bonn, who has contributed a valuable paper on the subject to the German Geological Society.

Some remarks on the geology of the area occupied by primitive rocks in Sweden have been communicated to the last number of *Leonhard and Geinitz's Jahrbuch*, by Herr Tornöbom, of Stockholm. This number also contains a biographical sketch of the late Prof. Naumann, from the pen of Prof. Geinitz, of Dresden.

THE GOVERNMENT SCIENTIFIC EXPEDITION.

(Third Notice.)

In connexion with the voyage, it is rather with the physical conditions of the ocean beneath the surface that we have to deal, than with the surface itself. The surface temperature has at all times been readily obtained, and, until lately, it was believed that we had a store of deep-sea temperatures recorded, on which we could found problems in oceanic circulation; and we need but mention the conclusion arrived at by the late Sir James Ross, who, in his memorable voyage to the Southern Seas, obtained a series of deep-sea temperature observations, never before approached for extent or the care with which they were taken. From them Sir James deduced that the mean temperature of the deep ocean is 39.5 degrees; but this conclusion is now considered erroneous, as the effect of pressure on the bulb of the thermometer was not then considered, and it was afterwards ascertained by experiment that the bulb of the strongest thermometer made was subject to compression, and to such an extent as to render all previous observations, in the case of which the type of the instrument used cannot be obtained to calculate a table of correction from, of no value, and even when they can be procured the effect of pressure is so varied as to throw a doubt upon the results obtained. This defect was overcome by simply covering the full bulb with an outer covering or protector, so that the bulb is entirely relieved from pressure, and the effect of pressure on the other parts is so small, that it does not, in the slightest degree vitiate the value of the observations; but as the Challenger is the first vessel that, for extensive observations, has been furnished with these thermometers, we have not the privilege, as with the soundings, of utilizing the observations of others. Still important facts can be demonstrated from the observations obtained by that ship, and Capt. Nares has added to the value of the isothermal diagrams by some very lucid remarks, which are embodied in this paper.

The temperature observations made were, as before stated, a number of serial soundings in each position at every 100 fathoms, down to 1,500 fathoms, and also at the bottom. Below 1,500 fathoms the temperature falls gradually, or if there is any disturbance the thermometers, protected for pressure as they are, are unable to denote it.

In obtaining these serial temperatures in a strong surface current, an irregularity in the temperatures obtained is occasionally experienced. Frequently the index registers a colder temperature than could possibly exist at the depth to which the thermometer has been submerged. In order to bring the suspending line as nearly as possible "up and down," a weight of at least one hundredweight has to be used, and although every care and precaution may be taken, the jerking or letting go may disturb the index. The only other way to account for it is, that the vibration given to the line by a two-knot current running past

the upper fifty fathoms, is communicated to the thermometers when near the surface, or on leaving the water.

Capt. Nares remarks that, at present we may suppose that the water at the equator, east of St. Paul's rocks, cooling so gradually as we descend, is at all depths, at its normal temperature, undisturbed by currents, except at the immediate surface; and that elsewhere any deviation from this regularity is caused by some movement of the water, sluggish or otherwise. The decrease in temperature here is so rapid as the depth increases, that at 60 fathoms from the surface the temperature is 61.5 degrees, the same as at Madeira at the same depth. At the depth of 150 fathoms, the temperature is 50 degrees, the same as that in the Bay of Biscay, and 28 degrees below that at the surface. Below the water immediately affected by the solar heat, which appears by these observations to be only the upper 60 or 80 fathoms, all the water in the North Atlantic, as far north as the 40th degree of latitude, is warmer than that at the same depth at the equator.

In the northernmost line, between Bermuda, Azores, and Madeira, there is a decrease in temperature, from west to east, to 400 fathoms, when the conditions are reversed in the deeper water by an increase of temperature even to 800 and 900 fathoms, the most equable temperature or depth isotherm being about the line of 500 fathoms, where the mean temperature is 46.6 degrees. In the second line, between Sombroso and the Canary Islands, the conditions are much the same, but the depth isotherm is nearer 400 fathoms where the mean temperature is 47.8 degrees, and on the equator the depth isotherms are regular.

In comparing the two sections taken across the North Atlantic, the manner in which the isotherms between 60 and 40 degrees, occupying the relative depths of 200 and 700 fathoms, are pressed down and squeezed together by the warm belt on the western side of the north section, is very remarkable, that of 40 degrees occupying nearly the same position in both sections. Below that band, at a depth of 700 fathoms, the water is similar in an extraordinary degree, and varies but slightly.

Immediately the warm belt is lost west of the Azores, the water which, on the western side of the section, was pressed down by it, rises, and occupies exactly the same depth at which it is found in the other section taken nearly a thousand miles further to the southward. A position 200 miles west of the Azores may be taken as the one most free from currents. About the islands themselves there are indications of local disturbances.

Soon after the warm belt is lost, a broadening of the isotherms between 45 and 55 degrees is observed. As this change agrees so nearly with that found on the coasts of Europe, being water of the same temperature, and occupying the same abnormal depth, 700 fathoms, it cannot but be supposed that a connexion exists, and that the overflow of the Gulf Stream, passing north of the Azores, strikes against the European coast, and, "banking down" part of it, and having lost 15 degrees of its heat, branches off to the southward, and occupies the place of that originally blown to the westward by the trade winds, cooling all the time, for the isotherm of 45 degrees in the south section is only 550 fathoms from the surface; while in the north section it is 700 fathoms deep. The water at that depth is thus 3 degrees warmer in the north section than in the southern. As the disturbance at that depth is not to be found near Tenerife, the conclusion is that it must be moving from the north.

The temperature of the bottom water itself varies very little, except on the west side, where, in the deepest part of the south section, the water is decidedly slightly colder than that found elsewhere.

The serial temperatures across the Gulf Stream indicate that the influence of the stream is extremely superficial, extending only to a hundred fathoms below the surface; beneath is the cold Labrador current, running to the southward along the American coast, and cooling the upper 300 fathoms of the Atlantic water more than 20 degrees. At 400 fathoms the Atlantic is 16 degrees

colder; at 500 fathoms, 10 degrees; at 600 fathoms, 4 degrees; at 700 fathoms, 2 degrees; and all the water below down to 1,700 fathoms, 1 degree.

It is remarkable that the bottom temperature of this stream is not lower than, or even quite so low as, that found in the deepest part of the Atlantic further south, which would suggest that the cold water at the bottom is derived from an Antarctic rather than an Arctic source.

The serial temperatures obtained in the North Atlantic show the gradual expansion of the stratum of water of a temperature between 62 and 66 degrees, which extends from 260 miles north of St. Thomas's to the Gulf Stream, a distance of a thousand miles, with a maximum thickness of 380 fathoms, that is, 330 fathoms thicker than the corresponding stratum occupies further to the southward. The origin or movement of this immense body of water, it may be premature to dwell upon, but as its thickest part joins the warmer water of the Gulf Stream, it is evidently connected with the Gulf Stream, probably as an offshoot. In the neighbourhood of Sandy Hook it extends 200 fathoms deeper than the stream itself, whilst off Charleston, 600 miles nearer the source, the same temperature is found at the same depth.

The mean temperature of the upper 1,500 fathoms of water in the North Atlantic is 41 degrees warmer than that at the equator, agreeing with the reported difference in temperature of the north and south hemispheres.

The temperature of the bottom water at all the stations between Bermuda and the equator, on the eastern side of the Atlantic, passing Cape de Verde islands, is remarkably uniform at 35.2 degrees. North-east of this curved line, in the Bay of Biscay, the bottom is 1 degree warmer; south-west of the line it is half a degree colder. Further south again, at the equator, on the western side of the Atlantic, the bottom temperature is 32.4 degrees, or 2.8 degrees colder.

The presence of water of a temperature of 32.4 degrees at the equator, with warmer water at all the stations north of it, proves unmistakably that the cold water at the bottom of the Atlantic, as far north as the Azores and Bay of Biscay, equally with that at the equator, is derived from an Antarctic and not from an Arctic source; for if at the equator the water supplied from the southward retains its cold temperature to so great an extent, the bottom water of the North Atlantic, if supplied from the nearer Arctic sea, should be at least as cold; but the temperature of the lowest stratum increases decidedly as we pass north, and completely cuts off the Arctic water found at the bottom of the Farøe channel by the Porcupine from that discovered at the equator.

THE SHAPIRA COLLECTION.

THE following letter has been received at the office of the Palestine Exploration Fund, from Lieut. Conder, R.E.:—

P. R. F. Camp, March 18, 1874.

Medical reasons having obliged me to re-visit Jerusalem for a few days, I took the opportunity of making inquiries as to the later history of Mr. Shapira's Collection, and I lay the results before the Committee without venturing on an opinion.

M. Ganneau's entirely unexpected letter fell like a thunderbolt on those concerned in the affair, and it is to the credit of Mr. Shapira and the various respectable Germans who had committed themselves to the opposite opinion, that they made immediately every effort to satisfy themselves on the subject.

Of the examinations held, especially that at our house, when M. Ganneau met the other interested parties, and of the unsatisfactory results of these inquiries, the news will already have reached England; but probably no account of the subsequent expedition to Moab will as yet have arrived.

The expedition consisted of two English clergymen, Rev. J. Neil and Rev. Mr. Hall; of Capt. Stephens, an English naval officer; of M. Serapion, Chancellor of the German Consulate; of Pastor Weser; and of a Mr. Duisberg. They were

protected by a letter from Sheikh Diab, and guided by a peasant employed by the Bedouin to cultivate their land. This individual had described the discovery of an inscribed pot by himself and a Bedouin companion in a cave which they were cleaning out to accommodate their cattle. The Bedouin advised him to take his treasure either to the Armenian patriarch or to Selim el Gari, in Jerusalem. He, however, lost it with his abba in crossing the swollen Jordan. On arriving in Jerusalem, where the only talk was of the recent semi-official investigation of the potters, he thought best to communicate with the Germans, and offered to guide an expedition to the place where the pot was found. The departure was kept a secret until shortly before it took place, but considerable difficulties were anticipated. The party camped near us, at 'Ain el Sultan, on the 24th of February, and reached the Damieh Ford on the following day; they proceeded to Arak el Emir, and to a village called Tubkha el Foka. They were, however, unable to penetrate far inland, owing to the heavy nature of the ground. Investigating the cave, they found fragments of broken painted pottery, which they suppose of Roman date. The guide informed them that the pot he found was similar, and the circumstance is only valuable as showing the apparent ignorance of the Arabs on the subject of the pottery, and, their imperfect acquaintance with inscriptions, ornament being often mistaken for lettering.

At Arak el Emir a great quantity of pottery, of various kinds, was brought for sale, and amongst the rest two collections of a character precisely similar to that of Mr. Shapira. Unfortunately, not one of these fragments was inscribed. There were forty in all; one lot of twenty-four being first brought, then a second of sixteen, which was said to be discovered at a ruin half-an-hour east of Muim (*sic*) el Rasan. The country visited was about a day's march north of that whence Mr. Shapira's pottery is supposed to have been brought. The Arabs professed extreme terror of discovery by any member of Diab's family, who, they said, took their discovered idols from them without payment, and sold them at enormous prices to Mr. Shapira.

The objects are mostly fragmentary, but reproduce the various forms noted long ago in the first collection—the seven dots, the seven bands, the round eyes, and grinning mouths. One very curious Phallic emblem is quite of new type. Another head, with a long horn upon it, resembles exactly that before sketched and sent to the Fund, with two letters on the trunk, supposed to spell the name Jehovah.

The famous Sheikh, Goblan, degged the steps of the party, and returned—though not employed by them in their company—to our tents at Wady Famil: he has not been connected with the affair previously, but announced his intention of joining in the speculation. He went up to Jerusalem with the party, and demanded backbesh for not having attacked them whilst in his power, which they, however, felt less pressed to give when safely out of it.

The results of this expedition, though not great, are still interesting. In showing me those objects which fell to his share in the general division, Pastor Weser also brought out the fragment of inscription which he found in his first journey to Moab. I understood him to say that this he had found by digging a depth of some four feet in a spot not pointed out to him, but chosen by him as likely. This adds materially to the value of the discovery, but was not previously known to me.

Mr. Shapira also showed me the newer part of his collection, which I had not previously seen: he has not obtained any for about three months, and does not wish any more to be brought to Jerusalem at present. The number sold was roughly 1,400, and he has at present 400 more, of which about one-sixth are inscribed, the remainder figures plain or with symbols. The extraordinary variety of the objects is only exceeded by their enormous number; many of the idols are as large as those formerly got, and even more curious; the in-

scriptions are very plainly cut, and are said to be legible, making an intelligible sentence in most cases.

CLAUDE R. CONDER, R.E.

SOCIETIES.

GEOGRAPHICAL.—April 13.—Right Hon. Sir H. Bartle Frere, K.C.B., in the chair.—The papers read were: 'Majwar's Account of the Last Journey and Death of Dr. Livingstone,' by Mr. F. Holmwood,—and 'Journey through Kuldja and Russian Turkestan, with Remarks on the Hydrography of that Region,' by Mr. Ashton W. Dilke.

ASTRONOMICAL.—April 10.—Prof. Adams, President, in the chair.—Mr. De La Rue gave a verbal description of a piece of apparatus which he had devised for carrying out M. Janssen's method of photographing Venus near to ingress and egress upon the Sun's disc. The instrument is intended to be attached to the photo-heliograph, and weighs less than eleven pounds, inclusive of a small driving-clock, which carries a revolving plate of about ten inches in diameter, on which small photographs of Venus and the Sun's limb are to be taken.—Lord Lindsay also described the form of instrument which he had devised for the same purpose: it appeared to be very similar to that described by Mr. De La Rue, except that it is mounted on a separate pillar from the telescope, in order to avoid tremors.—Lord Lindsay also read a paper 'On a Method of Determining the Solar Parallax from Observations to be made at the next Opposition of Juno, which occurs in November of this Year.' He proposes, while in the Mauritius, to make a series of heliometric measures of the distance of Juno from the nearest fixed stars; and, by comparisons of the measures taken soon after Juno has risen above the eastern horizon with those taken before it sets at the western, to determine the terrestrial parallax. By this method he will be able to make his measures during all the clear nights of the month, or six weeks before and after Opposition; and, although the Parallax will be considerably less than in the case of Venus, he considered that he had reason to hope that the probable error of the result would, owing to the number of the measurements, and the ease of dealing with points of light instead of discs, be less than either in the case of the Transit of Venus or the Opposition of Mars.

ARCHÆOLOGICAL INSTITUTE.—April 10.—Sir S. D. Scott, Bart., V.P., in the chair.—The Chairman dwelt at some length upon the loss which the Institute had sustained in the decease of Mr. Albert Way, one of the original founders of the Institute.—A letter from the Dean of Westminster, who had intended to have been present, was then read, expatiating upon the deep obligations of the Society to Mr. Way.—Mr. Bohn and Sir J. Maclean contributed some remarks in support of the observations made by the Chairman, and a vote of condolence with Mr. Way's family was passed.—Mr. Burt read an autograph letter of the Earl of Marr, the well-known Jacobite leader, dated "From y^e Council Board att Inspruck, April 7, 1717," written by "y^e permission of the King my master" to "Lewis Pryce, Esq., att Gogurthan," the representative of the most influential family in the county of Cardigan, informing him of an intended descent upon the coast of Wales, in favour of the Pretender in that year, which appears, however, not to have taken place. The original is preserved among the MSS. at Peniarth, and was exhibited by Mr. W. W. E. Wynne.—The Secretary read 'Notes on some of the Megalithic Structures of the Channel Islands,' by Mr. J. F. Nicholls, of Bristol, who sent some sketches in illustration.—A memoir 'On an Inscribed Stone lately found at Sea Mills, on the River Avon, the Roman Trajanus,' by the Rev. H. M. Searth, was then read. The stone, when first found, was thought to have reference to Mithraic worship, but was finally attributed to the result of Romano-Christian influence.—Prof. Donaldson made some observations in support of the last-mentioned view of the

subject.—Sir J. C. Jervoise sent a matrix of a seal of a court for tallages, supposed to be Flemish, fifteenth century.—Mrs. J. G. Nichols exhibited some interesting original MSS. They consisted of four rolls of Royal New Years' Gifts, temp. Henry VIII., Edward VI., and Elizabeth, all signed by the sovereign, and from some of which very curious passages were read in illustration of their contents; also, a roll of accounts of Thomas Warley, "Clark of the King's works," 17 Henry VII., and an "Inventory of the reliques, ornaments, &c., of the Abbey of St. Bertin, at St. Omer," dated 1466, and mounted upon a roller.—Capt. Oliver, R.A., sent the 'Mannal of Penmanship,' by William Cocker, the well-known arithmetician, published in 1669.—Mr. Fortnum exhibited a mourning ring of Queen Anne. The bezel is formed as a coffin, containing a mat of the Queen's hair, over which are the crowned initials A.B., and a death's-head and crossed-bones, beneath a piece of crystal. The hoop is enamelled black, with the inscription ANNA REGINA PIA FELIX, in letters of gold; inside is engraved "Nat. 6 Feb. 1684—Inaug. 8 Mar. 1701. ob. 1 Aug. 1714." The ring is small, seemingly for a lady's hand.—Mr. S. Tucker exhibited a copy of a drawing by the herald Glover, showing "the true forme of y^e faulchion," by the tenure of which the family of Pollard, of Pollard Hall, Bishop's Auckland, held certain lands.

INSTITUTION OF CIVIL ENGINEERS.—April 14.—T. E. Harrison, Esq., President, in the chair.—The following twenty-six gentlemen were elected Associates: Sir H. V. B. Johnstone, Bart., M.P., Capt. E. Harvey, Messrs. T. Ashbury, J. Barr, W. Batten, C. Blackwell, F. S. Braham, J. Clominson, W. L. Coke, C. H. Darbishire, R. Harris, J. W. D. Harrison, L. C. Hill, E. Jackson, J. W. Johnson, T. E. Kemp, L. A. de J. de Labastide, C. M. Palmer, M.P., H. W. Pearson, D. Rankine, G. Shortrede, U. A. Smith, J. Stevenson, G. M. Stewart, A. T. Walmisley, and A. Wilson. The Council have transferred Messrs. R. Daglish, F. Fox, J. C. Hawkshaw, J. Shand, A. T. Simpson, J. C. Simpson, and H. H. Wake, from the class of Associate to that of Member; and have admitted the following Candidates as Students of the Institution: Messrs. B. W. Cantopher, H. P. Chambers, G. Gooch, E. L. Heeketh, P. H. Holmes, J. H. Lorimer, H. C. Snell, and I. Spielmann.

MATHEMATICAL.—April 9.—Prof. Cayley, V.P., in the chair.—Mr. J. Hammond was proposed for election; the Rev. Prof. Townsend was admitted into the Society; and Prof. C. Niven and Mr. T. Muir were elected Members.—The following communications were made: 'On Probable Error in Statistics,' and 'The Combination of Statistics,' by Mr. G. H. Darwin.—'The Determination of the Form of the Dome of Uniform Stress,' by Mr. C. W. Merrifield.—Mr. A. J. Ellis gave an explanation of his theory that ordinary (commutative) algebra is the calculus of similar triangles upon one plane.—Prof. H. J. Smith spoke upon the higher singularities of plane curves.—A paper, by Mr. H. M. Taylor, 'On Inversion, with Special Reference to the Inversion of an Anchor-Ring,' was taken as read.

MEETINGS FOR THE KNOWING WEEK.

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| Mon. | London Institution, 8.—'Elementary Botany,' IV., Prof. Bentley. |
| — | Victoria Institute, 8.—'Biblical Condition of the Early Semitic Peoples,' Mr. E. W. Jones. |
| — | British Architects, 8. |
| — | Society of Arts, 8.—Carbon and certain Compounds of Carbon treated principally in reference to Heating and Illuminating Purposes. Lecture II., Prof. Hargreaves. |
| — | Social Science Association, 8.—'Out Your Knave,' Mr. W. Villance. |
| — | Aviation, 8.—'The Place of Ceylon in Historical and Archaeological Research,' Mr. T. W. Rye. |
| Tues. | Royal Institution, 8.—'The Nervous System,' Prof. Butherford. |
| — | Statistical, 8.—'Reconstruction of the Income and Property Tax,' Prof. Leon Levi. |
| — | Zoological, 8.—'Introduction of Salmon to the Waters of Tasmania,' Mr. M. A. Clifton. |
| — | —'The very young of the Jaguar,' Prof. C. D. D. D. D. |
| — | London Anthropological, 8.—'Hybridism,' Mr. B. J. Cox. |
| — | —'Kashmir Group of Rude Stone Monuments,' Mr. J. H. Lewis. |
| — | Civil Engineers, 8.—Renewed Discussion on 'Fixed Signals of Railways.' |
| Wed. | Botanic, 8.—Exhibition of Spring Flowers. |
| — | London Institution, 8.—'English Poets of the Nineteenth Century,' III., Prof. H. May. |
| — | Literature, 8.—Silver Pattern sent by Dr. Lord from Bodakshan, Dr. Birdwood. |

- WED. Society of Arts, 8.—Progress recently made in Ornamental Processes connected with Metals and other Industries, Mr. W. C. Altham.
- Telegraph Engineers, 8.—Discussion on Decay and Preservation of Telegraph Poles. (Chairman of Electrical Resistance of High Tension Poles at the Moment of Firing, Major Malcolm.) Notes by Kinloch Foster, Prof. Abel.
- THURS. Antiquaries, 8.—Anniversary.
- Royal Institution, 8.—The Atmosphere, Mr. W. N. Hartley.
- FRI. Society of Arts, 15.—A Discourse on "Thrift as the Out-door Habit of the Poor."
- Society of Arts, 8.—Pyrites as a Source of Sulphur, Copper, and Iron, by G. A. Wright.
- New Shakespeare, 8.—Authorship of the "Taming of the Shrew," with Remarks on "Titus Andronicus," Rev. P. G. Fry.
- SAT. Royal Institution, 8.—Sea Waves, Mr. G. W. Merrifield.
- Royal Institution, 8.—Age of the French Revolution, Prof. Seeley.

Science Gossip.

THE President of the Institution of Civil Engineers, Mr. T. E. Harrison, will give a *Conversazione*, in the West Galleries of the International Exhibition, on Tuesday, May 19th.

A PROPOSAL is on foot to erect a memorial of Dr. Livingstone at Blantyre, near Glasgow, the place of his birth. It will be in the recollection of our readers in what warm terms the great traveller writes in the introductory chapter of his 'South Africa' of the qualities of head and heart possessed by many of the humble people of his native village. The following little incident has just been published by Mr. John Rankin, of Glasgow:—"Livingstone and I, when boys, wrought as piecers in the Blantyre Mills, he being a little older than I—he was the big piecer and I was the wee one—the big piecers always having double the wages of the wee ones. The proprietors of the mills did not allow any of their *employés* to walk on the banks of Clyde in the vicinity of their cotton works. Poor David was one afternoon caught taking a solitary stroll on the forbidden path, with his book of travels in his hand, which was his wont to do. He had no companions, associated with no boys of his own age. I was the only one that he at a time took a stroll with, and that was but seldom, for it was his hobby to walk alone on the banks of Clyde and other minor streams and glens, and at all times with some useful book in his hand; and for having disobeyed his employers' orders, by having walked on the bonnie banks of Clyde, although the property was in no-wise theirs, he got his choice of submitting to a fine of 2s. or leave the work. It is needless to say he left, for he had a noble spirit in his youth, which he carried with him round the world, even unto death; and may his spirit now rest in peace with his God, is the sincere wish of his old fellow-worker at Blantyre."

COL. STUART WORTLEY is appointed to the curatorship of the Patent Museum, South Kensington, in the place of the late Sir F. P. Smith.

L'Institut of April 1 prints, at considerable length, a lecture by M. Folie, delivered at the annual public Séance of the Royal Academy of Belgium, having for its title 'Du Commencement et de la Fin du Monde, d'après la Théorie Mécanique de la Chaleur.'

THE French Minister of Agriculture and Commerce announced at a late meeting of the *Assemblée* that it was proposed to give M. Pasteur a pension of 12,000 francs, for the eminent services he has rendered to science.

THE *Mémoires de la Société d'Emulation d'Abbeville*, Third Series, first volume for 1869 to 1872, is before us. Amongst other matters, it contains a valuable catalogue of 'Plantes Vasculaires du Département de la Somme,' by MM. Eloy de Vico and Blondin de Brutelette.

THE 'Composition and Culture of Tobacco' is the title of the Report, made by Mr. S. W. Johnson, to the Connecticut Board of Agriculture. The chemical examination of New England and Kentucky tobacco is of considerable interest, and the statement of the rate of exhaustion of the soil by its growth, which is now shown not to be very great, is valuable.

WE noticed some short time since the experiments of Prof. Robert H. Thurston on the increase of resisting power of metals under stress. Com. Beardslee has repeated those experiments, and proved that the increase of resisting power is 131 per cent. in seventeen hours. The *Journal*

of the Franklin Institute remarks, "The interest and importance attaching to the discovery of these facts to the engineering profession, as well as to science generally, make it eminently desirable that still further researches should be made on the effect of prolonged stress, compressional as well as tensional, and with every variety of material."

THE *Journal of the Franklin Institute* contains a good description of the "Gunpowder Pile Driver," by Mr. F. C. Pringle. The enormous power developed by the explosion of confined gunpowder has been thus utilized with great advantage in the United States, and the article referred to describes the apparatus employed, and gives some good drawings of it.

FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE SEVENTEENTH ANNUAL EXHIBITION will OPEN on MONDAY NEXT, April 20th.—8, Pall Mall East.—Admission, 1s. ALFRED D. FRIPP, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE FOURTIETH ANNUAL EXHIBITION will OPEN on MONDAY NEXT, the 20th inst.—Admission, 1s.—Gallery, 43, Pall Mall, S.W. H. F. PHILLIPS, Secretary.

THE SUMMER EXHIBITION OF THE SOCIETY OF FRENCH ARTISTS, 104, New Bond Street, WILL OPEN on MONDAY, April 21st.—From Half-past Nine to Six o'clock.—Admission, One Shilling.

'THE SHADOW OF DEATH.' Painted by Mr. HOLMAN HUNT.—NOW on VIEW. From 10 till 6.—A spacious Platform has been erected, so that Visitors now have an unimpeded View of the Picture.—See, Old Bond Street.—Admission, 1s.

DUDLEY GALLERY, Egyptian Hall, Piccadilly.—GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS.—THE TENTH ANNUAL EXHIBITION is OPEN DAILY, from 10 a.m. to 6 p.m.—Admission, 1s.; Catalogue, 2d. GEORGE L. HALL, Sec.

DORR'S GREAT PICTURE OF 'CHRIST LEAVING THE PRETORIUM,' with 'Night of the Crucifixion,' 'Christian Martyrs,' 'Francisco de Rimini,' 'Noëphye,' 'Andromeda,' &c., at the DORR GALLERY, 28, New Bond Street. Ten to Six.—Admission, 1s.

ROUND THE WORLD with W. SIMPSON, being Pictures from the Four Quarters of the Globe by "A Special Artist."—Burlington Gallery, 151, Piccadilly. Open from Ten to Six.—Admission, including Catalogue, 1s.

DECORATION FOR ST. PAUL'S.

No work of the kind so extensive or so important has been seriously taken into consideration within this century as that of completing Wren's cathedral, the least ancient and yet the least nearly finished of English episcopal churches. Why the edifice has remained as it is, it is hardly worth while now to inquire. There are many who believe that St. Paul's came into existence too late to be the object of the passionate love and reverence which led to so many sacrifices in favour of the gigantic churches of the Middle Ages. Every one knows with what difficulty the structure was finished by Wren, and how many obstacles cropped up; of these, if that can be called an obstacle which was simple apathy, the lack of interest in the matter was, perhaps, more formidable than any other. The fact appears to be that, if the roofing of St. Paul's had depended on the devotional offerings of the people, it would have been long before the enormous mantle of lead was spread on the dome. It is true that a huge edifice was erected in comparatively few years, really within the lifetime of a man who was of middle age before he began his labours; but we have to take into account the peculiar nature of the work itself and the personal character of the architect. The delays incident to the construction of mediæval cathedrals were owing, in a great measure, to the necessity of perfecting the carvings and other enrichments part by part, labours which mechanical energy and builders' ingenuity could not expedite. Mechanical science, or rather the want of it, prohibited the use of ponderous stones such as in the seventeenth century Wren lifted with ease to prodigious altitudes. These circumstances affected the histories of our churches, and had not a little to do with their architectural character. An ancient cathedral progressed slowly but continuously from generation to generation, and its parts were brought successively into use as age after age went by, and centuries after the original architect, for whom no boastful "Circumspice" was written, had mouldered in his grave.

It was this slow work of decoration which Wren was compelled to leave to his successors,

and it is not too much to say that not one of the so-called "Surveyors of St. Paul's" has omitted to bestir himself in the matter. How Wren would have succeeded in decorating his own work with colour we have not sufficient means for judging, for no considerable example of his ability in chromatics now exists. We are almost entirely ignorant of even what he proposed with regard to St. Paul's. Mosaics for the lining of the inner dome, or false ceiling, of the crossing, a gorgeous "baldachino" for the choir, probably because he had seen both in St. Peter's, are known to have been within the range of the architect's intentions; but what sort of mosaics, or how the baldachin was to be ornamented, we know not, so far as colour is concerned. It is probable that Sir Christopher had not made up his mind on this subject, one involving toil second only to his enormous constructive labours. He, it is likely, conceived it something to get the highest stone fixed by his son's hands on the lantern of the cupola. That the building was to be enriched, if at all, in the manner adopted at St. Peter's and the church of St. Ambrogio at Genoa, a contemporary work, there may be strong reasons for supposing, but there is no evidence. We may be sure that the result of Wren's efforts in chromatics would have been grandiose, at least, if not beautiful; but it does not follow that it would have been gaudy, or even, according to the popular sense of the term, rich, that is, decorated in a high key of colour. We incline to the belief that nearly all the colour proposed by Wren would have been concentrated at the communion table, with spaces of the same in minor parts of the structure, but without any large display of splendid colour, except at the east end of the building.

Prodigious efforts, not a little fuss, and a good deal of money have been expended in giving to the desire that prevails, of seeing St. Paul's decorated, into something like a concrete shape. Committees have, like telescopes when drawn out joint by joint, produced smaller committees, and the practical result has been the appointment of Mr. Burges as architect for the completion of St. Paul's. He has prepared an elaborate model which shows a complete chromatic scheme for the prodigious work proposed.

The Dean of St. Paul's and the architect have permitted us to examine this model, which is at present at the Royal Academy, and it may interest our readers to have a description of the design, and remarks on its character. It is right to say at the outset that we are strongly impressed in favour of Mr. Burges's work, and heartily wish it may be carried into execution. We are not, of course, advocates for every part of the design; in fact, there are portions to which we entirely object; but looking at the whole as a whole, and the model, although elaborately-considered and undeniably beautiful, as a tentative one, every minor feature of which is subject to revision in the process of preparation for execution, and regarding it as displaying the more salient points of an impressive and fine scheme for chromatic decoration on a grand scale, we feel there can be but one opinion as to its merits.

We accept at once Mr. Burges's proposal to enrich the interior of St. Paul's by incrusting it with marble. We are audacious enough to assert that any other mode of adding colour would be insufficient and decidedly inferior; and, although feeling the temerity of the opinion, we are comparatively indifferent to the intentions of Wren on this subject. It appears that he could not have intended this mode of enrichment, because he did not prepare the piers and walls of his building for the reception of the crust of marble which is implied; but the question of cost would alone have sufficed to stop Wren from thinking of anything of the kind: for the outlay, added to the sums expended in building St. Paul's, was simply out of the question in Wren's time, but it need not trouble us now; in fact, in the long run, marble would, doubtless, be the cheapest material for decoration. It is true that, in order to apply it now, the surfaces must be cut away to

depth sufficient to admit the new crust in proper relation to the carvings, *eg.*, the surfaces of the piers must be removed, and replaced with marble to the present level, in order to preserve the relationship of the capitals and shafts. True as this is, we see no better alternative; but, on the other hand, the certainty of a magnificent and perfectly durable, absolutely unchangeable result. The objection to this incrustation, that it conceals the truth of the fabric, giving the appearance of marble to the reality of Portland stone, seems to us peculiarly inapplicable in the case of St. Paul's, which is full of constructive shams. Besides, unless the raw colour of the stone is to be retained, which we consider to be at once undesirable and impracticable, incrustation of some sort is inevitable, be it of paint,—like the interior of the Houses of Parliament, where the astounding folly of the “lay-element” in art led to the covering, with oil colours, of walls, which are built of a material far more beautiful than the crude Portland stone of Wren's church,—or of wash, *i.e.*, distemper, white or coloured. Oil and water-colours are equally incrustations, and differ only in thickness from crusts of marble, while they are immeasurably inferior to the latter in every other quality, and incontestably beneath it in purity, lucidity, delicacy, and richness of tint. These qualities are the primary elements of chromatic, without which nothing fine can be hoped for. Laymen do not appreciate the importance of these qualities so much as they would do if their minds were allowed to dwell on the subject.

We assume that anything like “painting and graining,” such as that practised with such *éclat* at South Kensington, is out of the question with the crude Portland stone. It may, now certain energetic washings and scrapings have been performed on the walls, be seen at its best, yet this best is but a mean thing, and the stone will not retain its present tint, nor will it keep the comparative purity which now gives something like a charm to it. As for the “insincerity” of marble incrustations, we may remind Mr. Burges's opponents that no one has objected to the gilding of the railings of the gallery above the dome of St. Paul's, because some bumpkin or other may be deceived into taking the iron for solid gold. Besides, all we know of Wren's ideas of the decoration fittest for St. Paul's indicates mosaic for the dome; mosaic and incrustation differ only in degree.

Broadly speaking, the plan of Mr. Burges involves the use of warm, white Sicilian marble incrustated on the flat surfaces of the interior of St. Paul's, the free employment of gilding on the mouldings and carvings, and a comparatively sparing use of other colours in certain parts, selected as suited for emphatic treatment. There are two varieties in the application of these elements, 1, in the east end, or choir proper; 2, in the nave and its aisles. The general colour of the white marble is of a very pale grey, due to the tint of the material and its innumerable darker grey veins. Some variety of white is, of course, the only tint acceptable in a smoky London interior. In parts of the architecture, where marble could not well be applied, as the under surfaces of the arches themselves, Mr. Burges proposes to apply white *gesso*. The pilasters of the piers and walls throughout are to be enriched with colour, varied according to their positions, as above; the flutings here being deeply tinted, the capitals gilt. On the friezes of the pilasters it is proposed to place cherubs of metal, a pair above each pilaster, each boy holding the end of a festoon; these spaces are now blank. At the east end Mr. Burges intends to gild the frieze above the arcade and add appropriate inscriptions. The soffits of the arches are now occupied with plain rectangular panels; these are to be filled with gilt carvings, and other enrichments added here, also gilt; the mouldings of the arches are to be picked out in gold. The arches of Wren's work cut the frieze above. This has been accounted a great defect. The spandrels thus formed, Mr. Burges proposes to fill with circles, each containing a bust in high relief of a saint or prophet.

It has been said that these heads are so large as to reduce to insignificance the existing carved key-stones. The objection is a valid one, and should be carefully attended to. The mouldings of the architrave, which run like a Gothic string entirely round the building, are to be relieved with gold, as well as those of the cornice proper. The ribs of the vault which cross the roof are to be decorated similarly to the soffits of the arcade; also the spaces which cover the clearstory. These additions would prodigiously enrich the interior. The spandrels or pendentives of each bay are to be filled with figures, painted or in mosaic, we suppose, of angels on gold grounds. The triangular spaces on each side of every window of the clearstory are to be occupied with painted enrichments, figures, &c., which, we think, might well be improved. The vault of St. Paul's is occupied by a series of flat domes, now of simple and bald character; these it is proposed to enrich with panels of raised work, comprising circles and other forms. The space which, in Gothic architecture, would be occupied by the triforium, but which is here called the attic, being above the cornice and below the clearstory, Mr. Burges proposes to decorate with panels, containing figures in white on a blue (?) ground, representing events in Scripture history, and thus give poetic significance to what is now simply an architectural element, without, we think, detracting from its architectural value.

Turning to the aisles, we find that our decorator designs to fill the soffits of the window arches, which, like those of the arcade, are now plain, with panelled enrichments, adding gold. These soffits, like the sides of the windows, are deeply played. The sides of the windows he would decorate with panels—the larger ones being, like those of the great piers of the arcade before named, occupied by tarsia work in arabesques; the flat spaces of the walls here to be filled with similar panels; the caps of the pilasters gilt; the ribs and other elements here to be dealt with in the same mode, with diversities of application in detail, as in the nave and elsewhere.

The east end, about the communion table, Mr. Burges proposes to enrich more effectively and more powerfully than any other portion of the great interior. The whole of the floor is to be covered with marble inlay work of differing kinds and bold colouring, in geometrical patterns, the finer sort being at the altar. The dominant feature here is the semi-dome of the apse, comprising three windows. This space, above the lights, it is suggested, should receive pictures in glass mosaic on gold grounds,—that in the centre to contain Christ in glory in the act of benediction; the sides to contain angels holding the emblems of the Passion. We doubt the wisdom of employing glass mosaic, on account of the unavoidable glitter. The ribs framing these pictures are to bear gilt carved work in panels. The spaces corresponding to the attic here, at the sides of the windows, are to be decorated with arabesques in panels.

All round the church, below the line of the aisle windows, is a series of panels, some of which are now filled with memorials. These, we believe, it is designed to fill with similar sculptured records, and in bronze, thus making them features proper to the entire scheme of decoration. As to the use of stained glass in the windows of the cathedral, Mr. Burges would employ a very large proportion of white glass of varying tints, with suitably designed figures, intended in all parts, except the east, where the more powerful effects of colour are to be concentrated, not to obscure the light, light being peculiarly needed by the nature of the decorations we have endeavoured to sketch, a thing extremely difficult to do without the aid of diagrams. Light is imperatively required for St. Paul's and its interior atmosphere; and the immense spaces of the white marble walls would enhance the effect of the light secured for the work. We presume it is not intended to give a high polish to the white incrustation; the gilding would certainly, however, be burnished in parts, thus giving an additional tint to that

material, the greater mass of it being unburnished. We trust Mr. Burges is no friend to the transparencies in Munich glass, or pseudo-pictures, which now pain educated eyes in St. Paul's,—indeed, these decorative blunders will undoubtedly be removed, when public taste is a little more advanced than at present. We have omitted to remark that it is proposed to pave the nave and aisles throughout with marble in colours, exhibiting geometrical patterns. There are plenty of precedents for the use of such works as these, and for the corresponding incrustation of the walls with marble, mosaics, and tarsia work, to say nothing of wealth of gilding: St. Mark's, Venice, and St. Peter's, Rome, are in point here.

“Economically” speaking, it is certain that marble incrustation, inlays, and gilding, although extremely costly of execution, are cheap, because absolutely imperishable, and because their original beauty may be readily revived by the simple and inexpensive process of washing. All other materials must, in course of time, be “restored,” and we know what “restoration” means, both from an artistic and a financial point of view.

In conclusion, we cannot but express a hope that Mr. Burges's plan may, with such modifications as experience may dictate, be adopted. Its general principles are undeniably good, so good, indeed, that it would be hard, we believe, to improve them. Few artists have finer eyes for colour than he has, and he is one of those who, labouring from the love of art, would not fail to carry out his task with due regard to its transcendent importance. If it were only to put an end to the tiresome discussions on the subject, it is desirable to set to work on St. Paul's without delay. Delays are dangerous, and zeal is apt to cool. Once begun, there would be delays inevitable to the execution of so great a task, especially as it would be necessary to train artisans and others in the duties required of them. This would take a considerable time.

WILHELM KAULBACH.

We have already mentioned the death of this famous artist, an event which resulted from an attack of cholera, at Munich, on the morning of the 7th inst. Kaulbach was born in 1805, the son of a working jeweller of Arolsen, in the principality of Waldeck. He first learnt his father's trade, and next tried the occupation of farming, but deserted both to follow art, towards which he had shown a decided inclination at an early age. He became, in 1823, a student in the Düsseldorf Academy, then under the superintendence of Cornelius; and, when only twenty years of age, was employed by his master in the Glyptothek: this was in 1825. He painted frescoes in the arcade of the Hofgarten, and after these, other specimens, which showed him to possess extraordinary ability, and to be worthy to carry on the art-movement which had been initiated by Cornelius, Schnorr von Carolsfeld, Schadow, and others, whose voluntary task it was, not to regenerate Art in Germany, but to create it according to their own notions. Kaulbach's genius proved to be of a much richer vein than that of the didactic, quasi great masters, his forerunners. In 1828 he, in effect, freed himself, for the time, from almost all the trammels which an exaggerated eclecticism had forged, and produced the work known as the ‘Maison des Fous’ (‘Irrenhaus’), the subject of which he had long meditated,—indeed, it is said that the studies for the picture itself had been made even before the artist left Düsseldorf. The work has been more than once engraved, both in Germany and France. It created an immense sensation by its unusual fidelity to nature,—at least, by what was then considered so. By modern lights, however, we judge differently of this really remarkable production. The German mind had always taken kindly to Hogarth, and the Germans had seen nothing so “human” since the great Englishman's designs opened their eyes to what Art might do with common life. This, in some degree, accounts for the delight with which the ‘Maison des Fous,’ which is Hogarthian in its inspiration, was received. How utterly different the picture was in execution

the church nor smart enough for the saloon. If the organ now-a-days is an orchestra, let us have the *gavillement d'esprit* of the band. The present school is neither hot nor cold—neither flesh, fish, nor fowl. We have profuse modulating plunges, loud music that is conventional and even slangy, and wailing sentimentality in soft passages. Organ composers should study in church, watch place and instrument, and then devotional ideas may suggest themselves. There was once a large organ in the Alhambra, and the style of music in vogue there seems to inspire our present race of church musicians, who indulge in a succession of tones marked by no distinctive character and no abiding feeling.

The 'Holy Communion' of Mr. Williams, like the work of his contemporaries, is composed on no pattern—his method is neither French, German, Italian, Old English, nor orthodox Anglican. He produces no new ideas from a lack of feeling; he creates no new form from a want of strength; and there is a general laxity in touch, phrase, and progression, which tends to no deep or permanent impression. Great musicians bring out the "Et Incarnatus," the "Crucifixus," the "Et Resurrexit," and in the Gloria the "Domine Hoc" is made a real solemn prayer. There is no prayer, no joy, no thanks in Mr. Williams's setting; and the sooner he studies in a school and style capable of expression, the better for his choir and church in Dublin. A fine field is open to M. Gounod, who, we hope, may set some pattern choir music for the benefit of our English musicians.

Part Songs for Public Schools. Edited by John Farmer. (Novello & Co.)

Harrow School Songs. By John Farmer. (Crossley & Clarke.)

Harrow Gleo Book. By John Farmer. (Same publishers.)

MR. JOHN FARMER, the musical professor, has dedicated his Gleo Book to the Rev. H. Montagu Butler, D.D., who, from his sympathy with the musician, has made singing a part of the school life. Mr. Farmer is known as a good classical musician. His selection for his pupils is marked by tact and taste. Of the Volk's melodies of Germany he has made good use, and his own contributions are clever. It may be supposed that in the choice of the words there has been no lack of judgment; and indeed our ancient as well as modern poets have been gleaned from in turn. It is gratifying to find that at our public schools such care is taken to lay the foundations of a feeling for what is pure and sound in Art.

A Complete and Comprehensive Dictionary of 12,500 Italian, French, German, English, and other Musical Terms, Phrases, and Abbreviations; including an Explanation of the various Technical Terms used in Music as they occur in the Works of the most Eminent Classical Composers and Theoretical Writers, both Ancient and Modern; Descriptions of the various Kinds of Voices and Instruments, and of the Names and Qualities of the different Organ Stops, both English and Foreign, &c. By John Hiles. (Brewer & Co.)

READING a prospectus the other day of the proposed 'New Dictionary of Music,' to be edited by Mr. George Grove, we came across the following statement:—"There is no one work in English from which an intelligent inquirer can learn in small compass, and in untechnical language, what is meant by a symphony or sonata, a fugue or stretto, a coda or any other of the terms which necessarily occur in every description or analysis of a concert or piece of music." Now, every professor or amateur who pretends to possess a musical library can of course lay his hand on many foreign dictionaries and works which will enlighten him upon the matters mentioned by Mr. Grove; and even in English have we not Moore's 'Cyclopedia of Music,' Grassineau's 'Dictionary of Music,' Dannelley's 'Dictionary of Music,' &c.; but there is a little unpretending shilling book, so valuable and complete, that we have printed its title in full. Of such subject specified in the title-

page we find short, clear, and succinct explanations in Mr. Hiles's Dictionary. We have no hesitation in pronouncing this small pocket volume as one of the most useful publications of the kind. It is admirably arranged—alphabetically, of course; and titles and terms are tersely explained. The volume, limited in size as it is, must have taken a considerable time to compile; and Continental books in all languages seem to have been carefully consulted. Even to the observance of the accents of foreign words there is remarkable accuracy. The volume really contains an amazing amount of information in the smallest compass. Of course it must be understood that it is not a biographical dictionary, nor is it an elementary work, but still on technical points it is invaluable.

The Union School Garland. Edited by William McGavin; the Harmonies by W. Hame and D. Baptie. (Simpkin, Marshall & Co.)

Leslie's Songs for Little Folks. By Henry Leslie. (Cassell, Petter & Galpin.)

THE tendency to make little children, who sing from impulse, sing by rule, is on the increase. It must be delightful labour for the teachers to hear the attempts of the "little dears" who have just commenced to talk, at accurate notation and intonation. Mr. McGavin, of Glasgow, has had a trying task in finding suitable tunes and simple harmonies, but the joint editors have done their joint work nicely, and for elementary schools or home use this little volume, printed in clear type, will be acceptable and useful.

That Mr. Henry Leslie is no novice in composing for children, we know from his former work, 'Little Songs for Me to Sing'; and the tiny folks to whose juvenile voices will be assigned the dozen airs in his present small, nicely got-up volume, need not be dismayed by their difficulty; and how can they refrain from liking the topics treated, such as "Kittie and Mousie," "The Squirrel," "The Robin Redbreast," "Butterflies are Pretty Things," "Little Rain-drops," &c.?

THE OPERA SEASON.

As yet the operatic campaign at both houses has been barren of events. The managers still confine themselves to a *répertoire* which has done service for years. This lack of novelty is more strongly manifested each season, owing to the modern system of engaging so many new artists, who must make their *débuts* in familiar works. If the new-comers were all singers of the first class, the interest would be great: but the introduction of so many novices is disheartening. They come here before they have mastered the simplest scales—it is quite enough if they have the semblance of a voice. And then the subscribers are told: "Only wait and see what time will do to develop vocal efficiency and histrionic experience." In the season after the *début*, the improvement of the artist is pointed out. Indeed, this boast of the advance made has become chronic, except when we are assured that perfection has been reached during the very first season; and our opera-houses are turned into nothing more nor less than singing schools, and most reprehensible agencies are resorted to in order to create an artificial reputation. No wonder so many new faces are seen yearly, for all the contrivances for the manufacture of fame are sure to fail eventually. The musical public, whose instinct is so often right, settles the question by the most effective method—that is, by stopping away from the theatre when a mediocre vocalist is announced. There is no doubt the evil has been materially increased by the indiscriminate applause freely bestowed. Of course if it were said that there is an organized *claque*, there would be an indignant disavowal. The genteel term to apply to thick and thin supporters is, "friends of the house"—deadly enemies, we should think, they prove too often. The general public would be much more liberal in according approbation, but for the fear of being identified with the applauders who are excited at everything, and often at

nothing. The practised eye and experienced ear know the precise places from which the *furors* comes and the bouquets are thrown. The more clearly a singer is wrong in intonation and is vicious in style, the stronger are the manifestations; for what is the value of "friends" if they do not help you out of difficulties? When things come to the worst they may mend, and perhaps what has recently occurred may be some check on the importation of raw recruits and of incompetent artists. Amongst the new singers specified in Mr. Gye's Prospectus was a Monsieur Blum, who turned up as Signor Blum-Dorini, on the 11th, in the part of Count Almaviva ('Il Barbiere') to the *Rosina* of Mdlle. Marimon, who has been singing most brilliantly. Of all the ludicrous displays ever witnessed on a lyric stage, not excepting even that of Signor Urio last season as *Arnoldo*, in 'William Tell,' the exhibition, both vocally and musically, made by Signor Blum-Dorini was the most absurd. At first it provoked hilarity; but even the proverbial patience of the "friends of the house" was tried too severely, and hissing was heard. On whose judgment was the engagement made? If through agents, it is another proof how little these musical dealers can be relied upon, but a manager who knows nothing of music is at their mercy. From Drury Lane, Signora Lodi has disappeared, after singing *Amina* once and *Gilda* twice, our suggestion that time should be given to this promising young lady to recover from the fatigue of having overtaxed her voice in Italy having been adopted; but why was she brought out at all in her present condition? At all events, her first representation sufficed to show her deficiencies, and she ought not to have re-appeared this season. From Covent Garden, Mdlle. Heilbron has disappeared, and returned to Paris, after two 'Traviata' nights. The *début* of Signor Bolls was promised for Thursday as *Arnoldo*, too late for notice in this issue; but he comes with a real reputation from Bologna and Milan. Mdlle. d'Angeri has sung in Meyerbeer's 'Africano' (*Selika*) and Donizetti's 'Favorita' (*Leonora*); but both parts are far beyond her vocal and dramatic attributes,—still less can she grapple with such a character as *Valentina*, in the 'Huguenots,' announced for last evening (Friday).

Mr. Mapleson has sustained a second reverse with a *prima donna*. Mdlle. Risarelli made her *début* on Tuesday night, as the successor of Mdlle. Lodi as *Gilda*; but the subscribers evidently preferred the assumption of the latter, weak as it was, that by the new-comer being too strong. Her upper notes are harsh—she is too fussy; and the florid roulades are not artistically executed. This lady made a favourable impression in St. George's Hall, in December, 1872, in a very small arena, with a very limited band, in Rossini's 'Count Ory' and other operas, when an Italian company had a winter season, under the direction of Signor Monari Rocca. Small theatres seemingly suit Mdlle. Risarelli better than Her Majesty's Opera. The new tenor, Signor Ramini, has a very nice voice for a concert-room; as a *tenorino*, he will be charming, but *Lionello*, in Flotow's 'Marta,' is too much for his present powers. He was cruelly encored in "M'appari." He has sung at Bucharest, Leghorn, and Bologna, and is only twenty-three years of age. He has been prematurely brought out here. Of the new baritone, Signor De Reschi, a Pole, who has sung in Venice, the highest expectations may be entertained. He has a voice more of a low tenor than a baritone in *timbre*, of delicious quality; he phrases artistically, and possesses sensibility, but he lacks experience on the stage such as would enable him to turn his vocal gifts to greater account than he did at his *début* as *Alfonso*, in 'La Favorita,' on the 11th, and to become an effective actor. His personal appearance is much in his favour, and with such an organ he ought to take the highest position. Since Barroilhet, the original *Alfonso*, when Donizetti's masterpiece was produced in Paris, with Madame Stolz as *Leonora*, and M. Duprez as *Fernando*, we have never heard

the music of the King's part sung with greater charm than by Signor De Reschi. The execution of the work was wonderfully fine, — quite equal in the *ensemble* to the 'Semiramide' and the 'Fidelio,' thanks to the conductor; and the voice of Mdlle. Tietjens, as *Leonora*, was really "stupendous": the epithet is not too strong. The new basso, Signor Perkins, as *Baldassare*, may prove an acquisition.

Signor Fancelli returns this evening (Saturday), as Raoul, in the 'Huguenots,' and Herr Behrens will be the Marcel, for the first time at Drury Lane.

MDLLE. DE BELOCCA.

In reply to a paragraph in our number for the 28th of March, Mr. Gye writes to us, under the date of the 9th of April:—"You state in the said paragraph that a certain artiste, Mdlle. de Belocca, will appear at the Royal Italian Opera as Arsace, in 'Semiramide,' with Madame Adelina Patti; also as Cherubino, in 'Le Nozze di Figaro,' and in 'La Cenerentola.' Besides this, you not only state that the same lady will make her *début* in 'Il Barbiere,' but you absolutely advertise the very day on which she will do so! The simple answer to all this is that Mdlle. de Belocca is not engaged, and never was engaged, at my theatre, and you must please to pardon me for saying that I think you are wholly unjustified in making such an announcement as the above, especially considering that your office is not a couple of hundred yards from the Opera-house, and you could so easily have ascertained its truth or the reverse." The *Figaro* of Paris, the *Ménestrel*, and the *Revue et Gazette Musicale* published, almost simultaneously, the same information as we gave. The same journals, the relations of which with the Théâtre Italien are well known, on the 9th (*Figaro*) and 12th inst. (*Ménestrel* and *Revue*), stated that, at the request of Mr. Gye, Mdlle. de Belocca's engagement at Covent Garden had been postponed until the Emperor of Russia's visit to London, when the lady would make her *début* at His Imperial Majesty's state visit. The Paris Correspondent of the *Daily Telegraph*, in his letter, dated the 9th of April, says that Mr. Gye applied, by telegraph, that Mdlle. de Belocca might be allowed to sing at his theatre on the 18th and 21st of this month; but that the subscribers to the Théâtre Italien had threatened legal proceedings if M. Strakosch allowed Mdlle. de Belocca to leave before the end of the season.

BISHOP'S NATIONAL OPERAS.

On the 12th of March last it was fifty-eight years since Daniel Terry's adaptation of Sir Walter Scott's 'Guy Mannering' as an operatic play was produced at Covent Garden Theatre, Smirke's edifice, the interior of which was, in 1847, reconstructed by Albano for the Royal Italian Opera. Of the original cast, Miss Stephens, Miss Mathews, Mrs. Davenport, Mrs. Gibbs, and Mrs. Egerton, Messrs. Abbott, Sinclair, Liston, Emery, Tokeley, Simmons, and Blanchard, there is still one survivor, namely, the Countess Dowager of Essex (Miss Stephens), of whose charming vocalization middle-aged amateurs have a vivid recollection. Despite the "mutability of human affairs" on which Baillie Mucklethrift dilates in the opening scene of 'Guy Mannering,' the work possesses permanent vitality. It appears and disappears periodically; but the eternal freshness of Bishop's melodious strains, which Rosini used to hum whenever mention was made of English music; the ambition of artists to appear as Dominie Sampson, Dandie Dinmont, and Meg Merrilies; and the delight vocalists take in singing the incidental songs, and in the opportunity of introducing extra airs of their own choosing, has caused 'Guy Mannering' to be revived from time to time, although National Opera as really represented in Bishop's days has long ceased to exist. In place of a speciality of which England ought to be proud, we have had a succession of composers who have based their style of composition on French, German, and Italian operas. Our claim to a distinctive school for the lyric drama dates from

the days of Henry Purcell, the composer of 'Bonduca,' and his legitimate successor was Sir Henry Bishop, a musician who has left more than seventy operas, amongst which can be cited 'Cortez,' 'Native Land,' 'Clari,' 'Maid Marian,' 'Henri Quatre,' the 'Law of Java,' the 'Maniac,' the 'Miller and his Men,' &c., besides his incidental music to the Shakespearean comedies, 'Twelfth Night,' the 'Two Gentlemen of Verona,' the 'Comedy of Errors,' 'Midsummer Night's Dream,' and his music to the novels of Scott, the 'Antiquary,' 'Rob Roy,' &c. The names of these works will at once recall to the memory of all lovers of music who are not wedded to special styles a mind of melody, a richness and variety of tune, which are really marvellous. For Bishop rarely repeated himself. His songs were not circumscribed to one groove of four or five bars, the poverty of which it is essayed in modern days to conceal by overloaded accompaniments. The glees and rounds of Bishop are perfect specimens of part-writing; many of his choruses are characterized by graphic power, eminently suggestive of the subjects he set. It is objected to many of his operas that spoken dialogue is too much used, and he is now found prolix; well it may be so, for the artists of the present period mumble their words, and their articulation is so indistinct that the point is lost, unless it happens to be supplied by the prompter—who enjoys no sinecure in a modern theatre. In the historic days of Covent Garden and Drury Lane, tragedies, comedies, operas, melo-dramas, &c., were changed nightly, and it was the pride of the performers to be letter perfect, and to boast that they could commit accurately to memory parts of great "lengths," to use the technical term. There may come a day when there will be a Bishop revival. Even now a number of his vocal pieces are constantly sung, and he lives, at all events, in the choral societies of the kingdom. It was, then, no wonder that, last Saturday afternoon, there was an assemblage of lovers of our truly national music at the Gaiety Theatre, to listen to the familiar and ever popular glees, "The winds whistle cold," "The chough and crow"; the quaint concerted piece, "The fox jumped over the parson's gate"; the fine bass song, "Follow me"; the echo duet, "Now hope, now fear"; the tenor air, "Be mine, dear maid," &c. The "Rest thee, babe," sung first by Lucy Bertram, and then by the gipsy, was composed by Whittaker. It has always been the custom to interpolate songs in Guy Mannering. Braham used to electrify his audience with "Scots wha hae wi' Wallace bled." The Lucy Bertrams and Julia Mannings introduced their favourite airs. Miss Loseby chose "Tell me, my heart," from 'Henri Quatre'; Mr. Beverley (*Henry Bertram*) dragged in inappropriately "Who shall be fairest"; Mr. Ludwig, as *Gabriel*, gave "The wolf," from the 'Castle of Andalusia,' by Shield (another truly national composer), and he sang it so well that it was encoored, a compliment well deserved by the glee, "The winds whistle cold," the parts of which were tripled. Mr. Meyer Lutz conducted the music so well, and it was, on the whole, so fairly executed, that we wish the acting had been equally up to the mark; but when we refer to the *Dominie Sampson* of Mr. George Honey, the *Colonel Mannering* of Mr. Lyall, the *Gilbert Glossin* of Mr. Perrini, and the *Baillie* of Mr. J. G. Taylor, we have named the only adequate representatives of their respective parts. Mrs. Leigh gave the conventional rendering of *Meg Merrilies*, but she has not the physical aspect of Scott's gipsy, and perhaps Miss Cushman's powerful delineation of that character is still too strong in the memory for us to accept any other reading. It is to be hoped that the success of the revival of 'Guy Mannering' may be such as to encourage the lessee and manager to turn his attention to our old English operatic *répertoire*; for, even if the drama attached to it be somewhat feeble, the quality of the music will be a redeeming attraction. It will be refreshing to revert to the manly type of British melody, and it may prove an incentive to the native talent of the day to abandon the bastard style which

they have adopted. If ever we are to have grand opera executed here as it ought to be to secure public patronage, there could be no better preparation for the executive than to have at least one theatre in existence with a speciality for national opera, an establishment, in fact, like the Opéra Comique in Paris, at which musicians are first tested in a one-act *lever de rideau*, before they essay a three-act work. Mr. Hollinghead announces the revival of 'Rob Roy' for Monday next; Mr. Phelps will play Baillie Nicol Jarvie.

CONCERTS.

M. GOUNOD completed his series of Choir Concerts on the 11th inst. His fifth programme was a repetition of compositions previously performed, of which may be mentioned his "Pater-Noster" and the "New Ave Verum," amongst the sacred pieces, and the secular part-songs in the second part. There were solo performances on the violin and pianoforte, by Master Claude Jacquinot, M. Gounod, and Mr. Hamilton Clarke; and airs were sung by Mrs. Weldon, Madame Schneegans, Mr. Trelawny Cobham, &c. It is to be regretted that the services of an orchestra were not retained. The reproduction of 'Jeanne d'Arc,' the charming *entr'actes*, the marches, the symphonies, the masses, the overtures, &c. of the French composer, would have been most acceptable to the subscribers and general public. The reasons which have been assigned for the non-continuance of the band we cannot discuss, but it is to be hoped that sufficient support will be secured for the season 1875 to ensure instrumental co-operation at every concert.

The Saturday afternoon orchestral season at the Crystal Palace is drawing to a close. The scheme of the 11th contained Mendelssohn's Symphony, No. 1, in c minor, and two overtures, that by Schumann, in a, Op. 52, and the brilliant prelude to 'Benvenuto Cellini,' by Berlioz. Next season, the production of additional instrumental works by the French composer would be gladly welcomed. Madame Norman - Néruda, Herr Halle, and Signor Piatti, coalesced in an effective performance of Beethoven's Triple Concerto for violin, piano, violoncello, and orchestra. Herr and Madame Noriny were the solo singers. The Swedish Ladies' Vocal Quartet party also afforded specimens of their skill and charm in part singing. Herr Dannreuther is to introduce a new pianoforte concerto, by M. Grieg, this day (the 18th). We believe it is the same work which was executed in Brussels a few days since by M. Brassin, and made a great impression on the Belgian amateurs. On the 25th, Herr Mauns will have his annual benefit, and well does the zealous conductor merit the compliment; but he is too conscientious an artist to accept the compositions of Herr Brahms as his own. By a slip of the pen, which must have been obvious to our musical readers, the *Athenæum* last week assigned to Herr Mauns the credit of having composed the 'Song of Destiny,' the success of which secured two executions of the work at Sydenham. M. Gounod will conduct his 'Funeral March of a Marionette' at the concert of Herr Mauns.

The "Classics of the Pianoforte" are being illustrated, for the eighth season, in St. George's Hall, by Mr. A. Gilbert, who, on the 15th, had the aid of Herr Straus (violin) and Signor Pezzo (violoncello) in Mendelssohn's Trio in c, Op. 66, and Haydn's in a flat; besides his playing of Mendelssohn's Fantasia in a sharp minor. The vocalists were Mesdames Gilbert and Martorelli-Garcia, and Messrs. Wilbye Cooper and Percy Rivers.

The Italian Opera concerts have been begun early this year. Mr. Mapleson commenced in St. James's Hall on Wednesday evening. The singers announced were, Mesdames Valleria, Justine Macvitz, Trebelli-Bettini, Signori Naudin, Ramini, Galassi, De Reschi, Borella, Perkins, and Agnèl, with Signor La Calsi and Mr. F. H. Cowen as conductors. The programme was made up of the familiar pieces from the operatic *répertoire* which have been heard year after year.

Handel's oratorio, 'Judas Maccabeus,' with Sir

Michael Costa's additional accompaniment, was finely performed by the Sacred Harmonic Society, in Exeter Hall, on the 10th inst. Madame Sinico was to have been the leading soprano, but had to sing at Covent Garden Theatre in the 'Africaine,' and Madame Lemmens was substituted. The other solo singers were Mrs. Suter and Miss J. Elton, Messrs. Vernon Rigby, Montem Smith, and Santley. The season will end on Friday, the 1st of May, with Sir M. Costa's oratorio, 'Naaman.'

Musical Gossip.

At the second concert of the Philharmonic Society, next Monday, Madame Vignier, a new pianist, will make her first appearance.

At the opening New Philharmonic concert this afternoon (the 18th), Fraulein Krebs will be the pianist, and a new Fest-overture by Herr Reinecke will be played.

MR. AND MRS. GERMAN REED will give their musical entertainments for the present in St. George's Hall, commencing next Monday.

NEXT Tuesday afternoon Prof. Ella will begin his thirtieth season of the Musical Union.

THE Royal Albert Hall Amateur Orchestral Society's concert, on the 25th inst., will be in aid of the funds for the widows and orphans of the Ashantee soldiers, sailors, &c.

THE notion of holding the National Music Meetings on the off-days of the Handel Festival next June has been wisely abandoned by the Directors of the Crystal Palace. It is proposed to renew these silly gatherings in their integrity in 1875, but there will be time enough for the Board to take into consideration whether the competitions answer financially. The results from the art point of view have been next to nothing.

It may afford a notion of the progress of musical amateurs if we mention that at the Vocal Concerted Music Meetings of M. Sainton and Madame Sainton-Dolby, such works are executed as the 'Last Judgment' of Spohr; Schumann's 'Rose' cantata; Mendelssohn's 'Lauda Sion'; M. Gounod's 'Mireille,' &c.

THE *Glasgow News* supplies a gratifying account of the progress of music in that and other Scotch towns. Handel's oratorio, 'Saul,' has been produced by the Musical Association of Paisley. Schubert's Mass in E flat has been given by a new choral society in Bothwell. The Glasgow Choral Union revived Bach's 'Passion' (St. Matthew) on Good Friday, conducted by Mr. Lambeth, with Miss E. Spiller, Miss Dones, Mr. E. Lloyd, and Mr. R. Alsop, as principals. The St. George's Choral Union produced Sir George Elvey's oratorio, 'The Resurrection and Ascension,' on the 7th inst., conducted by Mr. W. Moodie. The Cross-hill Society produced Mr. Cummings's cantata, 'The Fairy Ring,' on the 14th. The Hillhead Choir will give Mr. J. F. Barnett's cantata, 'The Ancient Mariner.' The Albany Society will produce Signor Randegger's 'Fridolin,' the operatic setting of Schiller's poem. The Queen's Park Church Choir will give Astor's 'Stabat'; the Prospect Hill Association, a Mass by Haydn. Mendelssohn's 'Athalia' music has been executed at the Queen's Rooms, as also Hummel's Mass in E flat. We must confess that the Scotch choral societies regard music with no sectarian spirit, and the *Glasgow News* is right in claiming for them sound taste in widening our narrow London *répertoire* of choral compositions.

WE learn from the Boston *Metronome* that at the Triennial Festival of the Handel and Haydn Society, the New York orchestra of Mr. Theodore Thomas, the best band now in America, is engaged, which will be augmented by the addition of the finest players of Boston up to eighty executants. Two new works were produced at the symphony concert of the Harvard Association: one 'In Memoriam,' ballad for soprano voice and orchestra (Longfellow's verses on the fiftieth birthday of Agassiz), composed by Otto Dreesel, with Miss

Clara Doria, daughter of Mr. John Barnett, the English composer, as the vocalist; and an overture to a MS. cantata, by Mr. Dudley Buck. Mr. Zerrahn was the conductor. "The statue of Beethoven, in the Boston Music Hall," adds the *Metronome*, "is a noble work of art, but it is very little, indeed, represents the real man, even in general appearance. It is too ideal. Cromwell's injunction to the painter should be followed,—'Paint me with every scar and wrinkle, or I'll not pay you a shilling.'"

THE new three-act opera-buffa at the Folies-Dramatiques, 'La Belle Bourbonnaise,' the libretto by MM. Dubreuil and Chabrilat, the music by M. Coedès, the musical prompter at the Grand Opéra-house, is founded on the old French ballad. The plot turns on the striking likeness between Madame la Comtesse Du Barry and Marion la Belle Bourbonnaise, both parts played by one artist, Mdlle. Desclauzas, so that the interest and fun of the drama are much the same as in 'Giroflé-Girofla,' the twin-sisters. It is a "Comedy of Errors," in fact, the amiable attentions of Louis Quinze towards Marion being defeated by his favourite, Madame Du Barry. Mdlle. Tessilly, as Billette, has a good part; and the other characters fall to MM. Sainte-Foy, Luce, Villars, Hayme, Vavasseur, Milher, &c. The music met with great favour, being both melodious and vivacious.

OPERA-HOUSE property does not seem to be of much value in Paris when put up to auction. The entire stock of the *Athénée* only fetched 9,000 francs, although the costumes alone, when new, cost 30,000 francs.

THE final appearance on the French lyric stage of Mdlle. Fidès Devries took place on the 15th inst., at the Salle Ventadour, as Ophelia, in the 'Hamlet' of M. Ambroise Thomas. The lady is about to be married. M. Halanzier, therefore, has engaged as her successor Mdlle. Belval, who has been singing at the Théâtre Italien; she will make her *début* as the Queen in 'Les Huguenots.' M. Vergnet, a young tenor, who has met with great success in concerts, has also been engaged for the French Grand Opéra, which M. Faure leaves next month for a short engagement at Covent Garden. The new opera, by M. Méhribé, 'L'Esclave,' is in active preparation.

THE success of the 'Messiah' and Bach's 'Passion Music' has encouraged M. Charles Lamoureux to promise the Parisians the 'Israel in Egypt' by Handel, and the Christmas oratorio by Bach next season.

M. MARCEL DEVRIES, brother of the sisters Mdlles. Fidès and Jeanne Devries, has made a successful *début* at a Paris concert, as tenor, in the cavatina from M. Gounod's 'Faust,' and the air from Méhul's 'Joseph.'

M. PLANTÉ, a pianist, who has made his mark in Paris, and is now on a tour in the French provinces with Signor Sivori, is expected to visit London this season.

SIGNOR SANGUINETI, for many years the Director of the Carlo Felice, in Genoa, has died in that city, in his seventy-fourth year. He first brought Signor Verdi into notice.

THE Milan Scala terminated the season with Signor Ponchielli's 'Lituani.' The Teatro Dal Verme was to re-open with Signor Cugnoli's 'Claudia.'

AT last, the extraordinary "run" of 'La Fille de Madame Angot' has ceased with its 411th performance at the Folies-Dramatiques. M. Charles Lecocq's opera is still being played at the Islington Philharmonic Theatre, but will be withdrawn from the Strand Opéra Comique, to make way for the revival of M. Offenbach's 'Geneviève de Brabant.' At the Brussels Alcazar (Féeries Parisiennes), M. Lecocq's 'Giroflé-Girofla' is filling the theatre every night to overflow.

ROSSINI'S 'Stabat Mater' and Basil's 'Miserere' were executed at a Good Friday concert in Rome. Signor Mario, who now resides in the Italian capital, was present.

DRAMA

THE EASTER NOVELTIES.

GLOBE.—'Wig and Gown,' a Domestic Drama, in Three Acts. By James Albery.

HOLBORN.—'The Thumbcrew,' a Drama, in Five Acts. By H. J. Byron.

STRAND.—'May; or, Dolly's Delusion,' in Three Acts. By R. Reece.

COURT.—'Second Thoughts,' a Comedietta, in One Act. By G. C. Herbert.

ROYALTY.—'The Main Chance,' a Farical Comedy, in Two Acts. By H. B. Farnie.—'Five-Eaters,' a Whimsical Vaudeville. By J. T. Ashton.

FROM the earliest days of the stage, invention has been in England the rarest of dramatic gifts. Our dramatists, from Marlowe to Sheridan, have taken their plots, and whatever else they needed, from foreign sources. There is scarcely a play in the English language that can claim to be original in the sense in which the works of Lope de Vega, Tirso de Molina, or Moreto, are original, or, perhaps it is safer to say, seem original to the present generation. A perception of resemblances and contrasts, a keen sense of the incongruous, and a measure of grotesque fancy, have to stand instead of originality with the few successful dramatists who are not mere translators or adapters. These gifts Mr. Albery possesses in a remarkable degree, and to their presence is owing the fact that his work, whatever its faults of execution, seldom fails to interest and amuse. So far as regards plot, his latest production, 'Wig and Gown,' is a mere farce, in three acts, not much higher or more serious in pretension than those pieces of unchecked drollery Parisian dramatists contribute to the Variétés or the Palais Royal. A new vein is worked, however, in the treatment, and the manner in which a situation, thoroughly ludicrous at the outset, develops in its course serious and pathetic interest, is both novel and noteworthy. The reception of this scene was scarcely favourable on the first night—a fact easy to explain, when one remembers that pieces are thrust upon the stage in a crude state, are rehearsed before the public, and receive from the audience the corrections that should be supplied by the management. It contains, however, the elements of durable success, and it will win its author pardon for much grievous improbability and many faults of detail in his piece.

An impostor has turned up to claim in open court the Kenreutic title and estates. Hammond Coote, the barrister who opposes him, has been chosen for his incompetency by the family solicitor, whom the conspirators have succeeded in converting privately to their interests. Bungling then through a cross-examination ineffective in all essential respects, moving the audience to constant derision, and ruining, as it appears, the chances of those whose interests he represents, Coote keeps obtaining hints which stir his own sluggish memory. After a while he awakes, and becomes intensely excited in the case. His cross-examination, no longer perfunctory, but direct, earnest, and serious, goes to the very root of the matter, and, at the moment when the chief impostor shrinks, baffled and discomfited, from questions he can neither answer nor parry, the counsel, in a voice and with a manner that carry conviction to all hearts, proclaims himself the missing heir. His birth has always been obscure, and the events brought before him have recalled the facts of his early life, before effaced from his memory. This is ingenious, new, and effective. It might be worked with

more skill, the processes on the stage preceding the discovery being a little hurried. As it stands, however, it is still powerful and sufficiently stimulating to make the audience forgive a third act, which might almost belong to a separate work. In this scene is the entire play. A first act serves only to reveal the meek spirit of the barrister and the aristocratic pretensions of his wife, and a third is occupied with a mild love interest, barely seen in the first act, and wholly forgotten in the second. Mr. Albery's pictures of genteel poverty are very ludicrous, and the satire upon social shame is amusing. An elderly spinster, of aristocratic birth, rather vaguely described as the Hon. Miss Kanreutis, is a funny conception. Mrs. Coote, the wife of the barrister, is a depressed copy of "the Campaigner."

Mr. Toole enacts *Hammond Coote*, playing in this part a farewell engagement, previous to going to America. He presents successfully both the comic and the pathetic side of the character. A little more elaboration of the serious parts of the trial-scene would add to the value of the interpretation. As the judge before whom the inquiry is conducted, Mr. Arthur Cecil gives a clever and admirably natural and conscientious piece of acting. One or two small impersonations of this class afford clear indication of the presence of the artistic faculty. Miss Carlotta Addison plays agreeably an unimportant character; Miss Daly gives clearness of outline to the spinster; and Mr. Lionel Brough is careful as the chief agent in the attempted imposture. This character, who disguises a genius for intrigue and a shrewd care for self behind a mask of benevolence and good nature, is cleverly conceived.

Mr. Byron's drama of 'The Thumbcrew' needs only to be regarded as a burlesque to be a thoroughly clever and amusing production. Considered as a serious attempt its claims are very low. Conventional characters are dressed in well-worn garments and set to familiar occupations. The whole machinery of modern melo-drama is called into play, and scenes and situations are repeated which have done service ever since virtuous poverty and successful villainy were first at feud. A wicked uncle holds to the property he has wrongfully acquired, and seeks to murder the comic man, who has found a will that dispossesses him. The partner and agent in his crimes turns penitent and discloses his master's misdeeds, and virtue triumphs at the fall of the curtain. What is most strange in this, however, is that though the principal action is melo-dramatic, the aim of the whole is farcical. It is for laughter, not tears, that Mr. Byron angles. His principal character, a lawyer, conducts the serious intrigue of the piece while remaining responsible for the "comic business." Mr. Byron's unconquerable carelessness detracts from the value of his fun. He is not at the least pains to keep his characters natural or true to themselves, and he puts into the mouth of his personages expressions they could not possibly use, and words the signification of which is as strange to them as would be a foreign language. Thanks to Mr. Byron's verbal witticisms and to the comic contortions of Mr. J. S. Clarke, whose facial play is very droll, the piece was favourably received. Such triumph is, however, sorry for a man of Mr. Byron's capacity.

Of all forms of art the drama is that, probably, in which the penalties of a "fatal facility" will be most severe.

Mr. Reece's drama of 'May; or, Dolly's Delusion,' is a curiously old-fashioned piece, essaying to awaken interest in rustic courtships and the old difficulties between the worthy cultivator of the soil and the not too highly-principled possessor. Neither incidents nor situations are very new, and the dialogue, like Mr. Byron's, though sometimes comic, is seldom characteristic. The sufferings of the heroine, played by Miss A. Swanborough, interested greatly the audience, probably for the reason that what is most familiar upon the stage is not seldom the most effective.

'Second Thoughts,' by Mr. G. C. Herbert, is a pleasantly-written comedy of domestic life, inculcating the lesson that a little with love is better than "a good deal" without it. A baronet in needy circumstances is about to wed for money a designing but too attractive widow. He is induced, however, to abandon his intention and marry his pretty cousin, who loves him and has fortune enough to keep him from absolute poverty. The lesson is, perhaps, half-hearted, but the writing and construction of the piece are commendable. Mr. Bruce, Miss Litton, and Mrs. Clifford Cooper render this trifle with much spirit.

Two novelties from the French have been produced at the Royalty. 'The Main Chance' is an adaptation, by Mr. Farnie, of 'Moi,' a comedy given, some years ago, at the Théâtre Français. It is a poorly constructed play, which aims at ridiculing the greed and egotism of society. Mr. Righton gives a comic portraiture of the principal character, a man incessantly clamouring against the selfishness in others of which his own nature is composed. Miss Hodson plays with spirit the part of a hoyden, but has little opportunity for displaying the reserve, the demureness, and the suppressed humour which recent impersonations have revealed. Miss Brennan, Mr. Neville, and Mr. Bannister are competent in smaller parts, but the result is failure. The same fate, in this instance richly deserved, attended an extravaganza, entitled 'Fire-Eaters,' which followed the comedy.

Dramatic Gossip.

ONE version of 'Le Voyage de M. Perrichon' was produced at the Court Theatre on Thursday. A second is in preparation at the Haymarket. The version last named will be called 'Mont Blanc.' It will include a representation of the ascent of the mountain from which it takes its name.

THE Hon. Lewis Wingfield has in the press a new romantic play, 'Despite the World.' The scenes are laid in Sans Souci, Versailles, &c.; the period being the middle of the last century.

A DRAMA, by Mr. Palgrave Simpson, founded upon the 'Bleak House' of Dickens, and named 'Lady Dedlock's Secret,' has been given recently in Aberdeen. Mrs. Vezin and Mr. W. Rignold supported the principal parts.

A VERSION, by Mr. Mortimer, of 'Les Deux Orphelines,' now being given at the Porte Saint-Martin Theatre, is, we understand, in preparation for the Olympic.

'LES GANACHES' of M. Sardou will follow the 'Comtesse de Salmirive' at the Vaudeville. A new drama, also by M. Sardou, is in preparation for the same theatre.

THE Holy Week festivities at Seville, promised to be of an unusually gay and varied descrip-

tion. Andalusia has become light-hearted and light-headed. The cathedral city of the South has had her religious processions in full force this year, the Ayuntamiento and the inhabitants having subscribed liberally. The fair, it was expected, would be the most crowded for years, Seville being crammed with holiday folk, sleeping on chairs, tables, and in carriages, and even on door-steps. The theatrical performances, and, of course, the bull-fights, will have, ere this, rejoiced the hearts of many a Majo and his Maja, who, in picturesque costume, bright with colours, ride pillion the gaily-trapped old mule from their neighbouring "pueblo" and "go in" for gingerbread-nuts and dancing.

'LA LETTRE ROUGE' of MM. Marc Fournier and Lermine, given at the Ambigu Comique, is, as we announced would prove to be the case, a version of Hawthorne's 'Scarlet Letter.' Many alterations have been made in the plot. Hester, the heroine, is played with much passion by Mdlle. Periga.

MISCELLANEA

St. John the Baptist's Head.—Will you suffer me to say three words in self-defence? With regard to the "coincidence" referred to by your Correspondent respecting 'The Mystery of Ashleigh Manor' and "St. John the Baptist's head," there is no coincidence whatever in the matter, but a mere utilization of a stock image. I expressed an idea by what I believed a well-known fancy; and I would as soon have thought of assigning the authorship to a quotation from Shakespeare's tritest "beauties" as putting Goldsmith's name to a sentence which I considered as universally famous as the celebrated essay from which it was taken. I assume that your Correspondent admits the remarkable originality of the great author of 'The Scarlet Letter'; and Mr. Hawthorne's adoption of the simile would certainly seem to suggest that he, at least, regarded it as too well known to be acknowledged. ELIZA RHYL DAVIES.

The Correspondent who objects to the hunting to death of the simile of St. John the Baptist's head on a charger, does not cite probably the aptest use of it on record. Truly or falsely, it is stated that when Robespierre sneered at St. Just for carrying his head in its voluminous cravat like the victim of Salome, the rival of the Insuperable retorted: "And I shall make him carry his like St. Denis!" H. L. WILLIAMS.

Your Correspondent, referred to in the *Athenæum* of March 28, might have gone farther back than 1758, and Oliver Goldsmith's essay, for the first simile comparing the head of a party with a monstrous ruff to "that of John the Baptist placed in a charger." L'Estoile, a French historian of the time of Henri Troia, is thus quoted by Chateaubriand in his 'Analyse raisonnée de l'Histoire de France':—"Le nom de mignon, dit L'Estoile, commença alors à trotter sur la bouche du peuple (1576), à qui ils étoient fort odieux, tant pour leurs façons de faire badines et hautaines, que par leurs accoutrements effeminés et les dons immenses qu'ils recevoient du roy: ces beaux mignons portoient les cheveux longuets, frisés et refriqués, remontants par-dessus leurs petits bonnets de velours, comme font les femmes, et leurs fraises de chemises de toile d'autour empenées, et longues de demi-pied, de façon que voir leur tête dessus leurs fraises, il sembloit que ce fût le chef de Saint Jean en un plat." The simile is, therefore, matter of history and common property; and it appears to me that the authors referred to are quite as likely to have borrowed it (like myself in an unpublished poem) from the older source, as to have imprudently stolen it from a standard author, so much read and so much given to repeating his own good things, and occasionally appropriating those of French writers, or improving on them, as Oliver Goldsmith. W. T. ALVAREZ.

TO CORRESPONDENTS.—W. P.—JAMES—J. R. H.—F. E. D.—An Actor—J. H. Mc.—T. S.—F. M.—H. M.—received.
D. R. K.—Many thanks, but hardly of public interest.

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1.	Mahogany, 1 stop
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10.	Oak Case, 15 stops, percussion
11.	Rosewood or Walnut, 15 stops, percussion
	Exhibition Model. No. 1. 15 stops, Oak
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By W. CHAPPELL, F.S.A.

The present Work, indispensable to all who are interested in the Popular Literature of England, is the result of many years' careful research among MSS., Black-Letter Books, and the numerous ephemeral Publications of the Sixteenth, Seventeenth, and the early part of the Eighteenth Century. The various Ballad collections, such as the Pepys, the Roxburghe, the Bagford, the Douce, the Rawlinson, &c., have been laid under contribution; whilst the Garlands collected by Pepys, Ashmole, Wood, Luttrell, &c., have furnished considerable matter in illustration of the subject. The old Dramatists have been carefully glanced for notices of Old Songs and Ballads, and every available source likely to enrich the Work has been examined and quoted. Thus, the book is not a mere collection of Old English Tunes, but an account, Popular and Literary, of hundreds of our Old Ballads; in many cases giving entire Ballads for the first time in an accessible shape. The Two Volumes contain upwards of Eight Hundred Pages, with Fac-similes from old MSS. and Printed Books.

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THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2426.

SATURDAY, APRIL 25, 1874.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL SOCIETY OF LITERATURE.—The GENERAL ANNUAL MEETING of the Society, for the ELECTION of the President, Vice-Presidents, Council, and Officers for the ensuing year, and for other business, will be held on WEDNESDAY, the 29th inst., at the Society's House, 4, 24, Martin's-place, Trafalgar-square.
The Chair will be taken at Half-past Four o'clock precisely.
W. S. W. VAUX, Secretary.

ROYAL LITERARY FUND.—The EIGHTY-FIFTH ANNUAL DINNER of the Corporation will take place at WILLIS'S ROOMS, on WEDNESDAY, the 6th of May.
The Right Hon. LORD COLLIERIDGE, Lord Chief Justice of the Court of Common Pleas, in the Chair.

FIRST LIST OF STEWARDS.
The Hon. Mr. Baron Amphlett, Sir Joseph Arnold, H. L. Martineau, Esq., Rev. Dr. Baileys, D.D., President, &c. &c.
J. P. Benjamin, Esq., Q.C., Michael H. Benjamin, Esq., Sir John Bennett, F.R.S., J. B. Berrill, Esq., Henry A. Brassy, Esq., M.P., The Hon. Mr. Justice Brett, Edward Bright, Esq., Joseph Brown, Esq., Q.C., F.R.S., C. P. Butt, Esq., Q.C., The Hon. Mr. Baron Cleary, The Lord Clifford, Arthur Dale Coleridge, Esq., Rev. Dr. Crook, D.D., Principal of Brasenose, T. P. Dillon Croker, Esq., F.R.S., Dr. Deane, D.C.L., Q.C., H. Edlin, Esq., Q.C., Walter Stuart Ellis, Esq., The Lord Elphinstone, W. Field, Esq., Q.C., Edward B. de Fontenay, Esq., John T. Freeman, Esq., M.A., Henry R. Freshfield, Esq., Edward Fry, Esq., Q.C., George Gwynne, Esq., F.R.S., John Henry Gurn, Esq., Geo. Harrow Gregory, Esq., M.P., C. L. Grunwell, Esq., F.R.S., Vice-Chancellor Sir Charles Hall, Archibald Hamilton, Esq., Rt. Hon. Sir James Hannan, H. J. Hodgson, Esq., Master Q.B., John Holker, Esq., Q.C., M.P., Solicitor-General.
OCTAVIAN BLEWETT, Secretary.
No. 10, John-street, Adelphi, W.C.

ROYAL SOCIETY OF MUSICIANS OF GREAT BRITAIN. Incorporated 1783, for the Maintenance of Aged and Indigent Musicians, their Widows and Orphans, incorporated by Royal Charter, 1792.

Patrons.—Her Most Gracious Majesty THE QUEEN.
The 125th ANNIVERSARY FESTIVAL will be held at WILLIS'S ROOMS, on MONDAY EVENING, April 29th. Dinner at 7 o'clock precisely.
President of the day—H.R.H. THE PRINCE OF WALES, K.G.
Applications for Tickets to be made at once to the Members of the Committee; or to the Secretary, at 24, New Bond-street, W.
By order, STANLEY LUCAS.

ARTISTS' GENERAL BENEVOLENT INSTITUTION for the Relief of Distressed Artists, their Widows and Orphans. President—Sir Francis Grant, F.R.S. Sir HENRY JAMES, Q.C., M.P., will preside at a Dinner, to be held at Willis's Rooms, on SATURDAY, the 26th of May, at 6 o'clock, in aid of the Funds of this Institution. The cost of the Dinner, including Wine, 12s.—Tickets can be obtained from the Secretaries or Officers of the Society, who also will receive notices of Donations, to be announced at the Dinner.
JOHN EVERETT MILLAR, Esq., Hon. Secretary.
PHILIP CHARLES HARDWICK, Treasurer.
FREDERICK W. MAYNARD, Assistant-Secretary.
24, Old Bond-street, W.

CRYSTAL PALACE.—Mr. MANNS' ANNUAL BENEFIT (THIS DAY).—The Programme will include the Choral Symphony (Berchoni); Overture and Selection from the Suite to "Mantel de la Reine"; the selection for the first time in England; Hungarian Fantasia for Violin (Ernst); Vocalists: Madame Lammens-Sherington, Madame Otto-Albrecht, Miss Antoinette Sterling, Mr. Vernon Harty, Mr. Stanley, Mr. Cyril, Miss Olive, Mr. F. P. Harty, Mr. P. Harty, Mr. M. Manns. Numbered Stalls, Half-a-Crown.

THE FIFTH TRIENNIAL HANDEL FESTIVAL at the CRYSTAL PALACE, JUNE 15, 22, 29, and 30.
Four thousand Performers. Conductor, Sir MICHAEL CROFT.
The Subscriptions, for both Sets of Tickets at 1s. each, to be sent to the same post for each of the three days of the Festival, and Single Tickets, is open to day.
Prices of Seats, including Admission.
Central Area—Three Guineas and Two and a Half Guineas.
Galleries—Two and a Half Guineas and Two Guineas.
Single Tickets.
Central Area and Balconies—Twenty-five Shillings and One Guinea.
Galleries—One Guinea and Fifteen Shillings.
Rehearsal Tickets.
Admission—Five Shillings (if purchased before the day).
Central Area and Gallery, Numbered Seats—Half-a-Guinea and Five Shillings.
Office, Crystal Palace, and 1, St. Peter's Hill.

The Handel Festival Pamphlet, containing full particulars of Price of Admission and Reserved Seats, Railway Arrangements, &c., is now ready, and may be had on application at the Office, as above.

READING ALOUD.—Miss EMILY FAIRFALL contains her PRIVATE LESSONS and CLASSES for Reading, Public Speaking, Pronunciation, English Composition, &c. RESIDENT PUPILS received for a term of six or eight weeks. LESSONS ON ELOCUTION, English Literature, Poetry, and Art, given by arrangement at Literary Institutions.
Apply to SECRETARY, 20, Norfolk-square, Hyde Park, London.

ZOOLOGICAL SOCIETY OF LONDON.

LECTURES.

The Council of the Zoological Society of London have determined to appropriate the interest of the Davis Fund of 1874 to the establishment of a series of Lectures upon Zoological Subjects, to be given, in the Picture Gallery in the Society's Gardens in the Regent's Park, on Tuesdays and Fridays, at Five p.m., between Easter and Whit Sunday.

The following Gentlemen have consented to give the Lectures:—

DATE.	LECTURE.
1. Tuesday, April 14 ..	Introductory Lecture on the Animals in the Gardens. By F. L. SCLATER, M.A. F.R.S., Secretary to the Society.
2. Friday, " 17 ..	
3. Tuesday, " 21 ..	On the Geographical Distribution of Mammals. By F. L. SCLATER, M.A. F.R.S., Secretary to the Society.
4. Friday, " 24 ..	
5. Tuesday, " 28 ..	
6. Friday, May 1 ..	
7. Tuesday, " 5 ..	On the General Classification of Vertebrates. By A. H. GANNON, B.A., Fellow of St. John's College, Cambridge, Professor to the Society.
8. Friday, " 8 ..	
9. Tuesday, " 12 ..	
10. Friday, " 15 ..	
11. Tuesday, " 19 ..	On the Aquarium and its Inhabitants. By W. B. CARPENTER, M.D. F.R.S.
12. Friday, " 22 ..	

These Lectures will be free to Fellows of the Society and their friends, and to other visitors to the Gardens.

ANTHROPOLOGICAL INSTITUTE OF GREAT BRITAIN AND IRELAND.

4, ST. MARTIN'S-PLACE, Trafalgar-square, W.C.
(In which are united the Anthropological Society of London, and the Ethnological Society of London.)
President.....Professor ROSE, F.R.S.
Treasurer.....Rev. DUNBAR HEATH, M.A.
Director.....E. W. BRADBROOK, Esq., F.R.S.
The Institute will meet on TUESDAY, April 29th, at 8 o'clock p.m. precisely, when the following Paper will be read:—
1. Strictures on Darwinism. Part I. On Gradual Variation. By H. H. HOWORTH, Esq.
J. FRED. COLLINGWOOD, Secretary.

CREMATION SOCIETY.—Cremation having now been performed with perfect success, a Society has been constituted on the basis of the following Declaration, which has been industrially signed:—

"We disapprove the present custom of burying the Dead, and desire to substitute some mode which shall rapidly resolve the Body into its component elements by a process which cannot offend the living, and shall render the remains absolutely innocuous. Until some better method is devised, we desire to adopt that usually known as Cremation."

All persons desirous of joining the Society or of promoting its objects are requested to send their Names to the Secretary,
WM. KASIE, Esq., C.E., 1, Great Winchester-street, E.C.

SOCIETY OF LADY ARTISTS.—EXHIBITION

NOW OPEN. New Gallery, 48, Great Marlborough-street. (Will Close SATURDAY, 2nd of May.)—Application for Admission to the Society from the Living Artists Model to be made at the Gallery, CLARENDON, and FRIDAY, 2nd of May, at 10 o'clock.
Sec. Visitor—George D. Laing, Esq., A.R.A.
MARY ATKINSON, Hon. Sec.

EXHIBITION OF WORKS OF ART IN BLACK AND WHITE.

DUDLEY GALLERY, EGYPTIAN HALL, PICCADILLY.
NOTICE TO ARTISTS.—The Days for taking in Drawings, Etchings, &c., will be MONDAY and TUESDAY, the 1st and 2nd of June next, from 10 A.M. to 6 P.M.—Regulations may be had of E. F. McWARR, Secretary, at the Gallery.

THE TENTH ANNUAL EXHIBITION OF CABINET PICTURES. by Artists of the British and Foreign Schools, is NOW OPEN, at T. M'LEAN'S NEW GALLERY, 7, RAYMARKET, next the Theatre.—Admission by private Address Card.

AUTOTYPE FINE-ART GALLERY.—ON VIEW, PERMANENT FACSIMILES, Prints from the Works of the Great Masters in the Continental and Home Galleries.—M. Rathbone-place (next to Wimper & Newton's).

M. L. L. ROSA BONHEUR'S important DRAWING. "A Stampede" and "The Straths of Pailshulish," are now ON EXHIBITION at Piggott & Lefevre's Gallery, 12, King-street, St. James's, from Ten to Five.—Admission on presentation of address card.

LONDON INTERNATIONAL EXHIBITION, KENNINGTON, 1874.—NOW OPEN DAILY.

SEASON TICKETS.
A. Non-transferable Ticket, with 100 Artisan's or 300 School Tickets.....2s.
B. Non-transferable Ticket, with 100 Artisan's or 300 School Tickets.....2s.
C. Transferable Ticket, with 100 Artisan's or 300 School Tickets.....2s.
Season Ticket-Holders of A. and B. Tickets are registered as Members for Promoting Technical Instruction. Season Tickets can now be had at the Royal Albert Hall, and at the usual Agents.
Charges for Admission:—
4th April to 30th June, 1s. daily, except on Wednesdays, 1s. 6d. 1st July to 31st October, 1s. daily.

MISS GLYN'S SHAKSPEAREAN READING-TOUR

for the Seasons of 1874-75, in SCOTLAND, are now being arranged.
Miss GLYN will TEACH READING during her tours from Public Work.—Address to Miss GLYN, care of Mr. Curzon, 4, Grosvenor-square, London, W.

MR. KARL BLIND will deliver a Course of Three Lectures on German on HANSE MARCH and the MARTIN LUTHER PERIOD, at the CAVEVIEW ROOMS, Martineau-street, W.C., on May 12, 19, and 25, at 8 P.M. Tickets for the Course, 12s.; Family Tickets, admitting Three, 12s. 6d.—For Cards, write to ERNEST BLIND, Esq., 2, Albert-road, Abbey-road, E.W.

JUNIOR OXFORD and CAMBRIDGE CLUB. Grafton-street, Piccadilly. Established for Members of the Universities of Oxford, Cambridge, and Trinity College, Dublin, exclusively.—Full particulars upon application to the Secretary.

ST. GEORGE'S HOSPITAL MEDICAL SCHOOL.—The SUMMER SESSION commences on MONDAY, May 4.—Prospectuses and full particulars may be obtained on application, personally or by letter, to the TUTOR or DEAN of the School, at the Hospital.

THE MIDDLESEX HOSPITAL MEDICAL COLLEGE.

SUMMER SESSION, 1874.
LECTURES and CLINICAL INSTRUCTION in the Wards will commence on FRIDAY, May 1st.
The Course of Practical Physiology and Histology will be conducted by Mr. LOWNES, who will give his Lectures on Tuesday. Courses of Lectures will also be delivered on Public Health, by Dr. GREENHOW; on Comparative Anatomy and Zoology, by Mr. HEKESMAN; and Psychological Medicine, by Dr. RAYNER.
Gentlemen can enter to the Hospital Practice and Lectures separately, or to any one Course of Lectures.
A Class will be formed to prepare Candidates for the Preliminary Scientific Examination of London University, commencing April 27th.
For Prospectus, or further information respecting Residences of Pupils, Fees, Scholarships, and other Details, apply to
ROBERT KING, Esq., M.B., Dean.

CHINESE LANGUAGE and LITERATURE.—Professor DOUGLASS will BEGIN his Class at KING'S COLLEGE, London, on FRIDAY, May 2, at 4 P.M., and will continue it on each TUESDAY and FRIDAY at the same hour. Fees for ten weeks, 2s. 6d., payable in the College Office.
J. W. CUNNINGHAM, Secretary.

KING'S COLLEGE.—GEOLOGY.—EVENING CLASS.

A Course of Lectures on the LOWER FORMS of PALEOGENE, as illustrated by Fossils, will be given by the Rev. THOMAS WILKINSON, M.A., F.G.S., on MONDAY EVENING, commencing April 27th. There will be also one or more Field Lectures in the neighbourhood of London during the present Term, and an Excursion of two or three days' duration at a distance from London.—For additional information, apply to the Secretary, King's College, Strand, London.

UNIVERSITY COLLEGE, LONDON.

The PROFESSORSHIP of ENGINEERING has become VACANT through the appointment of Professor Fuller to the Chair of Engineering in Queen's College, Belfast.—Applications for the Appointment will be received up to WEDNESDAY, May 29, at the Office of the College, where further information may be obtained.
JOHN EDOSON, Esq., Secretary to the Council.

LEAMINGTON COLLEGE.—The next Term commences on MAY 5th. There are Scholarships at the College and to the Universities. The Terms of the Boarding-House are 75 and 50 Guineas; for Sons of Professional men, 10 Guineas less. These terms include the College Fees for TEN YEARS, to be paid to the Rev. Josiah Woon, the Head Master; or to the Rev. J. R. BROOKMAN, Chaplain and House Master.

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The NEXT TERM will BEGIN on MONDAY, May 4th.—For a Prospectus, apply at the School, or to the Secretary, Girls' Public Day-School Company (Limited), 112, Brompton-road, S.W.

NOTTING-HILL and BAYSWATER HIGH SCHOOL FOR GIRLS

The NEXT TERM will BEGIN on TUESDAY, May 14th.—For a Prospectus, apply at the School, or to the Secretary, Girls' Public Day-School Company (Limited), 112, Brompton-road, S.W.

LADIES' SCHOOL, MARY-STREET HOUSE, TAUNTON.

The aim of this School is to afford to the Daughters of Gentlemen a First-class EDUCATION, at a moderate cost. The Pupils are prepared for the Local Examinations of the University of Oxford and of the College of Preceptors. During the past two years, 10 Senior and First-class Certificates, 10 Junior and Second Class, is Third Class, 11 Honours and Special Certificates, and 3 College Prizes, have been gained by Pupils at the School.
The year is divided into Three Terms. The Easter Term begins on 15th May.
The highest references will be given, and Prospectuses forwarded on application to the LADY PRINCIPAL.

DEVON and CORNWALL GIRLS' SCHOOL, FLYMOUTH.

The COUNCIL of this School are prepared to receive applications for the Appointment of HEAD MISTRESS.
It is requested that applications be sent in before the 30th of April.
The stipend offered by the Council to the Head Mistress is 120l. per annum, with rooms in the School, Attendance, Coach, and Gas, a Gratification Fee will also be given of 10l. per head after the first six, and 10l. 10s. per head after the first 100 Pupils.
The School is intended to supply a superior Education for Girls, and preference will be given to Candidates for the appointment of Head Mistress who are acquainted with the system pursued in the North London Collegiate and Camden-street Schools, or who have obtained a Certificate of Honour at the Cambridge Women's Examination.
Forms of Application may be obtained of the Hon. Secretaries,
Rev. J. METCALFE, M.A.,
Christ Church Vicarage, Plymouth and
Rev. F. E. ANTHONY, M.A.,
12, Woodland-terrace, Plymouth.
Plymouth, April 19, 1874.

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DUFFIELD HOUSE, Lower Norwood, Surrey.—The evening TERM will commence (N.V.) the 1st of MAY. Fees inclusive. Masters attend for Literature, Music, Singing, Drawing, Dancing, Calisthenics and the German and Italian Languages. English and Exquisite Resident-Governess.—Prospectuses on application to Mrs. RICHMOND.

HIGHBURY HOUSE SCHOOL, St. LEONARD'S-ON-SEA.—School duties will be resumed on the 15th inst.: Upper, Middle, and Preparatory Departments. Distant Boys especially cared for.—For Prospectuses apply to ROBERT JENNINGS, M.A., M.B., Head Master, or to Mrs. DEER, the Lady Principal.

MISS CASSAL RE-OPENS her SCHOOL on WEDNESDAY, May 28th.—A College Villas-road, South Hampstead.

FOR IMMEDIATE TRANSFER, in one of the Midland Counties, a long-established and successfully conducted LADIES' SCHOOL. Most satisfactory reasons will be given for disposing of it.—Address No. 75, Adams & Francis, 25, Fleet-street, E.C.

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SATURDAY, APRIL 25, 1874.

LITERATURE

Mary, Queen of Scots, and her Accusers. By John Hosack. Vol. II. (Blackwood & Sons.)

THE varied fortunes of the Scottish Queen have not yet lost the charm they have exercised over literature, whether in the shape of history, drama, or poetry, from the days of Camden to the present year. Mr. Hosack's work belongs to a valuable class, and although his book is the last in point of time, he is by no means the least in point of merit. His chief good quality is the temperate way in which, although he is by his own confession, an avowed partisan of the unhappy Queen of Scots, he has at all times been careful to speak of "her accusers." There is a remarkable fact which must be mentioned with regard to the Queen, and which we believe has not yet been sufficiently brought forward; it is that in all the documentary and miscellaneous evidence bearing directly or indirectly upon the relations between the English and Scotch, as supposed to be represented by the royal cousins, Elizabeth and Mary, which is from time to time turned up, nothing is found but what tends to improve Mary's case, and to show more clearly the insincerity of the English court. We must, nevertheless, forget, rather more than Mr. Hosack can or cares to do, the characters of the two Queens, and look upon them as the exponents of two directly opposite and irreconcilable religions. Mary was to all intents and purposes the one hope of the Catholic party in England: it was this, and this alone that made her formidable to the ministers of Elizabeth. The Scottish leaders, who, as events showed on more than one occasion, were to be cheaply bought, if Elizabeth could only be persuaded to loosen the strings of her purse, were never for a moment likely to cause England any serious trouble. But with the insensate passions of Catholic France all aglow, we need little wonder if the English Queen should make every effort to quench the spark of fire which the idea of having Mary for her successor, a symbol of Catholicism triumphant over Protestantism, was constantly fanning.

There is, for all this, but little doubt that Elizabeth's incapacity for resolute action was at several times the sole cause of Mary's immunity from serious danger. Had the English monarch really, as historians tell us, thirsted for her rival's blood, the Ridolfi-Norfolk affair, and the Embassy of Killigrew to Scotland, might easily have been manipulated to this end. Even at the last, a few hours' delay on Elizabeth's part, would in all probability have resulted in the saving of Mary's life. It is undoubtedly to Burghley and to Walsingham that the principal part in the final catastrophe must be assigned. They dreaded the accession of the Scottish Queen to the throne of England, from a knowledge of the fate inevitably awaiting them, should such an event ever happen. Elizabeth, who by her want of decision had thrown away her chance of fruitful marriage, or disgusted her suitors by her parsimony and irritability, would leave no

direct heir; but Mary removed, James, the next in succession and another Protestant, was not likely to interfere much with the principal enemies of the Catholic revival in England. These were their main springs of action, influenced undoubtedly, and in a varied degree, by the complexity of many passing events from which they knew only too well how to extract practical advantages. All this is carefully set forth by Mr. Hosack, who certainly deserves all the credit his work will be sure to bring him.

We must praise him also for printing appendices of original and hitherto unpublished texts of documents relating to matters under consideration as his arguments proceed. Dr. John Stuart, of the General Register House, Edinburgh, in his researches after illustrative matter, claims to have discovered that Mary's marriage with Bothwell was bigamous, by reason of a dispensation granted by the Papal legate in Scotland to the Earl, to enable him to marry Jane Gordon, although the two contracting parties stood to each other in the fourth degree of consanguinity. This interesting phase of the history of Queen Mary remains to be worked out; for whether, as is unlikely, Mary was aware of it at a time when the knowledge would have been of most value to her, or not, Mr. Hosack does not give sufficient weight to the fact that it would have been used as an additional engine to destroy Mary's hope of ever regaining power in her own country. We cannot but see that although "her accusers" delighted to call her the murderess of her husband, Darnley, and the paramour of Rizzio, the thought never occurred to any of them of imputing bigamy to her. In those days, when every scrap of news had such a great political value, so important a fact could not long have remained a secret, but it is not until 1571 that Mary, apparently for the first time, mentions the "pretended divorce" of Bothwell and his Countess, in her letter to the Pope. Yet, for all this, the discovery, which is due to the painstaking search of Dr. Stuart, is a valuable prize that should lead not only the discoverer, but Mr. Hosack and others, similarly on the search for historic facts, to the thorough exploration of all the repositories of the political papers of the period. This has not yet been accomplished so perfectly as it should be; and, until it is, the whole truth can never be determined, let us approximate to it as nearly as we can. At her death Mary used a phrase which, perhaps, may have been expressed by many similarly situated before and after her; but which in her case has been amply borne out. It was that she felt assured and consoled with the reflection that after she was gone, much would be brought to light that was now hidden, and that the objects of those who had so eagerly sought her death would one day be discovered. As the strongest chain is not stronger than its weakest link, so the strongest evidence cannot be stronger than its weakest point; and where documentary evidence is extant and not brought to bear on the subject, the cause must labour under the disadvantage of incomplete representation.

When Mr. Hosack tells us that French was the language universally employed by the Queen of Scots in her private correspondence, he shows he can scarcely have read his

'Labanoff' with due care. From that book he will learn that to Elizabeth she was in the habit of writing both in French and Scottish-English, and that to the last she professed to look upon the Queen of England as something more than her friend. The unfinished sonnets, which are reproduced in "fac-simile" by a poor style of lithography (and we are surprised at this in these days of cheap photography), Mr. Hosack claims to have published for the first time. No attempt is made to render them intelligible to the general reader, whom we must refer to the *Athenæum*, Nos. 2332 and 2333, where he will find printed the one commencing:—

Rossart, si ten bon oœur, de gentille nature, &c.

That the celebrated "Casket Letters" finally disappeared in the "same mysterious manner in which they first saw the light of day" is a piece of gratuitous information which it must be confessed we hesitate to accept without proof. It is well known that many papers, letters, and political documents, which emanated from the various parties and individuals during this unquiet period, contain earnest requests on the part of the writers that the communications may be burned when read; yet, in spite of these reiterated entreaties, the documents are extant in our libraries to this day. How much more is it probable that the "Casket Letters" will be unexpectedly discovered in some obscure locality! We should like to know, too, what became of Ridolfi, the Florentine, whose machinations brought about the death of the weak-minded Duke of Norfolk, and forged stronger fetters than ever for the royal captive. Mr. Hosack is silent on this point; yet, if Ridolfi escaped from the clutches of Burghley and Walsingham, he did more than any of the other important conspirators throughout the administration of these ministers. The prospects of the Queen of Scots never improved from the time of her entering England. She had, indeed, had a bitter experience of marriages. "Francis," says Mr. Hosack, "was a sickly boy, Darnley was a fool, Bothwell was a ruffian." The projected marriage with the Duke of Norfolk could not, by any possibility, have imparted any material solidity to her party; on the contrary, that they should be led by a provisional pervert would have disgusted many of her partisans. And, again, the marriage itself, probably, would not have been of long duration, for two more opposite characters than those of the Queen and of the Duke can scarcely be conceived. She was strong-minded, clear-sighted, and possessed of a courage and determination which enabled her to bear to the last, and with the most marked heroism, the darkest trials of her life. He was, on the other hand, of a weak and vacillating mind, fickle, and, as the event showed, a most abject coward. His unsteady temperament made him, at the same time, an easy tool, and one of little real value to those with whom he leagued himself. He broke his promise of never again entering into relations with the Scottish party and his religious convictions, for the chance of obtaining Mary's hand in marriage. He staked all, and lost all; hence it is hardly to be expected that we should evince any great amount of pity for his fate.

One of the most interesting chapters in this work is that which bears upon the captivity of

the Scottish Queen at Sheffield, under the charge of Talbot, Earl of Shrewsbury, and the treatment she experienced at the hands of that nobleman, who by no means appears in such a bad light as many others of "her accusers." Mr. Hosack is, however, here content to rely, in the main, rather upon the selections from the so-called Talbot Papers, at the College of Arms, printed by Lodge and others, than upon his own knowledge of the original papers which are there deposited. Had he gone to them, and carefully, if at the cost of some time, studied the excessively difficult autograph writing of the Earl, he would have been rewarded by a much more vivid picture of the daily doings of the royal prisoner and her keeper than he could hope to obtain from the "Illustrations" of Lodge. But of this more hereafter. The demeanour of the Duke of Northumberland, when caught in the toils, which were never to relax their hold upon him but with death, forms a powerful contrast to the abject hearing of the Duke of Norfolk under similar circumstances. Northumberland's execution, and the mercenary parts played by the Scottish and English statesmen in the events which led up to it, form indelible stains upon the honour of the nations implicated, and illustrate, in a forcible and fearful way, the vindictiveness and the meanness of the political principles at that period practised. It is rare to find a man like his keeper, Lord Hunston, standing alone, yet so firmly, against an action opposed to his own principles of justice. But Hunston's intercession had no effect on Elizabeth, who not only put the Duke to death, but subjected him to the petty indignities of semi-starvation for some time beforehand. The fate of Morton was another example of the truth of the old proverb, that those who live by the sword shall die by the sword. Morton's share in the death of Darnley was only waiting to be denounced, and this was done, in 1580, by an obscure scion of the House of Stewart, one James Stewart, a soldier of fortune. The threat Elizabeth made, of retaliating upon Mary if Morton were despatched, was felt to be, if not an idle one, at least one immensely difficult to carry out; and the Regent's death added another and important name to the long list of those who perished owing to their connexion with the affairs of which Elizabeth and Mary were principal centres. As events turned out, Walsingham and Burghley took the opportunity, in 1581, of persuading Elizabeth to sacrifice Mary, but, owing to the procrastination which formed so pre-eminent a part of the English monarch's character, the proposal lapsed by long delay.

Mr. Hosack's arguments, to show that Mr. Froude has drawn hasty conclusions from incomplete premises, are generally well chosen; take, for example, at pp. 258, 259, Mr. Froude's statement that, after the escape of James from Falkland to St. Andrew's, the Queen of Scots, in the exulting confidence of expected triumph, refused to be bound by her past promises. Now, in a letter which Mary wrote to the French ambassador, after she knew of the king's escape, she states that she has heard nothing of the treaty since the departure of Beale from Sheffield, and requests Castelnau to find out the real intentions of Elizabeth regarding it. Nay, further, she suggests that he should give Elizabeth a hint,

as if from himself, that Mary may not consider herself bound by her proposals if a speedy decision be not arrived at by the English court. The artful arrangements of Burghley and Walsingham in all their practices, are very forcibly shown by the results of the numerous attempts set on foot to release the Queen of Scots. Every one of these was known to them long before the conspiring parties themselves had ventured so far as to become seriously implicated. The ministers, however, with their well known astuteness, so carefully managed to lure these infatuated people on to their own destruction, that not one escaped from paying for his rashness with his life. Another necessity seemed to exist of constantly offering up a sacrifice of Catholic blood, to keep before the people a lively remembrance of what they might expect should Mary and her principles ever gain the ascendancy in England. Hence the mutilation of Stubbs and Page, the death of Campian, of Throgmorton, and of Dr. Parry; and, above all, the fomentation of the Ballard-Babington conspiracy, which appears to have been taken in hand from the very first by Burghley, and managed by that master of duplicity, with a thoroughness which is seen now to have been caused by something more than the wish to destroy a few comparatively unimportant individuals.

Mr. Hosack's account of the final scene of the long tragedy differs in some respects from the nearly contemporary account in the Harley MS., 290, and the details are passed over too rapidly, and briefly, considering that it was the crowning work of "her accusers." The irony of the warlike preparations made by Spain, the hostile temper of France, and the rebellious state of Ireland, instead of the security and peace which had been by her advisers promised to Elizabeth, were the outcome of Mary's death, and prove how inconsiderately they had encompassed Mary's ruin. At no period during Elizabeth's reign, was the situation more critical than directly after the execution of the Queen of Scots, but fortunately, James and Henry were easily pacified, and Philip experienced a defeat from a totally unexpected quarter.

The index of this work is one of its chief merits, and carefully made, but we notice only one entry under Davison, that he was sent to Scotland to the assistance of Bowes, —no notice is taken of the prominent part he played in the circumstances immediately connected with Mary's death; and the references relating to Gavin Hamilton, Abbot of Kilwinning appear in two places, and under different heads. At p. 409, is a peculiar misprint of the Spanish word *convenia*, which is made "convernía," and at p. 405, the ejaculation of a dying conspirator at the gallows, reads "*Porce mihi, domine Jesu.*"

But the whole tone of the work contrasts favourably with many of the more partial histories of the Queen and the period she illustrates, and we can confidently say that no reader will regret the time occupied in its perusal, or derive more valuable and trustworthy information from any similar source.

Romano Lavo-Lil: Word-Book of the Romany; or, English Gipsy Language. By George Borrow. (Murray.)

WHEN it was known that the author of 'Lavengro' and the 'Romany Rye' had in the press a dictionary of the English Gipsy Dialect all who took an interest in the "Black-blooded folk," as they delight to call themselves, looked forward to the appearance of the volume with no small curiosity. The 'Romano Lavo-Lil,' however, adds but little to our knowledge of the subject; the vocabulary consists of not more than 1,300 or 1,300 words; and even this number must be still further reduced, since many of the words are but variants of those already given.

The author seems to make the mistake of confounding the amount of Rommanis which he has collected in this book with the actual extent of the language itself. He tells us, for instance, that the Gipsies have no word for "green," whereas they have an equivalent in the not at all rare word *selno*; it would, indeed, be strange if they had no name for the colour of the trees and hedges under which they camp, and of the grass upon which they sit, to say nothing of the green coat which was until recently the indispensable garment of a well-to-do son of Rom.

Mr. Borrow is quite right in assigning to the Gipsy language a Sanscrit, or, at least, an Indian origin, as he does in his Preface, p. 4; and it would have been well had he confined himself merely to such general philological propositions. When, however, he proceeds to give the etymology of particular words, he exhibits an ignorance, not only of the Oriental languages which he cites, but even of the first principles of comparative philology, which is absolutely ludicrous.

It appears to be quite enough for him to find the faintest resemblance in sound between a word in Gipsy and in any other language; and the two are at once set down as identical, without regard to the family of languages to which they respectively belong, and in many instances without even a correspondence in sense.

We need only give a few instances to convince the reader of the truth of the foregoing remarks. Here are some taken at random:—

"*Baw*, a. Fellow, comrade; probably the same as the English country-word *baw*. (It is the Hindustani *Bhai*.)

"*Caur*, v. to fish, steal in an artful manner by bending down. Heb. *Car*, incurvavit se. Eog. Cower.

"*Tasarlo*, from the Arabic *sahr*, *sahar* (morning)," —these two words are from *different* roots, and neither has the remotest connexion with the Gipsy term.

"*Bawlo*, a. Pig, swine. The proper meaning of this word is anything swollen, anything big or bulky. It is connected with the English *bowle*, or bole, the trunk of a tree; also with boll and belly; also with whale. . . . It is worthy of remark that the English word *pig*, besides denoting the same animal as *bawlo*, is of the same original import, being clearly derived from the same root, as big, that which is bulky, and the Turkish *buguk*, great, huge, vast."

Here is philology run mad with a vengeance; the word, of course, is simply the Hindi *bārāh*, Sanscrit *varāh*, "a hog."

Again *Jal*, to go, is allied, according to Mr. Borrow, "to the Sanscrit *il*, *ila*, to go; to the Russian *Gulliat*, to stroll, to walk about; to the *Jal* of the Norse and the *Yule* of the

Anglo-Saxons; . . . but what are *Jal* and *Yule* but the *Ygul* of the Hebrews, who call the Zodiac '*Ygul ha mazaluth*,' or the circle of the signs! Nothing can account for such nonsense as this, but the old semi-theological craze of one universal language with Hebrew for the basis.

Where Mr. Borrow has been pleased to select merely an Indian or Persian word, he is occasionally nearer the mark, but even then he is strangely inaccurate; the Persian *Kay* is given, for instance, instead of the Urdu *Garr*, as the original of *gar*, a town; while of the Persian words quoted, only one is spelt correctly.

These errors are the more unpardonable, as Mr. Borrow might have found a rational account of the derivation of nearly every Rommany word in the works of Potts, Miklosich, Paspatis, or any other well-known Continental writer upon the subject. A slight acquaintance with any of these would have saved him from the elementary blunders into which his own want of knowledge of Oriental languages has betrayed him.

On a par with these quaint pieces of etymology is the wild notion which Mr. Borrow has enunciated in so many words in a former book, that the Rommanies, or Gipsies, are identical with the founders of the Eternal City; a notion to which he evidently clings with pertinacity still, since he almost invariably translates the word *Rommano* by "Roman," and speaks of the race collectively as the "Romans." But the '*Romano Lavo Lil*' deserves to be quoted on this subject:—

"Rom, a husband. Sans. Rama (a husband); Rama (an incarnation of Vishnu); Rum, to sport, fondle. Lat. Roma, City of Roma. Gaelic, Rom, organ of manhood. Eng. Ram, aries, male sheep. Heb. Ream, monoceros, unicorn (!)"

Could the force of folly go further than this?

We miss, too, in Mr. Borrow's glossary many words which are of common occurrence in Gipsy mouths, such as *shinger-bal*, "a horn"; *shock*, "a branch"; *dordy*, "behold"; &c., while others are so disguised by eccentric spelling as to be scarcely recognizable. Who, for instance, would recognize the familiar *patsérus*, "trust," in Mr. Borrow's *pashorrus*, or would know without the appended translation that "*Cotorrre of mi-Dibbles lil*" represented *cutters of mi Duvels lil*, "bits of God's book"?

Of some of the words given we are, on the contrary, inclined to doubt the existence, e.g., *penchava*, to think; the ordinary Gipsy equivalent is *pen*, "to say," "to be of opinion."

We are much inclined to join issue with the author, too, on the statement that the words in *-engro* are in many cases fictitious names for things which the Gipsy has no word to express. The word *canu-engro*, "ear-fellow," signifying a hare, which he quotes in illustration of his theory, seems to us rather to bear traces of its ancient Indian origin than to indicate that it has been coined here, for it is formed on precisely the same principle as the Persian and Urdu *Khargosh*, "ear-ear," "a hare," and *siyáhosh*, "black ear," "a lynx." Again, numerous words, such as *fake*, *mort*, *blowen*, and the like, which are mere thieves' cant, and vulgar even to Gipsy ears, should never have been admitted into a glossary of Rommany.

One portion of the book is devoted to *Betie*

rokrapenes and *Romano jinnypen*—"Little sayings" and "Gipsy philosophy" ("wisdom of the Egyptians," as Mr. Borrow renders it), consisting presumably of *verbatim* reports of speeches actually uttered by Gipsies. Pieces of this kind are, more than anything else, valuable to the philologist; for they are specimens of the language as it exists at the present time, and as such are, of course, more trustworthy than information elicited by direct questioning. But our confidence in the purity of the specimens here given is much shaken by the fact that we discover in many of them indisputable traces of the idiosyncrasy of the author himself, and indications that some of them at least have been, if not entirely composed by himself, at least filtered through his mind, and cast more or less into his own form of expression. We find, for instance, the word *bavolengro* used in no less than three places in the sense of "ghost," instead of *mullo*, the correct Gipsy equivalent. We have no hesitation in asserting that the word *bavolengro* would be almost unintelligible to a Gipsy, and would most certainly fail to convey to his mind any such idea as "ghost," "spirit," "soul," or the like. The word, indeed, does not exist in the language, and, if the reader desires to trace its real pedigree, he may consult the author's '*Gipsies in Spain*' (London, 1843), p. 152, where, in a note appended to a translation of the Apostles' Creed into English Gipsy, he says:—

"The English Gipsies having in their dialect no other term for ghost than *mullo*, which simply means a dead person, I have been obliged to substitute a compound word. '*Bavolengro*' signifies literally a wind thing, a form of air."

We should have imagined that a much less acquaintance with the Gipsy character than Mr. Borrow undoubtedly possesses would have shown him the futility of attempting to convey any notion at all to a Gipsy brain by translating literally the Greek word *πνεύμα* into their simple language.

The book contains a few specimens of Rommany poetry, not particularly happy specimens, but to a certain extent forcible and characteristic. Of the translation of these we cannot speak very favourably, the simplicity of the originals being lost in the redundancy of the paraphrase. Thus, on page 187, we have the following pretty trifle:—

Pawnie birks	White breasts
My mon-engri shall be;	My neck-rosts shall be;
Yackers my dodes	Eyes, my lights,
Like ruppeney shine:	Like silver shine.
(H) Atch meery chl!	Stop, my girl!
Mis jal away:	Go not away:
Perhaps I may not dick	Perhaps I may not see
tute	thee
Kek komi.	Ever again.

The above is the literal translation, which Mr. Borrow expands into the following:—

I'd choose as pillows for my head
Those snow-white breasts of thine;
I'd use as lamps to light my bed
Those eyes of silver shine:
O lovely maid, disdain me not,
Nor leave me in my pain:
Perhaps 'twill never be my lot
To see thy face again.

Here it will be seen that not only a number of words are introduced which do not occur in the original, but even fresh metaphors. What is meant by "lamps to light my bed" we cannot say, unless the translator wished to suggest that his hero used the young lady's eyes for a bed-candle, or, mindful of his

"traveller" habits, imagined that he slept in a gig. At any rate, the idea is not in the Gipsy original.

In the accounts given in the present work of the "Potteries" and other Metropolitan Gipsies, and in the accurate, though incomplete, list of Gipsy names, the reader will find some interesting information. The biographical notices of one or two Gipsy celebrities will also well repay perusal. But we look in vain for such ethnological information,—for such an account of the language, manners, modes of thought, superstitions, and general characteristics of this singular race—as Dr. Paspatis has given us in his work on the Turkish Tchingianés, or Mr. Leland in his pleasant book upon the English Gipsies.

We feel that in criticizing this work we are treading on delicate ground, for we shall be reminded that Mr. Borrow was one of the very first to give a clear account of the Gipsies in English, and that, although, before the appearance of either of the two works to which we alluded at the commencement of this article, many sources of information existed, not a few of the "Rommany Ryes," of those who have studied the Gipsies and their language, owe their first taste for the subject to the perusal of Mr. Borrow's books. But we cannot allow merely sentimental considerations to prevent us from telling the honest truth. The fact is, that the '*Romano Lavo-Lil*' is nothing more than a *réchauffé* of the materials collected by Mr. Borrow at an early stage of his investigations, and nearly every word and every phrase may be found in one form or another in his earlier works. Whether or not Mr. Borrow has in the course of his long experience become the *deep* Gipsy which he has always been supposed to be, we cannot say; but it is certain that his present book contains little more than he gave to the public forty years ago, and does not by any means represent the present state of knowledge on the subject. But at the present day, when comparative philology has made such strides, and when want of accurate scholarship is as little tolerated in strange and remote languages as in classical literature, the '*Romano Lavo-Lil*' is, to speak mildly, an anachronism.

The English in Ireland in the Eighteenth Century. By James Anthony Froude, M.A. Vols. II. and III. (Longmans & Co.)

(Second Notice.)

THE last volume of Mr. Froude's '*English in Ireland*' fulfils the promise of the two preceding ones. It fulfils it alike in its virtues and its vices; in its characteristic excellences and defects. The author is, as ever, epigrammatic, brilliant, and perspicuous in composition; his narrative terse, fluent, and interesting; enlivened by a display of the finest powers of invective, enriched by the results of copious reading and reflection, and ennobled by not a few passages of real eloquence and a consistently high level of literary ability. On the other hand it remains, as from the first, essentially one-sided. Mr. Froude struck the chord most sympathetic to himself early in his first volume, and its notes are prolonged to the very last page of his third. The "mere Irish," these are his abomination. Too weak to conquer, too treacherous to unite, too turbulent to submit, too full of vitality to be utterly destroyed. Here is a lamentable people for

an historian to manipulate in history! He has no pity for so illogical a race; their patriotism is "pretence," their eloquence "flatulent," their dignity "the half-sincere heroics of its Irish counterfeit." He is for ever presenting to them these three alternatives, and indignantly demanding why they have not accepted one or other,—victory, submission, extinction,—a paraphrase, as it might be, of Mahomet's famous option; and he is unfeignedly disgusted at the prejudice which they have ever exhibited against the two latter, even when the first seemed furthest of all from being within their reach. What is a nation fit for but to conquer or to be conquered, unless it be to amalgamate with another seeking to conquer it? It is true that amongst individuals, whom elsewhere Mr. Froude compares freely with nations, this tendency does not always manifest itself; that some common bond of sympathy, or at least of interest, has first to be established between them, but if it does not, it is very probable that it should, and is constantly a very happy termination to a quarrel where it does. Why should Ireland, having so often failed in its efforts after independence, still have struggled to achieve it? Why should she have desired a separate constitution in '82, and a separate nationality in '98?

Now it seems to us that while Mr. Froude is almost constantly asking this question throughout his history, that he is almost as constantly answering it. No historian, of whatsoever complexion of political opinion, has ever declared more vigorously than he has done, that in the dealings between the two countries during the last century and a half of their miserable connexion, England was almost always both the culprit and the aggressor. It would be absurd to multiply instances in support of this assertion, for such is the whole tenor of his work. One or two, however, taken absolutely at random, we shall give, that our argument may not stand here altogether bare of facts. For instance, in one comprehensive sentence we are told, "England, not the Irish, was most to blame for the condition of Irish society." Again, "England for her own purposes condemned the country to barrenness, and its inhabitants to misery and want.".... "If they were discontented and mutinous, never in the history of the world had any subjects more just ground for complaint." Or take this eloquent tirade:—

"Industry deliberately ruined by the commercial jealousy of England; the country abandoned to anarchy by the scandalous negligence of English statesmen; idle absentee magnates forgetting that duty had a meaning, and driving their tenants into rebellion and exile; resident gentry wasting their substance in extravagance, and feeding their riot by wringing the means of it out of the sweat of the poor; a Parliament led by patriots whose love of country meant but the art to embarrass government, and wrench from it the spoils of office; Government escaping from its difficulties by lavishing gold, which, like metallic poison, destroyed the self-respect and wrecked the character of those who stooped to take it; the working members of the community, and the worthiest part of it, flying from a soil where some fatal enchantment condemned to failure every effort made for its redemption. Such was the fair condition of the Protestant colony planted in better days to show the Irish the fruits of a nobler belief than their own, and the industrial virtues of a nobler race! Who can wonder that English rule in Ireland has become a byword! Who can

wonder that the Celts failed to recognize a superiority which had no better result to show for itself?"

If, then, this is not to be wondered at, if the country was systematically plundered and betrayed by England, neither does it seem to us a matter for much wonder, or a mark of great culpability, that the Irish people refused to accept any one of Mr. Froude's alternatives as necessarily the final one, and strove to make a separate career for themselves. And here, too, we think that Mr. Froude is scarcely fair to the motives which influenced the more honest amongst the Irish patriot party at the end of the last century. If it be true, as he alleges, that none of them really believed in their chance of ultimate success, then they were certainly the miscreants he describes; but what evidence have we of this? or rather, have we not every reason to know that they actually did believe, and most sincerely, in the possibility of establishing an Irish republic on the model of the American or the French? It was the opinion of Wolfe Tone and his associates, not less than of Grattan and his party of constitutional reform, that England's day had come to an end,—that her supremacy had departed for ever with her American colonies, and in face of the vast continental combination which at that time was threatening her very existence. Even Mr. Froude confesses that if Bonaparte had landed his troops in Ireland, where there was nothing to prevent him, instead of shipping them off to Egypt at the critical time, or if Hoche had sailed sooner and under more favourable auspices, that that country must have been infallibly lost, for a time, at all events, to the Empire, and, so much being granted, almost any further latitude of speculation is allowable. Where the patriot party miscalculated,—the moderate as well as the extreme section of it,—where their degenerate descendants of the present day, with far less excuse, miscalculated,—was, and is, in fancying that the people were ripe for republican institutions, or the country in any way fit for self-government. Enthusiasts, and mischievous enthusiasts, they doubtless were; but to assert that they were to a man dishonest, is little less than a slander upon some brave men, who, both by their lives and deaths, manifested before all the world their disinterestedness and constancy. Similarly, it is eminently unjust to condemn a country confessedly forced into discontent for being discontented, and manifestly plundered by its neighbour for desiring to take its affairs out of its neighbour's hands. If Ireland was at all times too weak and too disinclined to conquer, and too persistent to be destroyed, the conditions which could alone make the third alternative, submission, desirable or bearable, had yet to be complied with. By equal laws, justly administered, this had yet to be done, and as, on Mr. Froude's own showing, it had not been done as yet, nor even been attempted to be done, the gravamen of his comprehensive and oft-repeated indictment against the Irish nation altogether fails of stability. When a future historian of the English in Ireland in the nineteenth century shall show that, after another century and a half of a process all the reverse of what he describes, Ireland still remains disloyal to the British crown, then, and not till then, may we despair of her destiny,

and then, and not till then, will his elaborate strictures on her political unworthiness be deserved.

So much in reply generally to Mr. Froude's sweeping aspersions. Turn we now more particularly to the consideration of the concluding volume of his work. The "Protestant revolt" described in the second volume has come, and worked its way, and left its mark on the history of the country, and a new and more complicated state of political relations has succeeded to its place. The great catastrophe of the first French Revolution has amazed and staggered Europe, and the minds of men throughout all its area are agitated by the immense events. In Ireland, as might easily be imagined, its development has been watched with the keenest interest. Between the French and the Irish there has always existed a strong sympathy, encouraged by some similarity of character, by the profession generally of the same religion, and by a geographical propinquity, improved upon for purposes of illicit trading, and hence seeming much greater than in fact it is. In Ireland, then, "French principles" have already made way, and their most remarkable manifestation, up to the present, has been the establishment of the celebrated Society of United Irishmen, which, in Mr. Froude's amiable judgment, "produced a larger number of deliberate villains than have ever been found arrayed in a movement which has called itself national." The Protestant patriot party has been out-bidden by the new combination. In their struggle for constitutional power, they had excited the minds of the multitude to such a degree that no constitutional expedients can satisfy, and a new party, more in harmony with the spirit of the time, is aspiring to the lead which they once held. The fanciful dream of ruling Ireland by an oligarchy, outside of which four-fifths of the population of the country would remain wholly unrepresented, has been for ever dissipated, and the Protestant revolvers are already beginning to repent of their temerity. The Roman Catholics are the real masters of the situation. To this despised party every other party in the state is now making overtures. Pitt, that through the Catholics he may influence public opinion to accept the Union; Grattan, that he may frustrate the designs of Pitt; the Nationalists, that they may have them on their side in the coming contest; the Whigs, that they may secure their influence for themselves, and prevent, if it be possible, the crash which many now for see, though still more prefer to ignore. In the midst of all this incongruous matter are quickly maturing the materials which are to explode with so deadly an effect ere long. The explosion itself is the subject now discussed.

It is difficult to understand from Mr. Froude what side he takes in the much-vexed question as to how far the policy of the English Government was immediately responsible for the rebellion of '98. Nationalist historians of the type of Mr. John Mitchell have not hesitated to charge upon Pitt a policy of deliberately fomenting insurrection from the first, on the principle of setting his enemies to devour one another; but this is not only too horrible to be believed, but is also, on the face of it, improbable, and altogether unsupported by proof. His conduct, both before and after the

rebellion broke out, was, no doubt, mysterious. He had the most perfect information of everything that was preparing, yet he allowed the preparations to go on unmolested. After the country had risen, he delayed sending over troops in an unaccountable manner, and in spite of the most urgent remonstrances of the Lord-Lieutenant. Sir Jonah Barrington, in describing the circumstances under which Lord Carhampton, Commander-in-Chief of the forces in Ireland, threw up his command rather than obey Lord Camden's orders, writes,—"He publicly declared that some deep and insidious scheme of the Minister was in agitation; for, instead of suppressing the Irish Government was obviously disposed to excite an insurrection"; and it is now well known that Lord Fitzwilliam was of the same opinion, at all events to the extent of believing in an unacknowledged scheme of some sort, and said so when he was recalled from the government to make room for Lord Camden. It is probable that Mr. Froude expresses his own opinion most clearly when so early as in 1793 he describes Pitt as "aiming at a union, and looking to Catholic emancipation as a means of forcing the hand of the Protestant Parliamentary patriots," and, later on, as being so hampered by the Whig party as to be unable to deal resolutely with Irish disaffection; but he throws little light on this thorny subject. His suggestion that Pitt was very much under the influence of Burke is, however, of interest and importance. Burke's sympathies were all on the side of his countrymen. To the English Whigs in their connexion with Irish affairs at this crisis he deals rather a hard measure of justice,—"either distempered party spirit had made their judgment blind, or they so detested the Irish Administration and all belonging to it, that they considered treason itself as the excess of a spirit which was generally virtuous,"—and to Sir Ralph Abercrombie he is positively unfair. Sir Ralph was not the only British General who recoiled in disgust from the part he was called upon to play in the Irish rebellion. Lord Carhampton,—"an officer by no means distinguished by an abnormal tenderness of disposition,"—threw up his command, as we have seen; Sir John Moore was inexpressibly shocked at the atrocities he witnessed, and which he vainly endeavoured to restrain; and his biographer in the *Edinburgh Review*, Major-General W. Napier, not only bore ample testimony to this fact, but also recorded his own feelings of horror when, as a young man, he heard the soldiers recounting their misdeeds. Mr. Froude should adduce more testimony than he has done here before condemning as "utterly wrong and headstrong" the conduct of so brave and honourable a man as Abercrombie for refusing to execute what he believed unnecessary cruelties.

But it is in his description of the rebellion itself that Mr. Froude most clearly displays his inveterate anti-Irish bias. In the powerful sketch of this terrible calamity which he provides for us, there is one side always right and another side always wrong. The insurgents, and especially the Wexford insurgents, who were the last to rise, are wretches without a redeeming grace or quality. He describes with a picturesque, but still painful particularity, the atrocities of which they were undoubtedly guilty, and justly stigmatizes them as they

deserve. But of the equal, or even still greater, atrocities which were committed on the other side, we hear not one word in reprobation. Of the mutilations, the free-quarters, the scourings to extract information, the half-hangings, and all the acknowledged efforts to provoke a "premature explosion" of the pent-up wrath, born of centuries of indignity, we hear only incidentally, and as the ordinary incidents of civilized warfare. Nay, when, as a veracious historian, they are forced upon his notice, and he cannot but make mention of them, when he finds that even Lord Camden was shocked, and Lord Cornwallis horrified at the demoniac savagery and inhuman cruelties of the yeomanry, he records them—with pain we write it—scarcely even apologetically, almost approvingly, as necessary severities or fair retaliatory measures. "The Yeomanry," we read, "were strong enough to destroy the rebels. They were not strong enough to pardon them. Irresistible power alone can afford to be merciful." The history of the Wexford rising is still more one-sided. On a certain evening in May, we are told, one Father John Murphy, of Boolavogue, lighted a beacon on Corrigna Hill, and summoned the peasantry of Wexford to his standard of revolt; but we are not told that on the morning of that same day Father Murphy, who had always been a consistent opponent of rebellion, and a denouncer of the United Irishmen, returned to his cure of souls to find his chapel wrecked, his congregation thrust out upon the world, and his home desolate. We are not told that he was surrounded on his way homeward by half-naked, or whole-naked, and mutilated wretches, who besought him to afford them some protection from an implacable and inhuman foe, or that there was no possible protection then open to either him or them but the protection which they adopted, namely, of such poor arms as they could lay hands on; yet all this is history too. Mr. Froude, further, struggles very hard to prove that this Wexford insurrection was an altogether religious one, and undertaken by the Roman Catholics against their Protestant fellow-countrymen. Even admitting this to have been so, leaving out of consideration, for the moment, that some of its most trusted leaders—Bagonal Harvey, Grogan, one of the two Colcloughs, Anthony Perry, and Keogh—were all Protestants, our moral must be precisely the reverse of that which he draws from the circumstance, when we learn, as we do from Plowden, that against one Protestant church gutted at Enniscorthy, "sixty-nine Catholic chapels were destroyed during the insurrection, more than thirty in Wexford alone." Ultimately, Catholic and Protestant alike, they all had to suffer equally for their offences; and Lord Cornwallis, sent over to stamp out the last flickerings of disaffection, could but describe the harsh and painful duties which devolved upon him as "his idea of perfect misery."

And so "the ignominious story" comes to an end. We rise from its perusal deeply impressed with the vividness of the pictures which have been so artistically displayed before us; and, whilst expressing our dissent from much that its accomplished author has written, we must, at the same time, record our high sense of the debt of gratitude that is due to him for the unflinching sincerity, not less than the

remarkable ability, with which he has enunciated his views.

TRASH FOR BOYS.

The Powder-Monkey. By William Dalton. (J. Blackwood & Co.)

THIS pretentious little volume, which professes to illustrate the history and the manners and customs of the natives of Madagascar, in the form of adventures in that island of two boy-heroes, is a specimen of the superficial, trashy compilations which are in such quantities palmed on the rising generation as "stories of adventure that may interest, blended or interspersed with information."

The improbabilities and absurdities of the "adventures" would be of secondary importance, were the "information" of any real value. But what is to be said of the "history" of Madagascar, which makes King Radama the First, who died in 1828, to have been immediately succeeded by Radama the Second, who did not come to the throne till 1861, and which, in its very last page, places the coronation of the latter monarch in the time of the French Directory, whose existence terminated before the commencement of the present century?

If it be contended that in a work of fiction such slight anachronisms are venial, the like excuse cannot be made for the ridiculous description given of a scene in the Island of St. Mary, after the express declaration that "the history of the French colonists of the Island of St. Mary's (*sic*) is authentic." There we find a fortress "with its tall, massive-built towers, with their numerous *crenaux* or shot-holes, its embattled terraces, through which frowned some hundred pieces of heavy ordnance"; and in it an apartment "panelled in white and gold," having "in every alternate panel a work of art in the form of a painted allegory," and receiving light by night from "massive silver-gilt candlebrs"; its occupant being a young, "dark-skinned brunette," of whose splendid dress and ornaments it will be sufficient to particularize "a gold clasp set in emeralds," and "a single bracelet of pristine gold."

Such is Mr. Dalton's "history" and the language in which it is written. Of the "information" supplied in other branches of science, instances are afforded by the statement that Madagascar is "the largest island in the Indian Ocean—nay, the world," as if there were no such island as Borneo, not to speak of Australia, which we suppose must be called a continent; and that the Ikiopa, the principal river of Madagascar, rises "in the east" and "runs southward, bearing to the west," the fact being that its sources are in the centre of the island near the capital, Antananarivo, and that it thence runs to the north and west.

Further, the existence of the "Rukh" of Marco Polo, and of Arabian writers, is treated as questionable, for that, in fact, "the bird may have been nothing more than the albatross of the sea, or the condor of Africa and America," regardless of the discovery in Madagascar of the remains of the *Aepyornis maximus*.

But even greater ignorance is displayed in the account given of "the Traveller's-tree," which is called by Mr. Dalton "the *Uranica speriosa*," and is said by him to have had its

trivial name "given to it on the supposition that it is an invaluable resource to the thirsty traveller"; it being represented in a woodcut, bearing the title of "The Ravin-ala, or Traveller's Tree." The tree is the *Urania speciosa*, otherwise *Ravinala Madagascariensis*, which is accurately described and figured in Mr. Sibree's valuable little work, 'Madagascar and its People,' noticed by us on April the 2nd, 1870 (*Athen.* No. 2214); its name being derived, not from any "supposition," but from the established fact that "it affords at all times a supply of cool pure water, upon piercing the base of the leafstalk with a spear, or other pointed instrument." And the woodcut, which in Mr. Dalton's work does duty as "The Ravin-ala, or Traveller's Tree," is, in fact, the same as that published in Mr. Sibree's work, with the title of "Pandanus Trees."

This is not the only instance in which the woodcuts of Mr. Sibree's book are reproduced in that of Mr. Dalton. The "Slave Girls pounding Rice" of the former becomes "Peasants pounding Rice" in the latter; a "Malagasy Village" is changed into "Malagasy Huts or Houses"; "Forest Scenery" reappears as "The Scenery on the Road to Tananarivo," whilst "Nosi-bé, the Burial-place of the Rev. D. Johns," is transmuted into "The Hut in which Tom and Murphy were lodged." What is most strange is that in all these cases, except that of the "Peasants pounding Rice," the woodcuts in Mr. Dalton's work are not copies of those in Mr. Sibree's work, but are prints from the original blocks cut for the latter, slightly reduced round the edges. However, we presume that this concerns no one but the Religious Tract Society, who published Mr. Sibree's book; and we mention it principally for the reason that while Mr. Dalton in his Preface alludes to the "many valuable works" on Madagascar that have been written, and acknowledges his obligation to those of Mr. Ellis, *inter alia*, he makes no mention whatever of Mr. Sibree's book, from which these woodcuts have been taken.

But enough, and more than enough, of Mr. Dalton's worthless production. Our reference to the valuable work of Mr. Sibree induces us to refer to what we said four years ago when noticing it. Speaking of the missionaries of the London Missionary Society, we said that they

"appear to have acted with prudence and discretion, and it may be hoped the result of their labours will be permanent; though the significant remark (made by Mr. Sibree), that 'it is no time, surely, to introduce rival missions into the capital, and to begin controversies and divisions which are the bane and reproach of our English Christianity, while millions are perishing for lack of knowledge,' indicates an expectation of future troubles."

How that expectation has, unhappily, been realized, is shown in the letter addressed to Dr. L. Marsh, from "South Central Africa, 21st November, 1872," by the great traveller whose mortal remains we have just seen laid beside those of England's worthies in the Abbey of Westminster, a letter which appeared in most of the public journals on the 11th inst., and from which we will reproduce the following striking passage. After speaking of the labours of the missionaries during some fifty years, which had resulted in the establishment of twelve congregations of native Christians at the capital of Madagascar in 1868, and of

the "peace and joy" which prevailed there, Dr. Livingstone goes on to say:—

"The Society for the Propagation of the Gospel in Foreign Parts thereafter sent some missionaries to Tamatave, which may be called the chief seaport for the capital, where many heathen lived, and the energetic Cape Bishop said that they were not to interfere with Churches already formed. But the good pious men at once sent the touching cry back to London,—'Let us go up to the capital.' Sheer want of charity makes me conjecture that, if we had twelve native churches at Uayanyemba, or at Ujiji, on the Tanganyika, the 'Bishop of Central Africa' would, eight years ago, have been in here like a shot, and no colonel's advice, however foolish, would have prevented him. It is not to be supposed that the managers of the Society named felt that they were guilty of un-Christian meanness in intruding into other men's labours, while tens and hundreds of millions of wholly untaught heathen were equally within their reach. These things are done from want of kind consideration."

But ought such things to be at all? May this voice from Livingstone's grave serve as a warning and a guide.

NOVELS OF THE WEEK.

No Intentions. By Mrs. Ross Church. 3 vols. (Bentley & Son.)

Weds of Love. By G. E. H. (Samuel Tinsley.)

At Her Mercy. By the Author of 'Lost Sir Masingberd.' 3 vols. (Bentley & Son.)

What Can She Do? By the Rev. E. P. Roe. (Edmonston & Douglas.)

THE incident of the marriage, more or less clandestine, of a man of good position with a woman below him in rank, and the social and other complications resulting therefrom, seem to form the basis on which Mrs. Ross Church delights to found her stories. In her last one, 'Mad' or 'Cad' somebody (we have not the book at hand, but we feel sure it was one or the other), the married man merely went off with somebody else's wife. This was very commonplace. The hero of 'No Intentions' does not make his want of intentions known until he has kissed the heroine and called her "darling," from which she is led to infer (though she is not sure) that he is in love with her. However, as she is not a married woman, she does not go off with him, and he is sent about his business by an indignant mother. Then Irene (the young lady so quick at inferences) marries an elderly cousin of her father's. Of course her "friend's" deserted wife turns up in the village belonging to her husband, and when this wife dies Irene adopts her child. Equally, of course, Eric Keir, now by his brother's death Lord Muiraven, comes to a county ball, and is asked by Irene's husband, Col. Mordaunt, to stay with them, and comes accordingly. There is thus a fine opportunity for a little hovering on the verge of adultery, though the actual guilt is avoided more by good luck than good guidance. Then Col. Mordaunt is killed out hunting, and Irene goes off with Muiraven's boy; and he comes back from India and finds her, and marries her; and the authoress preaches a little, and the story ends. She compares the process of writing a novel to that of knitting a stocking. As far as they demand any intellectual qualifications (in the case, at least, of novels of the class to which 'No Intentions' belongs), the two occupations are, no doubt, much alike, though the knitter of

the stocking is of some use to her fellow-creatures. On the other hand, a dropped stitch is patent to all, and careless work would find no wearers—"non audet, nisi qui didicit"; slovenly English, however, and an ill-constructed story will continue, we fear, to find readers as long as circulating libraries exist.

The first "web" of love, in which a promising young lawyer seems likely to be entangled, is rudely shattered by the discovery that his enchantress has attempted to commit murder. This strong proceeding is induced by the efforts of a man, who is acquainted with her early history, to get her to reveal it to the gentleman under whose roof she is residing as an adopted daughter. It is fair to observe that she has the excuse of hereditary insanity, and that by committing suicide she does her best to simplify the complications surrounding her unfortunate engagement. The second "web" is woven by a young wife for an elderly peer, whom she has married on prudential grounds. She is very near betraying him, but is saved to enjoy the true affection of her husband by the disinterested exertions of her cousin, to whom she was formerly engaged. There is little in this tale that is remarkable, unless it be a rough-spoken and vulgar aunt of the young lady, who is, nevertheless, estimable in more important respects. On the whole, the "webs" are of rather a gossamer texture, and scarcely worth unravelling. The book is well got up.

'At Her Mercy,' which contains tragedy and farce in about equal proportions, though it would, we think, prove far from unamusing on the stage, is somewhat too thin in texture to be rated as a high-class novel. The circumstances attending the death of poor Mrs. Hulet are at once ghastly and improbable; and Judith Mercer, the young woman who avails herself of Mr. Hulet's weakness to hold over his head the threat of an accusation of murder, is rather coarse in her unmitigated villainy. Putting, however, these repulsive passages on one side, there is fun to be found in the grotesque characters of the valetudinarian Hulet, an historic Republican, whose family pride is rejoiced by a picture, in which he fondly believes as genuine, of a regicide ancestor; and of Lord Dirleton, the gouty and passionate Tory peer, whose feelings, on his side, are outraged by his nephew's intention of contracting with Hulet's niece what, on equally historic grounds, he regards as a *mésalliance*. The quarrel, at the outset of the story, between this original pair, and their eventual reconciliation, which is brought about, on the one hand, by the bright eyes of Ery Carthew, and on the other, by the prostration of mind consequent on the discovery of an historical error as to the portrait, are admirably described; while little less amusing in its way is the re-union of the separated couple, Mr. and Mrs. Hulet, which it seems a cruelty in the author to spoil by so tragic a conclusion. The contempt which Hulet expresses, in the midst of his tender reminiscences, for the mistake made by his Sophia as to the whereabouts of her palpitating heart, is an excellent comic touch. Some of the minor characters, e.g., Mrs. Storke, Mr. De Coucy, and Mrs. Hodlin Barmby, are well drawn. De Coucy is a thorough old gentleman, and the ladies good specimens of women with some force of character. Jack Heyton is an ardent lover,

though not wiser than the majority of such youths in fiction; and Evy Carthew is charming in the conventional manner. Altogether, though not struck by the ability of the novel, we have been amused, which, after all, is the test of success in all but the highest provinces of the craft.

Mr. Roe, though his book is published in Edinburgh, and though by religious persuasion he undoubtedly is a Presbyterian, is, at the same time, an American bred, and, we should say, born. Moreover, the object of his novel, as he admits in his Preface, is to hold up a mirror to the defects which exist in the training and education of American girls belonging to the richer classes of the great Republic, and to show the dangers to which they are exposed from the utter want of any instruction in the art of earning their own bread—a want which, we suppose, is more likely to be felt there than in this country. Of course, such a thing as a great fortune made and lost by speculation is not unknown in England, but it must be far more common in the United States. With us, the acquisition of great wealth from small beginnings is generally subsidiary to the energetic habit of mind which brings success. Mr. Brassey, according to his biographer, seldom earned more than three per cent. on the sums which passed through his hands. In America, it would seem to be far more a matter of speculation, and that not always of the most honest kind; so that there may well be many instances of young ladies who, having been brought up in all kinds of luxury, suddenly find that an unsuccessful coup on their father's part leaves them under the necessity of earning their bread or starving. For the former alternative, according to Mr. Roe, they are not, usually, well prepared; and so he gives us the history of three not very amiable young women, who find themselves in the straits which we have mentioned. The father, before his ruin and subsequent death, has, fortunately, made over to one of them a small property which has come into his hands by accident, and on this the three live, pursued at intervals by their New York lovers, whose intentions are less honourable under the altered circumstances than they had been when there was a chance of securing wealthy wives. One of the three only falls a victim, and elopes with an admirer rejoicing in the euphonious name of Van Dam; we hope neither in name nor character a fair specimen of New York society. Edith, the second daughter, assisted by a pious Scotch gardener and a young man of the country (whom she ultimately marries), does her best to restore her mother and sisters to something like comfort; and, as far as we can gather, though the story ends somewhat abruptly, succeeds in her object, in spite of her want of early training. Thus, as is often the case, the moral of the story is rather defective, the author not having the courage, except in one instance, to leave his characters to the fate which, on his own showing, they ought to have incurred.

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IN APRIL.

Bare twigs in April enhance our pleasure;
 We know the good time is yet to come;
 With leaves and flow'rs to fill summer's measure,
 And countless songs ere the birds be dumb.

Bare twigs in Autumn are signs for sadness;
 We feel the good time is well-nigh past;
 The glow subdued, and the voice of gladness;
 And frosty whispers in every blast.

For perfect garlands just now we waited;
 Already, garlands are turning ere;
 And Time, old traveller, like one belated,
 Hurries on to fulfil the year.

Ah, Spring's defects, and October's losses!
 Fair hope, sad memory!—but grieve not thou;
 In leafless dells, look, what emerald mosses;
 Nay, secret buds on the wintry bough.

W. A.

HAMATH INSCRIPTIONS.

22, St. George's Square, April, 1874.

It is not desirable to continue a controversy which would become purely personal, nor should

I have written a word more, were it not that the letter of the Rev. William Hayes Ward, D.D., treats me still more hardly. There is no reason why two men should not find out the same things. That often happens; but it very seldom does with such coincidences in remote paths of inquiry. Dr. Ward admits, however, that he saw in one work, at least, before he published that I had identified Hamath with Himyaritic, Cypriote, &c.; but he lays upon me the strange offence that in making out this before him, I did so from early and imperfect copies, when I ought to have waited a long time, on the chance of obtaining or not better transcripts. Therefore he suppressed me judicially. Others, more merciful than he, might have thought there was none the less merit. He states further that in these early indications I made many mistakes in details; but I differ from him, and do not admit this justification. Thus he says I stated there were some five hundred different characters, instead of about sixty; the fact being that my identification of the true nature of the Hamath rested on the fact that there were over five hundred characters, resolving themselves on classification into the smaller list.

Having again examined the Hamath inscriptions, permit me to observe that, to my mind, they are still to be assigned to the cuneiform class, related to that earlier branch to which the hieratic or Babylonian belongs. As to the language likewise my opinion remains the same. It may be noted that the late researches of scholars tend in the same direction as mine, published in your journal and elsewhere.

HYDE CLARKE.

NASHE AND SIR ROBERT COTTON.

READING the Martin Marprelate Tracts, I have been led to inquire into the authorship of those attributed to Nashe. Many of the statements as to these are confused and erroneous, some absurdly so, and for a reason too common in the bibliography and history of our literature, namely, through the addition of errors to erroneous statements taken at second and third hand, and upon trust. Nashe wrote, I believe, three, and only three, Anti-Martinist pamphlets, 'The Counterblow', 'The Return of Pasquil', and 'The First Part of Pasquil's Apology'; and he may, perhaps, have added the Dedication, and a few other touches, in 'An Almond for a Parrat.' But these questions I may return to on another occasion. During my inquiries it occurred to me to look at one of Nashe's letters, parts of which are printed in Mr. J. P. Collier's 'Annals of the Stage' (I. 303), and which is referred to in his Bibliographical Account, as in Cotton MSS. Julius C. III. f. 21 (now 280). The transcripts of the body of the letter show a few trifling slips, but none of importance. "Now though" instead of "when" rather spoils the direct yet indirect appeal for money, and the words which Mr. Collier gives doubtfully as "Fever Furder" are "Fever Lurden," a mocking term for idleness. The old physician, Andrew Boorde, humorously places it among Fevers in his 'Breviary of Health' (c. 151), and gives "the remedie,"—the anointing of the back and shoulders night and morning with Unguentum Faculinum. The top of the N. of the signature spoken of by Mr. Collier is now wanting, for the mounted and inlaid letter is now cut so that of the word "bonds" in the line above the signature almost the only remaining traces are the above-line portions of the b and d. This may be due to the volume having been rebound since 1831, as the letter may have been mounted at that time. Nor does it matter, for the Pious Penniless remark just spoken of, and the style and the reference to 'Christ's Tears over Jerusalem,' sufficiently point out the writer.

But there is a grievous error when we come to the superscription. Mr. Collier gives it as—"To the Right worshipfull my very loving Cousen, Mr Robert Cotton esquire, at Conington, these." But though among Sir Robert Cotton's letters Nashe's is addressed to Mr. William Cotton, and the superscription on the back of the written page—there being no second or fly leaf—runs thus:—

"To his worship
full good friend
Mr William
Cotton
these"

and after Cotton, in very faded letters and different handwriting, is "gen," and what abler eyes than mine take to be a contraction, — generous; certainly it is not a t. As there was no trace of any other superscription nor any fit place for such, I was for some time puzzled; but, on looking to the old folio 22, now folio 271, I found, on wholly different paper and quarto size, — Nashe's being folio or unfolded quarto, — a letter by James Mountagu, afterwards Bishop of Winchester, dated "Cambr this 20 August 1601," and on the blank half-sheet of this is the superscription which Mr. Collier has copied. The exact accuracy, however, of the copy, and this newer examination dis-
"establish the new fact connected with the history of Nash, viz., that he was in some way related to Sir Robert Cotton" ('Annals of the Stage,' I. 303).

BRINSLEY NICHOLSON.

UNPUBLISHED POEM BY BURNS.

Liverpool, April, 1874.

On the 27th of December last you gave an account of the MSS. of Burns which are contained in the Athenæum Library in Liverpool. These MSS. have now been carefully examined, and I have pleasure in sending you the following poem, which, I believe, there can be no doubt has never yet been published. Certainly I cannot find it in any of the editions I have examined, and Mr. Scott Douglas, the editor of the Kilmarnock 'Burns,' tells me that it is unknown to him.

The volume from which this poem is taken was written out, in 1791 (partly in the poet's autograph, and partly by an amanuensis), for Mr. Robert Riddell, of Glenriddell. It fell into the hands of Dr. Currie, who made use of the greater part of it for his edition, and was subsequently presented to the Athenæum by his widow.

This poem is entirely in Burns's own handwriting.

HENRY A. BRIGHT.

A FRAGMENT.

ON GLENRIDDEL'S FOX BREAKING HIS CHAIN.

Thou Liberty, thou art my theme;
Not such as idle Poets dream,
Who trick thee up a Heathen goddess
That a fantastic cap and rod has:
Such stale conceits are poor and silly;
I paint thee out, a Highland filly,
A sturdy, stubborn, handsome dapple,
As sleek's a mouse, as round's an apple,
That when thou pleasest can do wonders;
But when thy luckless rider blunders,
Or if thy fancy should demur there,
Wilt break thy neck ere thou go further.—

These things premised, I sing a fox,
Was caught among his native rocks,
And to a dirty kennel chain'd
How he his liberty regain'd.—

Glenriddell, a Whig without a stain,
A Whig in principle and grain,
Couldst thou enslave a free-born creature,
A native denizen of nature!
How couldst thou with a heart so good,
(A better ne'er was sluic'd with blood,)
Nail a poor devil to a tree,
That ne'er did harm to thine or thee?

The staunchest Whig Glenriddell was,
Quite frantic in his country's cause;
And oft was Reynard's prison passing,
And with his brother Whigs canvassing
The rights of Men, the powers of Women,
With all the dignity of Freemen.—

Sir Reynard daily heard debates
Of Princes', Kings', and Nations' fates,
With many rueful, bloody stories
Of tyrants, Jacobites, and Tories;
From liberty how angels fell,
That now are galley-slaves in hell;
How Nimrod first the trade began
Of binding Slavery's chains on Man;
How fell Semiramis, G—d d.mn her!
Did first, with sacrilegious hammer

(All ill's till then were trivial matters),
For Man dethron'd forge hen-peck fatters;
How Xerxes, that abandon'd Tory,
Thought cutting throats was reaping glory,
Until the stubborn Whigs of Sparta
Taught him great Nature's Magna Charta;
How mighty Rome her flat bur'd
Resistless o'er a bowing world,
And, kinder than they did desire,
Polish'd mankind with sword and fire;
With much too tedious to relate,
Of Ancient and of Modern date;
But ending still how Billy Pitt
(Unlucky boy!), with wicked wit
Has gagg'd old Britain, drain'd her coffer,
As butchers bind and bleed a heifer.—

Thus wily Reynard by degrees,
In kennel listening at his ease,
Suck'd in a mighty stock of knowledge,
As much as some folks at a College—
Know Britain's rights and constitution,
Her aggrandizement, diminution,
How Fortune wrought us good from evil;
Let no man then despise the devil,
As who should say, I ne'er can need him,
Since we to scoundrels owe our freedom.

Literary Gossip.

A RUMOUR is current in society, which we give under all reserves, that one of our chief poets has completed an historical tragedy, which, not impossibly, will be produced on the stage. Where will he find actors capable of appearing in such a piece?

A VOLUME by Mr. Tom Taylor, illustrative of the history of Leicester Square, and of its royal, artistic, literary and eccentric inhabitants, will, it is expected, make its appearance before long.

MR. E. MAUNDE THOMPSON, Assistant-Keeper of the Manuscripts in the British Museum, has in the press, for the series of Chronicles and Memorials published under the direction of the Master of the Rolls, a Chronicle written by a monk of St. Alban's during the fourteenth century, and containing some interesting and hitherto unpublished historical matter relating to the period of Edward the Third and John of Gaunt.

We are glad to hear that there is a prospect of a complete Concordance to Pope's poems being published.

MESSRS. MACMILLAN will publish a translation of Lessing's 'Laocoon,' by Sir Robert Phillimore, with a Preface and original notes. The Preface will trace the history of the main æsthetic doctrine of the piece.

THE Harleian Society is about to publish (as a volume for 1875) the Marriage, Baptismal, and Burial Registers of Westminster Abbey, edited and annotated by Col. Chester, who has generously presented to the Society the materials which during ten years' labour, and at great personal expense, he has collected for their illustration. The historical value of these national archives which the Dean and Chapter freely placed in the hands of Col. Chester is well known. It will be remembered that, some thirty years ago, a partial and unfortunately very inaccurate copy appeared in the late Mr. Nichols's *Collectanea Topographica*. Col. Chester's work will include the whole of these registers down to the present time, and will be extensively illustrated by genealogical and critical notes, among which will be found identifications and discoveries, we are told, of historical interest and importance. Only a limited number of copies will be printed, exclusively for members of the Harleian

Society. Persons desirous of possessing a copy, will do well to make an early application to the Honorary Secretary, George W. Marshall, LL.D., Hanley Court, Tenbury, Worcestershire.

We understand that Mr. George Smith, Senior Assistant of the Department of Oriental Antiquities in the British Museum, is about to return from his second visit to the mounds of Assyria. This official expedition is likely to prove of a nature as valuable and interesting as that lately undertaken by the same gentleman for the *Daily Telegraph*, as he will bring with him a collection comprising several thousands of objects, principally fragments of inscribed tablets, with some inscriptions and miscellaneous antiquities.

A NEW novel, entitled 'Won at Last,' from the pen of Georgiana Lady Chatterton, will be shortly published by Messrs. Hurst & Blackett.

THE next issue in Mr. Pearson's series of reprints will consist of the plays and poems of Henry Glapthorne. Of the nine dramas which are assigned to Glapthorne in the 'Biographia Dramatica,' four have never been printed, and are now, we suppose, lost. 'Albertus Wallenstein' and 'Argalus and Parthenia' are interesting plays, and may stand comparison with the works of Randolph, Cartwright, Crowne, or any of the contemporaries of the author. Gifford declares 'Wit in a Constable' to be an "admirable old comedy." Though rhetorical and full of conceit, Glapthorne's poems are worthy of preservation.

MESSRS. MACMILLAN & Co. are preparing an edition of White's 'Selborne,' in the same style as their 'Holland House.' Gilbert White's work will be reprinted in its integrity, with the addition of such notes as are necessary to fill the gaps in ornithology which the lapse of time since the original date of the book has revealed. Copious illustrations will be furnished by Mr. Philip Delamotte.

MR. MACGAHAN, the Correspondent of the *New York Herald*, and the single journalist from the West who was allowed by the Russians to accompany their forces to Khiva, is about to publish his experiences. The first part of his book will be devoted to a description of life among the Kirghiz of the Kizil Koom; the second will give an account of the last Russian expedition to Khiva; and the third will deal with the political complications to which it is likely to give rise.

MR. PAYNE COLLIER writes to us, in order to correct a mistake into which he has fallen in his reprint (with additions) of his letter on the subject of the old play of "King Edward the Third," which originally appeared in the *Athenæum*. The error lies in representing Audley as delivering his dissertation on life and death after instead of before the battle of Poitiers. Audley survived to join the king at Calais.

THE autobiography of the late John Stuart Mill has been translated into French, by M. E. Cazelles.

THE supply of old poetical and dramatic literature extends with the demand. A fresh series of old authors will commence shortly, with a republication of the works of Randolph, Suckling, and Daniel. A reprint of Daniel has long been needed. His 'Musophilus' is

one of the best poems of the Elizabethan age. Randolph shared with Cartwright the honour of being the adopted son of Ben Jonson. His comedies are not wanting in cleverness and *finesse*. The merits of Suckling have, of course, obtained recognition.

MR. A. W. FRANKS is collecting contributions for the International Prehistoric Congress at Stockholm this year. He has already received a large number of subscriptions, so as to strengthen the force of English members.

LORD NEAVES is the author of the twentieth volume of the series of "Ancient Classics for English Readers," which will be devoted to the Greek Anthology.

A WORK which ought to possess both ecclesiastical and antiquarian interest will shortly be issued. It consists of 'The Minutes of the Sessions of the Westminster Assembly of Divines from 18th November, 1644, to 18th April, 1648.' Through Lightfoot's 'Journal' and Gillespie's 'Notes of Proceedings of the Westminster Assembly' the public are already in possession of several of the debates of the famous Assembly. A gap, however, exists, which remains to be filled up by the proceedings subsequent to those narrated in Lightfoot's 'Journal,' and which embrace the discussions during the formation of the Assembly's Confession and Catechisms. This will be done by the forthcoming volume, which is being printed from careful transcripts made from the originals still preserved in Dr. Williams's library, and believed to be almost entirely in the handwriting of Adoniram Byfield, one of the scribes of the Assembly. The Messrs. Blackwood have, at the request of a Committee of the General Assembly of the Church of Scotland, undertaken the publication of the work, which will be accompanied by an Historical Introduction, illustrative notes, and an index prepared by Prof. Mitchell of St. Andrews and the Rev. Dr. Struthers of Prestonpans. The volume, will, it is expected, be issued to subscribers by the end of this month.

THE list of Parliamentary Papers just issued follows the ancient division of the year at the vernal equinox, and is numbered I., for April, 1874. It contains the headings of 116 Reports and Papers, 64 Bills, and 65 Papers presented by Command, with the useful addition of an alphabetical list. The Reports contain ample material for the use of the political student. They include the Estimates for 1873-1874 for Army, Navy, Revenue Departments, and Civil Services; Trade and Navigation Accounts for January, February, March, and April, 1874; Comparative Statements of Poor Rates and Pauperism for each month in 1873; Amount of Public Income and Expenditure for 1873; and Statements as to Greek, Russian, Dutch, Sardinian, and East Indian Loans. There is also to be found the Correspondence of the Railway Companies with the Board of Trade—an indication, let us hope, of the good time coming, when the companies shall be taught by gentle compulsion how much it is to their own interest to maintain a rigid and honest punctuality, even if at the expense of a nominal rate of speed, which they do not keep up. The Report as to the Metropolitan Commons, that as to Charitable Funds, and that of the Proceedings under the Act for the Aug-

mentation of Benefices, are each attainable for the modest sum of one halfpenny, but throw light on subjects by no means of despicable importance. The list of Bills has a more shadowy and transitory value,—the first of them, the Bill for the Preservation of Ancient Monuments, having already come to grief, we regret to say. Among the Papers presented by Command, are the 21st Report of the Charity Commission, the 32nd Report of the Copyhold Commission, the 29th Report of the Inclosure Commission, the Report for 1873 of the Tithes Commission, and the General Report on Shares and Loan Capital of Railways for 1872. The Papers referring to the Ashantee invasion are illustrated by plans. Part V. of the Reports by H.M. Consuls on British Trade Abroad, and Part I. of Reports by the same officers on Manufactures and Commerce, are here, and so are the Tables of Agricultural Statistics for Ireland for 1872. Current literature may be said to be illustrated by the Treaty for the Marriage of H.R.H. the Duke of Edinburgh, and by the Correspondence respecting the Audiences granted to H.M. Minister and other Foreign Representatives at Peking.

MR. J. C. COX'S "Notes on the Churches of Derbyshire" are being re-written, and the author asks for special information from those possessed of it, through the *Derbyshire Times*, published at Chesterfield.

THE death is announced of Mr. Paton, author of several works on Syria and the East.

It does not appear that Constantinople was, during the eighteenth century at least, in such a state of literary darkness as we are accustomed to fancy. The *London Journal*, May 30, 1730, states, as part of its advice from Amsterdam, "Besides the dictionary formerly mentioned as to have been printed at Constantinople, they have printed another folio, entitled 'Tuchfatil Kubar,' treating of the globes and geography; and a quarto, entitled 'Tarib-Sayah; or, an Account of a Traveller,' being a History of the late Revolutions in Persia."

M. L. STERN, a young German Egyptologist, who has published translations of Egyptian texts, and been in Egypt, will probably be employed in the Egyptian Museum at Berlin, under Prof. Lepsius.

A THIRD edition of Mr. Fawcett's 'Political Economy for Beginners' is in the press, and will shortly appear.

THE death is announced of M. B. Sarrans, *jewe*, at the ripe age of eighty-four years. Officer under the First Empire, he was made prisoner in Russia and sent to Tobolsk. At the July Revolution he was appointed aide-de-camp to Lafayette. A representative of the people at the French Constituent Assembly, and Editor of *La Semaine*, he was exiled after the Second of December, 1851. His principal works are 'Histoire de Bernadotte,' and 'Histoire de la Révolution de 1830.'

In a recent session of members of the Lisbon Academy, in which was represented the section of Political and Moral Sciences and Belles Lettres, Senhor Soromenho proposed as a Corresponding Associate M. Renan. There were ten voters, and four were in favour of the admission and six against it. The *Journal of Commerce* animadverts bitterly upon the

circumstance, saying that in their fanaticism the members of the Academy only recognized Renan as the writer of the 'Vie de Jésus,' entirely ignoring the accomplished and laborious student of Semitic tongues, and the author of notable works on these and kindred subjects. As an offset, however, M. Renan is to be proposed as an Associate of the section of Mathematical Sciences, on which matters he has written; and he may yet be enrolled among the Lusitanian Immortals.

THE *Bibliographie de la France* mentions the death of M. Édouard Frère, a writer of some note, both as an antiquary and a bibliographer. M. Frère, who was born at Rouen in 1793, succeeded his father as a bookseller and publisher in that city in 1827, but in 1842 he retired from business and devoted himself entirely to literary and antiquarian pursuits. In 1869 he succeeded M. L. Bouilhet as librarian to the city of Rouen. M. Frère was author of 'Voyage Historique et Pittoresque de Paris à Rouen, de Rouen à Paris, et de Rouen au Havre'; of the 'Guide du Voyageur en Normandie'; of 'De l'Imprimerie et de la Librairie à Rouen, dans les XV^e et XVI^e Siècles, et de Martin Morin, célèbre Imprimeur Rouennais'; of the 'Manuel du Bibliographe Normand,' in 2 vols., large octavo, leaving a supplement to the same in MS.; of 'Recherches sur les Livres de Liturgie des Églises d'Angleterre, Imprimés à Rouen dans les XV^e et XVI^e Siècles,' and of other works. He also compiled a catalogue of the Norman manuscripts in the public library at Rouen, which was printed, and wrote a history of printing in Normandy, which still remains in MS.

WE learn from the *Allgemeine Zeitung* that a Thuringian paper, the *Jenaische Zeitung*, will to-morrow complete the 200th year of its existence. It has continued during all that time the property of one family, whose name is Neuenhahn, and its present editor and proprietor is Herr A. Neuenhahn.

AT Edinburgh the Senatus Academicus has resolved to petition against Mr. Cowper Temple's Bill for the admission of Women to the University, while the Town Council has petitioned in favour of the Bill.

DR. CAMPBELL informs us that the rumour, which we mentioned a fortnight ago, that he has resigned the Principalship of Aberdeen University, is without foundation. Dr. Campbell has no intention of resigning.

THE Editor of *Cassell's Magazine* has issued a programme of contributions to appear in the volume to be commenced next month. Among these are a new serial story, entitled 'In Honour Bound,' by Mr. C. Gibbon, author of 'For Lack of Gold,' &c.; 'Adventures in Europe and Asia,' by Prof. Vambéry; a series of sketches, by the author of 'Episodes of an Obscure Life'; 'Papers on People,' by Mr. G. A. Sala; 'Tales of the Past,' by Mr. Walter Thornbury; 'Stories of the Irish Peasantry,' by Mr. Nugent Robinson; a new story, by Mr. Percy Fitzgerald; a series of poems, by Mr. R. Buchanan; and sketches, by Mr. Douglas Straight.

WE understand that Jacob Wainwright's journal, which gives an account of Livingstone's death, and narrates the long march of his escort homewards with his remains, will

not be published in advance of Dr. Livingstone's own narration, to be issued under the direction of the family. That portion of the great traveller's journal which was brought to England by Mr. Stanley was found in excellent order.

SCIENCE

SOCIETIES.

ROYAL.—April 16.—The President in the chair.—The following papers were read: 'On the Pneumatic Action which accompanies the Articulation of Sounds by the Human Voice, as exhibited by a Recording Instrument,' by Mr. W. H. Barlow; 'Note on the Periodicity of Rainfall,' by Mr. J. H. N. Hennessey; and 'Studies on Biogenesis,' by Dr. W. Roberts.

ASIATIC.—April 20.—J. Fergusson, Esq., D.C.L., in the chair.—Mr. T. W. Rhys Davids delivered an address on the place of Ceylon in historical and archaeological research, in which it was urged that the sum of interest attaching to Ceylon need not depend solely upon the extent of its empire, nor on the practical value to us now of its science or culture, but rather on the light which its records could throw on the development and ancient civilization of other races in India as well as Aryan as Dravidian. Such light was thrown especially during three periods—first, from the time of Buddha to that of Asoka the Great, circa B.C. 500—B.C. 250; second, from the time when the Buddhists were overpowered in Kalinga to the time of Buddhaghosha, circa A.D. 300—A.D. 500; third, during and after the time of Parākrama the Great, circa A.D. 1150—A.D. 1250.—A discussion ensued, in which Mr. Kumāra Swāmi, Dr. Leitner, the Chairman, and others, took part.

SOCIETY OF ANTIQUARIES.—April 16.—C. S. Percival, Esq., V.P., in the chair.—Lord Mahon was admitted a Fellow.—Notice was given of the Anniversary Meeting, and the balloting list of the President, Council, and Officers was read.—The Auditors' Report for the year 1873 was read.—Mr. W. Ralston gave the meeting an account of the programme of the proceedings which were to take place at the Archaeological Congress, to be held at Kiel, in August, 1874.—The Rev. J. T. Fowler read a Report on Archaeology in Durham for 1873. Mr. Fowler also exhibited the following antiquities: an ivory triptych, probably French work of the year 1280; an ivory plaque, being the outside leaf of a set of tablets, with the figures of the Blessed Virgin and Child, St. John and St. James; the centre of a morse, quatrefoil in shape, with the figure of a saint bearing a branch; four matrices of seals of very beautiful work; a silver tobacco-stopper, of early seventeenth-century work; a large bead of glass, probably used for calendaring; and a gilded Psalter, lately discovered in a heap of lumber in the Thomlyson Library, Newcastle-on-Tyne.—Mr. M. H. Bloxam exhibited an iron implement and a bone pin found in Warwickshire.—The Rev. J. Beek exhibited some curious buttons and other ornaments, silver gilt, from Iceland.—Mr. J. Wyatt communicated remarks on some Roman and other remains found at Toddington, and exhibited by Major C. Cooper.—The Rev. H. M. Scarth communicated an account of some curious discoveries of Roman remains, and especially of various inscribed *massæ plumbi* found at Charterhouse, Mendip, Somerset.

ROYAL SOCIETY OF LITERATURE.—April 22.—C. Clark, Esq., in the chair.—A paper was read, 'On the Silver Patena procured many Years Ago by Dr. Lord in Badakhshan,' contributed by Dr. G. Birdwood. In this paper, Dr. Birdwood pointed out the singular interest attaching to this relic, of probably the fourth century A.D., and showed that it was, in character, late Roman work, of which, especially in size and preservation, few similar have come down to our time. The subject

is the Triumph of Dionysus, who is represented reclining on a car, with the wine-bowl in his right hand, and drawn by two female figures. Behind him is a dancing Hercules, above two Eotes, and below a panther, pressing his head into the wine-amphora. The material is of silver, and in some parts the patena has been heavily gilded. Dr. Birdwood thinks that the general debasement of the style of execution, and the feebleness and slovenliness of the treatment, clearly indicate that it belongs to an age when art was already severely suffering from the superabundance of wealth and luxury—when it had fallen from the service of the gods, and had been prostituted to the ostentation of vulgar and upstart speculators. He further suggested that it might have been carried into Central Asia as a prize, either after the death of Julian, in A.D. 363, or at the sack of Antioch by the Persians, in A.D. 540.

NUMISMATIC.—April 16.—W. S. W. Vaux, Esq., President, in the chair.—Mr. J. Verity was elected a Member.—Mr. H. Pearson exhibited a Syracusan decadrachm, of the time of Dionysius the Elder, by the engraver Kimon, with his name upon the band across the forehead of the fountain-nymph, Arethusa, upon the obverse.—Mr. Evans exhibited a Roman gold coin of Hostilian, the son of the Emperor Decius, with the reverse legend, *PRINCIPI IVVENTVTIS*.—Mr. R. Smith sent for exhibition an impression of a Roman Denarius, of the Cornelia gens, with the inscription *CN. LENTVL*, struck at Rome about B.C. 60.—The Rev. A. Pownall sent for exhibition four coins of Chut, struck at the Lincoln and Gloucester Mints.—Mr. Hentfrey read a paper 'On the Connexion of T. Simon, the Medallist, with the Island of Guernsey.'—Mr. Cochran-Patrick communicated a paper in continuation of his *Annals of the Coinage of Scotland*, in which he treated of the period between the years 1625 and 1642.

LINNEAN.—April 16.—H. Trimen, Esq., in the chair.—Mr. G. E. Dobson was elected a Fellow.—Dr. Masters, Mr. G. Maw, and Mr. Hiern were chosen to represent the Society at the International Horticultural and Botanical Congress, to be held at Florence in May.—Prof. Oliver exhibited a remarkable fruit of *Duboscia*, obtained from Coomassia.—Mr. A. Murray exhibited some interesting specimens of silicified wood, from north-west America.—Mr. J. G. Baker exhibited a Cheilanthes, from New Granada, identical with *C. Dalhousie*, from the Himalayas.—Prof. Thistleton-Dyer exhibited some striking fruits of *Dipterocarpon*.—The following papers were read: 'Contributions to the Botany of H.M.S. Challenger Expedition, Nos. III.-XIV.'

CHEMICAL.—April 16.—Prof. Odling in the chair.—Dr. A. W. Tilden read a paper 'On Aqua Regia and the Nitroxy Chlorides.' He finds that when the gases evolved on gently heating aqua regia are passed into concentrated sulphuric acid, a product is obtained which, at a low temperature, deposits crystals of nitroxy sulphate, NOHSO_4 . Both these crystals and the liquid, when mixed with sodium chloride, and gently heated, evolve nitroxy chloride, NOCl , an orange yellow gas, which may be condensed to a deep orange red liquid, boiling at 8°Cent. —The author could not obtain the dichloride NOCl_2 , which Gay-Lussac supposed to exist, but which he believes to be merely a solution of chlorine in the monochloride.—Dr. C. R. A. Wright read a paper 'On Isomeric Terpenes and their Derivatives, Part IV, Section 1, On Cajuput Oil,' by C. R. A. Wright and Mr. T. Lambert. It was found that the cajuputol, $\text{C}_{10}\text{H}_{18}\text{O}$, boiling at 176° — 179°Cent. , obtained from oil of cajuput, combines with bromine, forming the compound $\text{C}_{10}\text{H}_{18}\text{BrO}$. On heating this, it splits up into cymene, $\text{C}_{10}\text{H}_{14}$, hydrobromic acid and water. Section 2, 'Action of Pentasulphide of Phosphorus on Terpenes and their Derivatives,' by Dr. C. R. A. Wright. When cajuputol is treated with the pentasulphide, it yields a mixture of terpene and cymene, the latter being formed by a second

dary action of the pentasulphide or the terpene. This was shown to be the case by treating the terpene from oil of turpentine and hesperidene with the penta sulphide, when cymene was formed in both cases.

METEOROLOGICAL.—April 15.—Dr. R. J. Mann, President, in the chair.—Rev. C. Gape, Dr. R. Lord, Messrs. T. W. Baker, F. Green, F. J. Sparks, and G. M. Whipple, were elected Fellows.—The following papers were read: 'On the Climate of Patras, Greece,' by the Rev. H. A. Boys. The author shows that the climate of Patras is naturally mild and relaxing, seldom disagreeably dry, and not often very damp, being, indeed, drier by a good deal than any part of England.—'Remarks on the Atlantic Hurricane of August 20th to 24th, 1873,' by Mr. W. R. Birt.—'On the Meteorology of December in the Southernmost Part of the South Indian Ocean,' by Mr. R. H. Scott. This paper had been prepared expressly to give information on the Climate of Kerguelen Island to those gentlemen who are going out to observe the Transit of Venus in December next.—'On the Diurnal Variations of the Barometer,' by Mr. J. K. Laughton. Whilst it has long been well known that barometric maxima and minima recur daily with unfailing regularity, especially within the tropics, the cause of this recurrence is yet unknown; and though it has been attributed to the different temperatures and humidity at different times of the day, such explanation is far from satisfactory, for the maxima occur at the times of mean temperature and humidity, without regard to the direction of the change; and the minima occur indifferently at the times of both greatest and least temperature and humidity. It seems that an explanation is rather to be found in the inertia of the atmosphere, which, in the first instance, permits the air to have its elastic force increased by a rapidly increasing temperature before the inertia of rest can be overcome sufficiently to allow it to enlarge its volume in due proportion; but that when that inertia of rest is overcome, then the inertia of motion permits it to move away from the place of observation in excess of what is due to the increased elasticity, the nocturnal maximum and minimum being caused by the resilient power of the air, which gives it alternately an inward and outward motion, and each way, in excess of what is due to the decrease or increase of elasticity, by reason of the inertia of motion. If this explanation is correct, we ought to find a certain tendency of the wind towards east in the morning and towards west in the evening; and this tendency does seem to be shown in the very few published observations which permit a comparison to be made. Further observations, as confirming or disproving the proposed theory, are much to be desired.

PHILOLOGICAL.—April 17.—A. J. Ellis, Esq., President, in the chair.—The paper read was 'On the History of English Vowel-Sounds,' by Mr. H. Sweet, B.A., Part II. Mr. Sweet dealt with the sounds of our vowels in the specially Transition period after the break-up of Anglo-Saxon, and the Early English period. He insisted on the continuous existence, from Anglo-Saxon times to our own, of two sounds, the broad and close, of *o* and *e*, where other writers only admit one sound; and he showed how many of the changes of the Transition period were the result, not of organic laws, but of external causes, especially of that tendency to level unnecessary distinctions which is so characteristic of the more advanced stages of our language. Mr. Sweet also called attention to the extraordinary closeness of the analogy between the sound-changes of Early English and those of Danish and Swedish, amounting, indeed, in many cases, to positive identity; and showed that Early English was far in advance of its contemporaries, and was really on a level with the living Teutonic languages.—After the discussion on this paper, Mr. Skrefsrud, a Norwegian missionary, who had lived six years in Santalistan, gave an account of the Santal language, and the extraordinary power of compo-

tion it possesses for representing, in one word, many shades of meaning, and of turning every word into a verb, with some five thousand possible agglutinative changes, that serve instead of inflexions.

ANTHROPOLOGICAL INSTITUTE.—April 14.—Prof. Busk, President, in the chair.—Mr. W. Stoate was elected a Member.—Mr. J. Brent exhibited and described a series of flint implements from Canterbury and Reculver.—A description, by Mr. Howorth, was read on an Ashanti fetish letter or curse. The document, which was lent by Capt. Gordon for exhibition, was written in the Arabic character, and in the language of the Barbu tribe, on a sheet of rough paper of large foolscap size, folded about two inches square and tied with green thread. The letter contained a prayer that the English might fight among themselves and return to the coast, and that pestilence might overtake them. The Ashanti grievances were enumerated, and it stated that the white man came with covetous eyes and seized the land, and that covetousness brought down the curses of Suleiman, the high priest. It was thought by the English scouts that it was Suleiman himself who endeavoured to stay the British troops on their approach by throwing down the fetish, and that his failure would probably cost him his life.—Capt. S. P. Oliver contributed a series of papers 'On the Non-historic Stone Relics of the Mediterranean.' The series comprised full accounts, with ample illustrations, of the Torre dei Giganti, Malta, Tumuli near Smyrna, Dolmen-Mounds of the Albergia, Sardinian Nuraghis, and the Sepulture de i Gigantes of Sardinia.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** London Institution, 4.—'Elementary Botany,' V., Prof. Bentley.
- Tues.** Society of Arts, 4.—'Carbon and certain Compounds of Carbon treated principally in reference to Heating and Illuminating Purposes,' III., Prof. Barff (Concise Lecture).
- Wed.** Social Science Association, 8.—'Compulsion and other Means of Compelling Primary Education to all Classes,' Mr. R. Hamilton.
- Thurs.** Society of Arts, 8.—'Geopolitics,' Mr. C. E. B. Hall.
- Fri.** Royal Institution, 8.—'The Nervous System,' Prof. Rutherford.
- Sat.** Royal Institution, 8.—'The Nervous System,' Prof. Rutherford.
- Sun.** Society of Arts, 8.—'History, Progress, and Prospects of South Africa,' Col. J. C. G. Gower.
- Mon.** London Institution, 4.—'English Poets of the Nineteenth Century,' IV., Prof. H. Morley.
- Tues.** Society of Arts, 8.—'Recent Inventions and Applications of Lanthorn Stoves, Torii-Cotes, and other Pottery for Internal and External Decorations,' Mr. J. Hearn.
- Wed.** Royal Institution, 8.—'The Atmosphere,' Prof. W. N. Hartley.
- Thurs.** Cambridge Philosophical, 8.—'Antiquities,' Dr. Schlegelmann's Discoveries at Troy, Mr. C. Newton.
- Fri.** Royal Institution, 8.—'Annual Meeting, 8.—'Early Inhabitants of North of England,' Prof. E. H. B. B. B.
- Sat.** United Service Institution, 8.—'Military Geography of Central Asia,' Col. V. Baker.
- Sun.** Philological, 8.—'History of English Sounds,' Part III., Mr. A. Sweet.
- Mon.** Society of Arts, 8.—'Ruins of Cambodia, and the Antiquities of India,' Mr. H. H. H. H.
- Tues.** Royal Institution, 8.—'Age of French Revolution,' Prof. Seeley.

Science Gossip.

PROF. WINNECKE has discovered a second comet this year, in the constellation Equuleus, on the 11th inst. We have also to announce the discovery of another comet (the third of this year) by M. Coggia, at Marseilles, on the 17th inst. The latter is circumpolar, being now in the constellation Camelopardus. At present we can only announce the discoveries. The bright moonlight during the forthcoming week will, of course, much interfere with the observation of these bodies.

PROF. SHARPEY has resigned the Chair of Anatomy and Physiology at University College, which he has held for nearly forty years.

We regret to hear of the death of Mr. George Warrington, Scholar and B.A. of Oriel College, Cambridge, at Pieter Maritzburg, at the age of thirty-three. He succeeded his father as Chemist to the Apothecaries Company. In 1864, Mr. Warrington gained the Antonian Prize of 100 guineas for an essay, 'On the Phenomena of Radiation as Exemplifying the Wisdom and Benevolence of God.' 'The Historic Character of the Pentateuch Vindicated,' 'The Week of Creation,' and some other similar works were written by him. Mr.

Warrington was appointed Natural Science Master at Charterhouse, but his failing health compelled him to resign the post, and seek relief in a milder climate.

MR. LEONARD LYELL, the nephew of Sir C. Lyell, Bart., has been appointed Professor of Natural Science in the University College of Wales.

The *American Journal of Applied Science* gives a process by which "artificial butter" is made in New York, to the extent, it is said, of 2,000 kilogrammes a day, from beef dripping. We suppose "butterine," which we have seen advertised as being made in Tipton, is a similar preparation.

MR. BEAUCHAMP TOWER, C.E., who has recently accepted the appointment of Constructor in the newly-established department for the manufacture of torpedoes at Sir W. Armstrong's works at Elswick, has only lately returned from a cruise in the South Sea, where he has collected a store of interesting facts relating to many of the less-known islands in the New Hebrides, Banks' Islands, &c., more especially relating to the Queensland labour traffic and the Fijian slave-trade. These notes are shortly to be published. Mr. Tower is better known to the public as the inventor of "Tower's Speed Indicator," and as the assistant of Sir W. Thomson in his deep-sea soundings off Gibraltar, when shells were obtained at a depth of 2,700 fathoms. He has also been associated with Mr. W. Froude in his experiments on the rolling of vessels, which have led to important results in our dockyards.

The Edinburgh Medical Missionary Society, of which Dr. Livingstone was a Member, have in contemplation the erection of a new Training Institution to bear his name. The Directors of the Society have received for their project the approbation of Dr. Livingstone's family, of Sir Bartle Frere, and many other intimate friends of Livingstone's.

It is proposed to erect an international monument in memory of Capt. Maury, which shall take the form of a lighthouse. The Meteorological Society of France, at a recent meeting, say, "Une commission double des membres du Sénat et de la Chambre des Députés vient d'être nommée; et elle attend avec confiance la coopération cordiale des gouvernements et des Sociétés Scientifiques de l'Europe."

At a recent meeting of the Glasgow Philosophical Society, Mr. James R. Napier read a paper 'On the Effect of Loch Katrine Water on Galvanized Iron.' It appears that this water, remarkable for its purity, acts very speedily upon zinc, and hence it was shown that zinc cisterns, now so commonly used, are, for such waters, dangerous. We remember that it was discovered some years since, that the very pure water from the granite of Dartmoor acted in a similar manner upon the iron pipes through which it flowed.

FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE SEVENTH ANNUAL EXHIBITION IS NOW OPEN, 5, Pall Mall East, from Nine till Seven.—Admission, 1s. Catalogue, 6d. ALFRED L. FRIPP, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE FORTIETH ANNUAL EXHIBITION IS NOW OPEN from Nine till Six.—Admission, 1s. Catalogue, 6d.—Gallery, 55, Pall Mall, S.W. H. F. PHILLIPS, Secretary.

THE SUMMER EXHIBITION OF THE SOCIETY OF FRENCH ARTISTS, 104, New Bond Street, WILL OPEN ON MONDAY, April 29th.—From Half-past Nine to Six o'clock.—Admission, One Shilling.

'THE SHADOW OF DEATH,' Painted by Mr. HOLMAN HUNT.—NOW ON VIEW. From 10 till 6.—A spacious Platform has been erected, so that Visitors now have an unimpeded View of the Picture.—See, 104 Bond Street.—Admission, 1s.

DUDLEY GALLERY, Egyptian Hall, Piccadilly.—GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS.—THE TENTH ANNUAL EXHIBITION IS OPEN DAILY, from 10 A.M. to 6 P.M.—Admission, 1s.; Catalogue, 6d. GEORGE L. HALL, Hon. Sec.

DON'S GREAT PICTURE OF 'CHRIST LEAVING THE TOMB,' with 'Night of the Crucifixion,' 'Christian Martyr,' 'Francesca of Rimini,' 'Neophyte,' 'Andromeda,' &c., at the DON'S GALLERY, 35, New Bond Street. Ten to Six.—Admission, 1s.

ROUND THE WORLD with W. SIMPSON, being Pictures from the Four Quarters of the Globe by "A Special Artist."—Burlington Gallery, 101, Piccadilly. Open from Ten to Six.—Admission, including Catalogue, 1s.

THE SOCIETY OF PAINTERS IN WATER COLOURS.

THE present Exhibition is, as a whole, decidedly below the average. It is, however, redeemed by the contributions of a few of the abler Associates, and of Mr. A. W. Hunt among the Members of the Society. Several Members and Associates do not contribute; and among these the public will most miss Mr. F. Walker. Messrs. B. Bradley, Holman Hunt, H. S. Marks, J. W. North, F. Shields, and others, are also not represented. Mr. S. Palmer sends a drawing which errs, if at all, on the side of intensity of colouring. Mr. Pinwell contributes a work which will not enhance, although it will not injure, his reputation. Mr. F. Powell, in four sea subjects, may be said to keep on the crest of the wave of Fortune. Of the new Associates it may safely be asserted that Mr. W. Duncan has yet to win his spurs, and show himself worthy to belong to a Society such as this Exhibition professes to represent. Two drawings by him,—and they appear to be thought more deserving of good places than his other pictures,—do not encourage the spectator; for surely *The Listener* (No. 233) is neither fine nor promising. Another addition to the Society, Miss Clara Montalba, may turn out to be a desirable acquisition, but we see little solidity, although abundant cleverness, in her performances; and it is not possible to avoid dismal forebodings when we look on her contributions and compare them with the works of certain "bad bargains" of the Society who were formerly "too clever by half." There seems to be a whimsical caprice in elections, as in other things, for we hear wonderful stories about the folly which rejected certain candidates at the last election; but, on the whole, it appears that the Society has done pretty well in this respect of late, as the choice of Mr. Macbeth, who sends one capital drawing, and of Mr. H. C. Whaites, shows. The greatest piece of luck, if not judgment, has been the election of Mr. Alma Tadema, a late acquisition, whose four drawings would suffice to save the credit of the Society on this occasion, in regard to figure-subjects. These drawings, eight exquisite landscapes by Mr. A. W. Hunt, and six sterling pictures, which are instinct with their own peculiar poetry, by Mr. Boyce, are the strongest attractions to the visitor. They supply the staple of the gathering, and there are also meritorious works by Messrs. D. Cox, G. Dodgson, the brothers Fripp, and H. B. Willis, besides others we have already praised.

In its class, the chief work here is Mr. Alma Tadema's *Autumn* (249), the pathetic suggestion of which is deeply moving. There is fine and noble art in this picture, which represents the outskirts of a sparse beech wood, probably near Rome or some great Roman city, or it may be that the trees, whose ruddy leafage strews the ground, and whose huge serpent-like trunks rise before us, are but a screen in some public garden designed to veil the city, whose "Autumn" is suggested by the inscription recording Hadrian on the large crescent-shaped marble bench, which is conspicuous in the work, and sustains three figures of men, resting and meditating in an apparently mournful manner. The draughtsmanship of this bench, its modelling, and its curiously characteristic colour, about the grey tones and lichens of which there is a certain pathetic sadness, is creditable even to an artist so distinguished as Mr. Tadema is, and always has been. Its foreshortening is a marvel, so deftly have the beautiful curves of the sweeping back of the seat been given; and the perspective of the seat itself—planes varying as they recede from and again approach the plane of the picture—is a delight to the eye. Almost equally delightful are the colour and the solidity of the marble: the latter is due in no small degree to the modelling of the material and the exquisitely faithful treatment of the light. *Good Friends* (239), by the same artist, shows a child in a Roman costume reclining on a richly ornamented bench in a chamber, nursing a doll, while a vigilant pet dog sits near its head, and the lithe form of a black cat steals eagerly past the white marble jamb of a doorway, approaching the couch to obtain a caress. The

design is intensely vivacious; the dog's and cat's figures are perfect; the head of the child is, however, very much too big, and the face might well be made beautiful. To say that the colour, tone, and costume accessories are perfection is but to say the picture is by Mr. Tadema. *A Roman Artist* (268) shows a painter in his workshop, seated, with a panel, the curious construction of which is noteworthy, on his knees before him, and held by his left hand. It is a capital picture, remarkable here for the force and fidelity of the light represented, and the solidity of the work throughout. *A Sofa* (285) shows a lady prone on a tiger skin. We have no room for more than general praise of this work.

The hangers of the Society have done honour to Mr. Tadema, not less than to themselves, in placing the four pictures above named each in the principal place on one of the four screens which display works of small dimensions. On the right and left of that which we have named first, are two drawings by another painter, Mr. A. W. Hunt, who, with Messrs. Tadema and Boyce, has, as we have said before, supplied the chief attractions here. Both are especially remarkable for the brilliancy and tenderness of their colouring, the marvellous charms of their aerial perspective, and the look of refinement they possess. *Lladr Valley* (246) is one of them, *The City of Durham* (301) is the other. On the *Conway* (260) is on another screen, a wonder of tender and silvery lighting, beautiful in colour, and as pure a poem as it is possible for a picture to be, which is saying all that can be said in honour of the sentiment of a most charming work. *Inverlochy Castle* (265) may be named with this; also *Pont-y-Gelli* (267). On the fourth screen is *Mine's Path, near Coniston* (281), a greyish, melancholy-looking drawing, giving the side and summit of a lofty hill, with a rude flight of steps, and the rain-beaten herbage. It is extraordinarily solid and broad. Near it is *On the West Coast of Scotland* (282), showing a blue lake, a hill beyond it, and meadows in front; a clear sky dappled with white cloudlets; farm buildings are in the mid-distance of the meadow, lit by a gleam from a gap above; in the foreground, a shadow flies over moving cattle. It would be difficult to name a drawing more tender, or faithful to nature, or more lovely in all its elements and qualities. *The Stillness of the Lake at Dawn* (288) is true, delicate, and exquisite. It is really a sort of enchantment which the artist exercises when painting like this. It is the most purely lovely of all the contributions of Mr. A. W. Hunt,—perhaps one of the most delicate he has ever produced.

Mr. Boyce's drawings seem homely after looking at the fairy poems Mr. Hunt has painted, but they have charms of their own, and are highly acceptable to the student, on account of their broad and simple beauty, the grave simplicity of their motives, and their sober and vigorous colouring, which, as it were, gives nature "to the life." Mr. Boyce rarely essays the sparkle and iridescence of sunlight, a common effect with his fellow student, but delights mostly in the solemn charms of grey spring or autumn evenings. *A Little Wooded Valley in Surrey* (225) gives, in full tints and deep tones, a rich meadow in perfect wealth of green herbage, with masses of newly-budding trees behind; above a sky of purplish silver and silvery light. *Shalford Common* (239) is sober in its beauty; a delightful study of the graver kind. *The Crown Inn at Chiddingfold* (261), an old red house, shown cornerwise, though the subject is rather bald, is admirably solid and rich in its colour. *Old Cottages at Chiddingfold* (273) is likewise by Mr. Boyce, who records a journey in Egypt in the striking and effective study, *A Khan at Cairo, 1862* (291). A much older drawing, which escaped our notice when examining the Exhibition, is *Interior of San Nicholas, Giorno, Ticino, 1856* (33). Our readers will certainly do well to look for this work: it must be worth while to see what the painter of the 'Little Wooded Valley' did more than twenty years ago.

Buocheal Elive and other Mountains at the Head of the Pass of Glencoe (13) is, probably, Mr. G. A.

Fripp's most important contribution this year. It is grand and simple in subject as well as in treatment. A flat valley is guarded on either hand by cliff-like mountain sides, forming a vista which is painted with almost classic feeling, and in very sober yet delicate tones and tints; the vista is managed with great skill: note also the handling of the precipitous cliff, in which the hills terminate on our left. *On the Coupsée, Serk* (19), by the same artist, is a broad, sober, finely-modelled drawing, marked by the artist's usual good fortune with grey and middle tints. The result is like fresco—a sort of monumental landscape, which cannot, however, be said to be otherwise than truthful; it is entirely self-consistent, and in perfect keeping. It gives a view of the undulating rock road, with the sea below. *A Bay on the Coast of the Isle of Serk* (69) shows a calm sea in the rocky Port du Moulin, and is a beautiful drawing, in a fine style, which tends to severity—approaching, in that respect, the Roman landscapes of Mr. Moore, which are quite monumental. Notice the aerial perspective of the receding coast line here, and the foreshortening of the many rocks and inlets. The colour is rich, and the treatment of the reflections on the ruddy cliffs is admirable. *On the River Orkhy* (123) is another fine drawing.—*On the Moors, Dornholm* (14), by Mr. G. Dodgson, although generally admirable, is spotty, like some of the artist's works,—a danger incident to, but not commonly dominant in, works so charming, original, and poetical as those for which we are indebted to him. It gives a vista of a small river. The herbage in the foreground and the beauty of the sky are noticeable; but the immediate front has been too obviously sacrificed to the more distant part. *Valley of the Water-Ark, Gaothland*, (36) gives, with admirable atmospheric grading, a fine representation of a capital subject. It is broad and fine in its handling, and rich in colour. *Basit Gatherers, Whitley Scour*, (125) is a superbly broad study of the ruddy bulk of a cliff, with a weedy expanse of shore and rocks at foot. *On the Water-Ark, Gaothland* (131), a drawing such as may be said to be characteristic of Mr. Dodgson, is delightful.

Although parts of Mr. D. Cox's *St. Asaph* (18) are inferior, parts are admirable; for example, the silvery tint of the mid-distance and the further bank of the river, which runs near the least of cathedrals and under a charmingly-painted bridge.—*An Autumn Evening on the Thames* (4), by Mr. S. P. Jackson, gives a view of a reach of the river with considerable dexterity: the handling of a mass of herbage on our left, in front, is capital. In *A Heavy Sea at Whitley* (65) and *The Land's End* (172), the foreground is thin, rather weak, and appears to have been alighted: but there is capital drawing in the waves below.—Mr. T. Danby's *Trevas* (7), rocks on the coast, grouped like fragments of an ancient crater, is an effective specimen of the painter's manner. This artist has, likewise, *Moel Siabod* (126) and *On the River Llugwy* (132).

Sir J. Gilbert's *Brabantio and Desdemona* (16) is dramatic, and nothing but dramatic. *Conspiracy* (34) might be called a cleverly-painted study of costumes, but the clothes are rather garish, even as such, and the figures they contain are almost without meaning. *The Recall* (52), a mounted trumpeter blowing with all his might, is a masterpiece of cliquant. Vigorous, demonstrative art like this has so many admirers, that it needs no praise of ours. We cannot admire *Consulting the Wise Woman* (184). A confusing version of Wordsworth's 'Minstrel' is numbered 230 here.—Mr. E. Duncan's *Shorham Harbour* (24) is a "clever" drawing—material sort of drawing—a capital thing for an album.—*Summer Time* (44), by Mr. E. K. Johnson, is a specimen of the most modern kind of art, as regards sentiment as well as execution. Of sentiment it cannot be said to possess much, for, to say the truth, we do not observe any particular meaning in the group, which, after all, is not a group, of two damsels making rose-leaves into pot-pourri—a subject about which Mr. G. D. Leslie will have something to

show us at the approaching exhibition of the Royal Academy. The figures lack relationship to each other, but they are, severally, capital specimens of figure-painting in the mode Mr. Johnson affects, which, notwithstanding appearances to the contrary, must, we suspect, be unusually easy. The whole is a painting of draperies and flowers rather than a picture proper, or a genuine, well-studied representation of a subject, after the English mode. But the draperies are capitally studied, and depicted with peculiar but considerable power, being at once precisely and effectively modelled. The foliage and flowers of the back-ground, which almost dominate the picture, are painted with remarkable force and feeling for nature, especially as regards the character and beauty of such large and noble flowers as hollyhocks and sunflowers. This is more particularly noticeable in the drawing of the stem of the sunflower on our right. The hollyhocks are superb; but much of the foliage is painty. No. 71, *The Reader*, by the same artist, is remarkable for its curiously awkward composition, and the ungainly pose of one of the figures, a gentleman, who, lolling with his breast against a horizontal branch of a tree, "with expression," reads poetry aloud to a young lady, who is perched in the seat the bough offers, at issuing from the trunk. This girl sits with a glowing face, her head upturned, her hands knit, her draperies falling gracefully enough about her lower limbs. One is conscious of insincerity in this listening figure; for we cannot help seeing that the girl is acting a little, so as to make the most of her "fine eyes"; and it is but too evident that the painter was not thoroughly in earnest who could be satisfied with an attitude so ungraceful, so uncouth as that of the reader. There is something more, if not worse than insincerity, in the painting of the grass here, so like faded worsted in texture and colour. True love for nature—backed by the technical power which dealt with the sunflowers in the other picture, and foreshortened the ugly bough here with such craft—would have regarded the fallaciousness of the grass, the uncouthness of the reader's attitude, as absolutely inadmissible in a thoroughly painted picture. On looking at pictures so self-contradictory as this one,—there are scores of a similar kind, and half-a-dozen "clever" artists who paint in this unequal way,—a notion sometimes takes possession of our minds, which reconciles what may be called the discrepancies of the pictures, and goes a good way towards furnishing an apology for the painters who are not apparently following the path of the Wise Virgins. Our notion is that these works come before the public in an imperfect condition, and that Mr. Johnson, for instance, will, at the close of this Exhibition, deliberately wipe out the ungainly figure before us, utterly abolish the wool-like herbage, and re-paint both with the same affectionate devotion which dealt so happily with draperies and flowers in the former work. Such a notion would serve to explain more defects than we have ventured to note in these pictures.—Mr. Pinwell, who has before now tried to express such a notion as that here feebly put forth, shows marked improvement in breadth of treatment and in colour; even in the tint of the light there is a marvellous change. Hitherto a special revelation appeared to have been vouchsafed to him as to the truth of the colour of daylight; but he has now shown that he sees, at last, light of the colour which is common in most men's eyes. *The Beggar's Roost, Tangier*, (63) has, to say the least of it, a very unpleasant subject, with grimy and diseased features, which do not seem to have been noticed by the painter, who has dealt admirably with tints of white in the background, and costumes of the mendicants grouped near a brightly-painted door. This is practically a study in varieties of warm white.—*A Difficult Passage* (58), by Mr. A. Marsh, has, for its chief feature, the figure of a gentleman in a white coat. It is dexterously, but rather slightly painted.

A Swiss Homestead (64), by Mr. A. Goodwin, is one of certain studies, as we are fain to call them, rather than completed pictures of landscape. It shows, with characteristic skill and force, a village,

or group of buildings, at the side of a swift stream, which is spanned by a rude wooden bridge; mountains of great height, with a glacier creeping down their valley, appear in the distance. As a study of a fine general effect, with remarkable signs of feeling for general and powerful local colour, this work is highly acceptable. *A Stormy Sunday, Simplot* (81), by the same artist, is open to the same remarks. In this a striking atmospheric effect imparts more of what may be called "subject" to the result. *The Alpine Summer* (108) has higher pretensions and higher qualities than either of the above. It represents, with singular felicity in dealing with aerial and linear perspective, the huge slope of an Alpine mountain, covered with blue flowers of gentian in bloom, and lush green herbage of many sorts. The scantiness, or rather the lack of density in the growing plants, is rendered with rare felicity. As a piece of natural colour-painting, a representation of a peculiar phase of nature, there are few better works in the room. The foreshortening of the slope, with the draughtsmanship of the varying outlines of the masses of flowers, is really charming; and in these points the work forms an excellent model for many painters who seem to rely on mere dexterity to enable them to deal successfully with difficult passages in their studies. We recommend to the student's attention the similar qualities, more highly refined in practice, of *Colour in Sunlight, Lago Maggiore* (167), by the same artist. Let the student note, likewise, *The Alpine Rose* (175), and *Descending from the Higher Pastures* (212).

Miss C. Montalba's contributions are of that "clever," dashing kind which so often gives rise to hopes we rarely find fulfilled in the after-practice of a young artist. An excess of care, even if it lead to lack of keeping in the pictures which imperfectly-accomplished hands produce, is preferable to dash and "spirit" of execution, such as appear in *The Greek Church, Venice* (66), an effective interior of a church resplendent with gold monies, colour, gilded furniture, and rich dresses worn by the persons represented. As a good, and even splendid, version of a superb general effect, this work might be worthy of high praise. As it is, D. Roberts did as well, if we except the strong sense of colour, a little unrefined however, which this production displays. *A Corner in San Marco, Venice*, (78) is open to the same remark, except that the feeling for local colour, which Miss Montalba does not fail in, has been better directed here than in the other work. A third picture, *On the Riva dei Schiavoni, Venice* (234), also by this lady, with its picturesque groupings of craft with buildings, and the brilliant painting of the sails and the resplendent waters, to say nothing of a genuine Venetian sky, deserves more consideration than the first-named example. But in this case, as in the others, we are not encouraged to hope that an artist who knows how to restrain as well as how to employ her skill, has presented us with solid labours of the brush. The lady's fate is yet, however, in her own hands. Severer studies, and, it may be said, less reliance on merely attractive subjects and scenes, may, while evoking her own native tact and skill, and bringing forth art out of less facile materials, do much for her. That few, very few, indeed, so constrain themselves, is not a point to be considered by the critic.

The Lover's Path (77), by Mr. T. R. Lamont, provokes the interest of the observer without satisfying his judgment. Mr. Lamont is no longer a beginner, but he composes without such care as experience teaches to be essential in fine art. There are many needlessly ungraceful elements in the design before us, which shows two lovers stopped in their walk through a wood by an obtrusive bush: the gentleman "helps" the lady in lover-like fashion, and she daintily receives his aid. But why choose such ungainly costumes as appear here—the ugly hat, the ill-shaped, but not ill-cut coat of the man, his awkward breeches and obtrusive boots? If these matters must needs be painted,—the artist knows best as to this,—he

should, as many good examples might have taught him to do, have dealt carefully with the objectionable details, evolved grace in spite of them, or, if that had been beyond the powers of any one not approaching Stothard in such a matter, he could have won respect by the delicacy and elaboration of his work. Mr. Lamont was not debarred the use of fine colour by the choice of his materials. The landscape part of his picture gave him abundant opportunities for painting with richness and freedom, but he has not availed himself of them; nor has he made the lady pretty, nor given animation to her expression, beauty to her features, or grace to her attitude. As it is, the best part of this picture seems to us to be the painting of the brown-topped boots of the gentleman. In *Out of Tune* (192), an old violinist tuning his instrument, a girl clad in white standing by, there is agreeable colour in the neighbourhood of a white chair and its red cushion. This picture, as a pleasing study of figures designed for the display of character and colour, would be much more acceptable than it is if the artist "had taken more pains"; as it is, the faces and dresses, especially the draperies of the girl, are not good enough.

Old England's Sunday Evening (91), by Mr. S. Palmer, is a gorgeous sunset on the sea-shore, with figures walking in the purple gloom which has begun to cover the harvest fields; a church spire and roofs of a village in the mid-distance, recall, in force and intense variety of colour, depth and vigour of tone, and deep poetic suggestiveness, numerous examples of the skill and genius of this painter of "the Dorian mood" in English poetical landscape. We feel that the charms of this specimen, great as they are, have been displayed a little too strongly, at least that Mr. Palmer has worked in a *crescendo* key, beyond his wont.—*From a Scene on the Wye, near Ross* (119), by Mr. H. B. Willis, is antithetical to the last, but it is very beautiful in its homely, simple way. Cows are grouped in a sunny meadow in a capably painted effect of light. The grouping and drawing of the animals are admirable, so is the modelling of the forms. By the same artist,—whose loss of numerous works at the burning of the Pantheon has evoked the sympathy of all who are indebted to his skill,—are several other pictures here, all of which show, we rejoice to see, no signs of discouragement, but rather increased efforts, and unusually fine results. Among the contributions now before us from Mr. Willis's hands is *Goodrich Castle, on the Wye* (100), a beautiful rendering of an effect of early morning light. The fortress on the height over the little river, stands amid foliage, with meadows and cattle in front. *Sunset on the Wye* (307), *A Scene near Ross* (315), and *A Homestead in Herefordshire* (270), are also capital works, marked by care, learning, and solidity. It is pleasant to observe that a certain excess of smoothness, tending occasionally to hardness, is not observable in Mr. Willis's contributions this year. In passing, we may express the pleasure many will feel in learning that Mr. Willis is not without hopes of recovering from the debris of the Pantheon some, at least, of his buried studies and pictures.—Mr. J. Nash's *Drawing-Room, Broughton Castle*, (129) is hard, not solid, but shows admirable lighting.

Mr. C. Whaiter's *Cambrian Heights* (163) is a large and striking drawing of a Welsh valley, and a navigable river, with craft sailing on it. It is a grand panorama; as the snow on the hills is made to serve admirably as part of the chiaroscuro, but the half-tints and the colour of the herbage are too strong and warm for nature: the effect has been forced in order to make a telling rather than a faithful picture. The result charms at first, but is open to more and more questioning as we continue to study the details.—*The Great Rock of Corgach* (168), by Mr. W. M. Hale, is a broad and vigorous study of a lofty cliff rising from water, and surmounted by a loftier range of cliffs.—Mr. F. Powell gives us a magnificent picture, full of pathos and dignity, in *The Isles of the Sea* (180).

In the misty distance of a stormy sea are two rocky islets, billow-beaten, and surrounded by crests of white, which rise in jets of spray, and fly abroad like so many plumes. The front is occupied by great waves and bellows, all tossing in a strong wind: there is no attempt at a subject in this picture beyond what the simple elements afford. And they are amply sufficient for the purpose, that of making majestic poetry out of nature. Of course Mr. Powell has modelled the sea to perfection, and with the greatest minuteness; but we fancy that here and there are signs of execution becoming mechanical, if not mannered. The same artist has a fine picture in *The Highland Keep* (57); another, nearly as good, is *Near the Solway* (240). *Over the Sea* (254) is thoroughly characteristic of the painter and his vein of thinking.—Among the noteworthy pictures are *Sea Anemones* (231) and other works by Mr. A. Frapp.

THE INSTITUTE OF PAINTERS IN WATER COLOURS.

THE Exhibition of this Society which we are now called on to examine, is of about average merit,—perhaps not quite so fully enjoyable as its forerunners have frequently been. We may most conveniently take the pictures in their order on the walls, beginning also with the works of one of the most noteworthy contributors, Mr. E. H. Fahey, whose *Sussex* (No. 2) represents a chalk-pit in the side of a lofty down, in the verdant flank of which it looks like a scar; in the mid-distance is a little village, with its towered church; in front runs a bright stream, with two girls angling, and a punt. The feeling for colour displayed here is undeniable, and a certain charm is given by love of nature in detail; but the whole, as a whole, recalls too strongly the "tintiness" of stained glass. *At Goring-on-Thames* (41) is flat and greenish, as well as thin to excess in painting, but there are many fine points in it. *A Dull Day, near Streatham*, (164) pleases us better than the latter picture: the effect, which is the subject, is given with fine skill and great naturalness.—*Off Ickia* (5), by Mr. Rowbotham, despite its conventionalities and drawing-masterism, has many striking and effective features.—*The Ogwen Valley* (7), by Mr. Wimperis, shows a stream in a valley, with a well-painted vista, and stones in the nearer parts, but conventionalities abound, to the manifest injury of a pleasing picture, in which, it must be owned, common-place elements have been well dealt with. *A Moorland* (31), a much less pretentious work than the last, is, to our minds, a much more valuable one; at any rate, it is less trivial. The table-land in the mid-distance is very good indeed, and the foreground is excellent. *Genoa's Cove, Cornwall*, (37) shows, with similar conventionalities, a very grand subject. *The Stream from Idwell* (139) has character, conventionalities, and a subject.

M. Madon's *Tiff between Old* (*Lovers* 15) has abundance of humour and character: the face of the old gentleman is really pathetic in its sadness, and not at all a caricature. The lady is not so good, but the vigour and vivacity of both the figures is undeniable; they are worthy of the popularity of the artist.—*A Fisherman's Home, Scheveningen*, (23) is rather too close a plagiarism on the work of M. Israël to be creditable to an artist like Mr. H. Carter, who ought to have self-respect enough to avoid anything of the sort. It is a cleverly painted picture enough.—*In Tilling the Ground in Normandy* (27) there is considerable spirit in the design and drawing of a team of two horses, the cord-trappings of which are interesting. It is the work of Mr. R. Beavis.—There is good landscape-art in *Brading Haven* (40), a view from the upland, over the land-locked harbour at low tide. The weedy rocks in the middle of the sheeny water, and the water itself, elements of the mid-distance, are admirably painted. But neither the foreground nor the sky is worthy of the rest, and we cannot say much for the extreme distance. It is by Mr. H. Hargitt, who likewise painted *Evening* (117), and *Drovers* (182),—a scene comprising the portentous grandeur of ash clouds in lofty masses, pressing against and rising far above great hills. In front is water, with cattle and men. The hills and clouds

are the better parts of this generally excellent work.

M. Israël's *In the Orphan House* (47)—a woman at needlework, with a child standing at her side—must be looked at as a sketch rather than a complete picture. It has that pathos and the breadth of effect and colour which are constant in the artist's work; and, slight as it is, it is interesting.—*Lord Poppington's Lovers* (50), by Mr. A. Gow, has, with not a little hardness and poverty of colour and handling, a good deal of character and much humour. *Le Menuet de la Cour* (215), by the same, did not catch our eyes.—Mr. D'Egville's *At Chioggia, near Venice* (53), one of those soft and sunny architectural views, with the sea and a few craft, has, in greater measure than common, the excellencies which distinguish the works of this able and agreeable painter. It is rather mannered.

One of the largest, most important, and pretentious pictures here is Mr. Linton's *Lotus-Eaters* (58), a group of ladies and gentlemen, in Italian mediæval costumes, in an ancient garden. To them a travelling dealer in sculptures offers a statue of Cupid, thereby seeming to offer Love, after the old history, to those who dream their lives away in inactive luxury. The notion is not a new one, nor is its moral novel. The idea, though expressed with rare technical skill, has been laboured too much to be quite as impressive, or rather, as effective, as it might have been made, if treated in a less operose mode. The figure of the salesman holding out the antique statuette is the best in the picture. The varied attitudes of the other figures have been carefully designed, and they are beautifully and most elaborately drawn. Their varied dresses, and the colour of the same, are worthy of Mr. Linton's powers at their best. The artist sets a noble example in the treatment of the draperies, which are most carefully dealt with, of the contours they cover but do not hide, their varying textures, and the grace with which the limbs within the garments and the limbs themselves are disposed. A drawing without a name (212), by this artist, will reward all the study the visitor may give to it.

In Mr. Hine we have an artist whom many have agreed in admiring. There is a tendency to paintiness in his two more important contributions of this year; but there is abundance of spaciousness, a noble look of air, and a fine rendering of the broader elements of a noble pair of subjects. One of these is *Chanctonbury Ring* (62), a beautiful and grand view of the superb chalk height, with its group of trees all in a lovely grey tone, with the most pearly of tints in the mid-distance. *Mill near Lovers* (57), a smaller picture, with a less simple subject than the last, is by the same; likewise *Folkington Hill* (133). *On Hayward's Heath* (211) may be classed with 'Chanctonbury Ring.' It is a grand work with a grand subject, treated with great feeling and complete chastity of style. *On the Beach, Great Yarmouth* (214), being more in the mode Mr. Hine commonly practices than either of the larger pictures is, has a rare charm for us in its tenderness and pure silvery tones. It is very sunny too. Craft lie on the beach, and have been introduced there with much skill and thorough feeling for composition. The aerial perspective is the finest element of this beautiful little work. The pretty picture of chalk *Dunstable* (216) shows that the artist adheres to his well-known and long-proved love of chalk hills and the levels at their feet. An enormous bulk of very simple and fine forms rises from a pasture country; in the foreground they gather hay. There is beautiful colour in this picture; and a line of spindling trees has been introduced with great effect. Grandeur and simplicity of composition, much breadth and high refinement of colour, thorough appreciation of the beauty of aerial gradation, and a rare power of imparting dignity to the least "effective" subjects, characterize Mr. Hine and his work. Dealing often with veiled sunlight, the artist has frequently succeeded admirably with contrasted effects, such as that of 'Hayward's Heath,' now before us, which

gives the last pale gleam of a sunset, with earth below and dark grey clouds above.

Arundel Park (74), by Mr. T. Collier, is almost as simply, but not quite so grandly artistic as similar works by Mr. Hine. Mr. Collier employs a higher key of colour, a more brilliant effect of light, than his able neighbour generally affects. The picture before us is extremely fine, with its broad sweeps of grassy downs in masses of rich colour.—Mr. James Fahey's *The Sand-Banks, Poole Harbour* (99), though lacking of brilliancy, such as modern practice demands, has a finely painted mid-distance.—Mr. R. Carrick's *Boy and Cow* (116), in a stream, is sunny, but somewhat crude and spotty in effect and colour.

Mr. G. G. Kilburne's *Edith and Florence* (137), from 'Dombe and Son,' the scene of the night before the bridal, has a great deal of intensity, not of the more obvious sort, however, in the design of the bride kneeling at the bed-side of the child: the former, by the way, is too young for the story, she appears here not more than nineteen years of age. The dramatic and pathetic result of Mr. Kilburne's labours is marred, not only by this error, but by the impression, which the spectator cannot escape, that the work has cost immense toil to produce. The draughtsmanship, modelling, rendering of diversities of texture and local colours, are among the marvels of the year. The varying lustre of the quilt, the dull sheen of the richer velvet, the sparkle, so to say, of the linen, the effect of the light as it falls in many angles on the surfaces of these fabrics, are a perfect study; but it must be admitted that with all the marvels of these technical triumphs, the whole lacks not only brilliancy, but richness. The antithesis of such art as that of M. Fortuny, we question if the latter, with all its too patent trickiness, is not much nearer nature than the former.—A view of the interior of the Sistine Chapel, by Mr. L. Haghe (142), is interesting, and although the lower part is rather hard, the upper portion, with the 'Last Judgment,' the roof pictures, and Raphael's tapestries, is admirably painted.—*Mountain Gloom* (145), a ragged summit, with thunder-clouds gathering about it, by Mr. T. Collier, is both striking and effective, and possesses considerable technical qualities of a higher order.—Mr. J. Wolf has long ago recommended himself to admiring eyes; his *Broken Fetters* (148), an eagle soaring near a mountain top, which is surrounded by mists and denser vapours, while the bird's feet are trammelled by the ropes which formerly kept it captive, shows at once his great powers and the unfavourable circumstances under which he practices his art, for he must needs make a subject where, but for popular notions, none would be wanted. The result of making a subject here is to injure the inspiration of the picture. But the bird, apart from this, is a most vigorous piece of design; one can hardly think of anything more intense than the action of the wings, the eager thrusting of the neck, as the creature hovers above its home.

Mr. Sherwin's *Bread and Wine* (149), a gilt patten and chalice, on a table, is effective and singularly solid, but, being exaggerated in the golden tint and deficient in the greys which should have accompanied it, gives one a notion that "all is not gold that glitters."—Mr. Mogford's *Cader Idris* (154), and his *Valley of the Mawddach* (135), allied subjects, are both capital.—*The Arrest of a Poacher in the Bavarian Alps* (158), by Mr. H. Herkomer, has peculiarities of execution, to say nothing of those which seem to be due to unusual characteristics of vision; these associate themselves with that sort of painting which so many, and ourselves among them, attribute to a whim of Mr. Pinwell's. Certainly, others' eyes have never seen Nature in the manner affected by the latter artist, unless, indeed, Mr. Herkomer has received a second special visual revelation. The result, as is usual with violations of custom, whether they be justified or not, is unpleasant—an effect which neither the intense dramatic designing of the picture, the superb painting of many details, nor even certain charms of local colour which it exhibits, can redeem. A much-wondering baby, who squats on the earth, playing

with its toes the while, is the best figure here. It witnesses the arrest of the leanest old man that ever lived—a fellow who might pass for a miner of a thousand years old, nay, for a very Kobold. The gossips who halt in the village street to stare at the capture have much expression; but the jager and his companions are simply grotesque, and, unlike the captive, nothing is gained by their being so.—An intensely brilliant street-scene must conclude our notes, Mr. M. Wyld's *Market-Place at Bagneres de Bigorre* (178).

THE STATUE OF HADRIAN PLACED IN THE TEMPLE OF JERUSALEM.

Jerusalem, Feb. 28, 1874.

A DONKEY-DRIVER of Jerusalem, who carries stones into the city for building purposes, picked up, some months ago, among the fallen blocks of a dry-stone wall, a marble head of natural size, which is probably an historical relic of great interest. I made him point out to me the exact position of his discovery. It is on the edge of the old Nablous road, thirty metres north of the Tombs of the Kings—that is, some minutes' walk from the Damascus Gate. The head, which now belongs to an Effendi of the town, is that of a man. The beard is short and curly: the hair is abundant, with thick locks which cover a portion of the forehead. He wears a crown of laurels, the two branches of which are attached to a medallion, on which is engraved very distinctly in cameo an eagle, symbol of sovereign power.

The expression of the face from some points of view has a certain harshness; the eyes, the pupils of which are indicated by the sculptor, are looking upwards; the end of the nose is broken, and some portions of the face, especially the right eyebrow, have suffered. The whole back part of the head has been long since broken.

The style is entirely Roman; the workmanship is far from being faultless; but the effect of the whole is striking and imposing.

We have in this head clearly a portrait, and not a vulgar type. The mutilation of the nose, although slight, makes the identity of the personage at first difficult to distinguish. As I have not here the necessary works of reference to determine the question, I hesitated for some time between several hypotheses which presented themselves. I have now, after mature consideration, come back to my first impression, and I believe that we have in this head no other than that of the Emperor Hadrian. This is also the opinion of a man of great learning, the Archimandrite of the Russian Mission at Jerusalem. I think that this view will be admitted in Europe by savants competent to judge, and by all those who are in a position to submit it to a verification impossible here.

The finding of a head of Hadrian at Jerusalem is undeniably interesting; but were it not for certain peculiar circumstances which give it an historical value, it might be nothing but a mere curiosity.

Everyone knows the last and terrible resurrection of the Jews, under the command of Barcochebas, "Son of the Star," which Hadrian had so much trouble in subduing. After a victory dearly bought, which erased from the political world the name of Jew, Hadrian rebuilt Jerusalem and transformed it into a Roman colony, under the name of *Ælia Capitolina*. Among the numerous monuments with which he adorned the new city, Dion Cassius mentions a Temple of Jupiter Capitolinus, erected on the site of the ancient Jewish sanctuary. Some authors think that it was the projected erection of the pagan *naos* which was the determining cause, and not the consequence, of this last protestation of Jewish nationality so pitilessly suppressed.

In any case, there is no doubt that Hadrian placed his own statue in the Temple of Jupiter Capitolinus. In fact, the Bordeaux pilgrim observed, on the site of the Temple, two statues of Hadrian. St. Jerome, who knew the place *de visu*, says expressly in his Commentary on Isaiah, "Where were formerly the Temple and the worship of God, are now placed the statue of Hadrian and the idol of Jupiter (Hadriani status

et Jovis idolum collocatum est). It would also appear that the statue of the founder of Ælia Capitolina was an equestrian one, for the same writer, in his Commentary on St. Matthew, speaks of "the equestrian statue of Hadrian, which to this day stands upon the site of the Holy of Holies."

One may very well suppose that the pious but illiterate pilgrim of Bordeaux, in speaking of two statues of Hadrian, mistook for a second statue of the Emperor that which Jerome calls "the idol of Jupiter"—that is, the statue of the god to whom the Temple was dedicated. But two passages in Pausanias may be compared with the pilgrim's statement. He speaks in one place of a statue of Jupiter and that of Hadrian as forming a kind of group by themselves (I. iii. 5); and in another (I. xviii. 6), of two statues of Hadrian standing before the Temple of Jupiter Olympus. There may thus have been two statues at Jerusalem, one of them equestrian.

According to others, the two statues were those of Hadrian and his adopted son and successor Antoninus Pius. And if this theory be correct, we might have in the Latin inscription found in the Double Gate of the south wall the very dedication—"Imp: Cæs: Tito Ælio Hadriano Antonino Aug: p. p. pontifici auguri decreto decoratum"—engraved upon the pedestal of the latter statue.

In any case, there is no doubt that on the site of the Temple stood at least one statue of Hadrian, probably on horseback. The military nature of the events immediately preceding the foundation of the new Roman colony explain the use of an equestrian statue representing the Emperor as a victorious warrior.

Down to the end of the fourth century, the statue was intact; but it is evident, admitting even that the prestige of the Imperial name was able to protect it from the hands of the Christians, that it could not escape the Vandalism of the Persians, and the vengeance of the Jews, their allies. And, at all events, it disappeared inevitably on the arrival of Omar with his Arabs; its fragments, which defiled the sacred rock, were probably carried away from the purified sanctuary and thrown out of the city with the filth and rubbish which Omar cleared away.

Strange irony of fate! Thrown face downwards on the old highway, this triumphant head of the conqueror of Barcochebas, the re-builder of Jerusalem, the divine Hadrian, with the laurel wreath and the eagle of empire, has been trodden under foot for twelve centuries by everybody, great and small, who has entered the Holy City. And after this long ignominy, for a last outrage, the mutilated head, still with the same pride in its look, has been picked up by a poor peasant and thrown among his common building stones. If Jehovah had still His prophets, some new Isaiah would not fail to show in this sad fate an expiation due, the chastisement of a jealous God avenging the profanation of His House.

C. CLERMONT GANNEAU.

The above has been in the hands of the Committee of the Palestine Exploration Fund for some weeks, but was withheld from publication in the hopes that M. Ganneau would acquire the head. In this he has been disappointed, the Archimandrite having bought it for a larger sum than M. Ganneau was authorized to offer. Drawings and photographs by M. Lecomte were sent to England with the memoir, and are now in the office of the Fund, 9, Pall Mall East. Mr. Vaux writes on the subject:—"I have great pleasure in confirming M. Ganneau's judgment so far as I can, from the only available document before me, at present, his photograph. The characteristics of Hadrian's physiognomy are the crisp beard, the straight nose, the curved eyelids, and the curved if not curled, moustachios, &c. All these are here. The work appears to be rough, and the material coarse, but I have no doubt that the head is that of Hadrian, in spite of some doubtful points."

THE LAST DISCOVERIES IN THE TROAD.

Dardanelles, March 30, 1874.

THE value of the gold ornaments found in the excavations made at Hissarlik, on the plains of Troy, recovered by the Turkish Government, since the departure of Dr. Schliemann, is not so considerable as was at first announced. A true account of the original find made by the workmen is not to be expected; the measures adopted by the authorities towards these unfortunate peasants, of imprisonment and torture, to force them to give up their ill-acquired treasure, naturally leads to the concealment of anything that may have escaped detection. In course of time, these interesting relics will be melted down, to destroy the identity of the unmistakable type which characterizes the gold ornaments found at Hissarlik.

The objects in possession of the Government, which have been actually seen by me, are a pair of earrings, spiral, solid, but small; and a second pair of earrings, which is very remarkable. On the hook to pass through the ear is attached a long, thin, but rather deep piece of gold, from which depend a number of small chains with leaflets at intervals, terminating in a larger and deeply-cut leaf: the total number of these chains may be fifteen or twenty, and the length of the earring seven or eight inches.

A great resemblance exists between this ornament and some of the earrings figured in Dr. Schliemann's work on Troy; the difference lies in that his are smaller in size.

A bracelet, formed of a double ring, with a small rosette in centre: this is made of purer gold than that of the earrings, which is of a light yellow colour.

A number of beads, about the size of peas, with facets.

From the shop of the jeweller who melted down part of the treasure were taken—a number of odds and ends of chains, earrings, &c.; a bar and a mass of pale gold; a newly-made necklace, of plates of gold, two inches in depth: in the manufacture a number of the small ancient chains have been introduced, forming a striking contrast with the brighter portion of the modern work.

Besides these objects, the authorities took possession of a long copper celt, supposed at the time to be made of the precious metal, and of one of Schliemann's *glaucois* Minerva vases with human ears, projecting eyebrows and nose united, prominent eyes and breasts. The impression this vase left on me is that of a rude and primitive attempt of the potter to give to his clay a human form.

This collection has been forwarded to the Imperial Museum of St. Irene, at Constantinople, where it can be seen on application.

The Provincial Council of the Archipelago has addressed the Imperial Government, suggesting that a hundred thousand piastres (about 700*l.*) of the revenue should be yearly devoted to excavating at Hissarlik, where immense treasures are supposed to remain still buried, by which the Treasury would greatly benefit. It is improbable, however, that, in the actual low state of the finances of the Empire, the suggestion will meet with approval.

FRANK CALVERT.

MR. OWEN JONES.

WE have to record the death of this distinguished artist and antiquary, an event which took place on Sunday last, at the house he had so long occupied in Argyll Place, Regent Street. Of Welsh descent, Mr. Jones was born in Wales in 1809, and, showing an early inclination for Art, he became a pupil of Mr. Lewis Vulliamy, the well-known architect and ornamentist. Having studied for some time under this artist, Jones proceeded to make a tour—which lasted nearly four years—in Egypt and the Levant. In 1834 we find him in Spain, where he may be said to have discovered the Alhambra. With M. J. Goury, author of 'Views on the Nile,' and an able French student in his own line, Mr. Jones

began the work on the palace fortress which has since become universally famous. The well-known 'Plans, Elevations, Sections, and Details of the Alhambra,' with an historical notice by M. Pascual de Gayangos, the distinguished scholar and antiquary, appeared in parts, and the issue begun in 1836. The publication of it was completed in 1845. The preparation of this celebrated work was carried on, after the death of M. Goury, by Owen Jones, who devoted himself entirely to the task, not only of drawing the details, &c., but of printing in colours the plates when they were prepared. In 1842 appeared 'Designs for Mosaic and Tesselated Pavements.' In 1846, 'The Polychromatic Ornament of Italy' was issued, comprising examples of frescoes and decorative works of the sixteenth century. Mr. Jones had previously prepared a plan for the decoration of the pavements of the Houses of Parliament, which attracted great attention at the time. His knowledge and activity were shown in many ways, and he was appointed a Superintendent of the Works for the Great Exhibition, 1851, and took an energetic part in the decoration and arrangement of the building. The principles of decorative design which are justly associated with his name, were first comprehensively declared in an essay, entitled 'An Attempt to Define the Principles which Regulate the Employment of Colour in Decorative Arts,' 1852. He brought the principles thus described before the public in lectures delivered at various places, and, on the whole, succeeded in establishing his views so that they were accepted by most people for a considerable period; and he became the chief authority in works of the kind. In 1853 he was appointed director for the decoration of the Crystal Palace, and, with Sir D. Wyatt as his coadjutor, visited most of the fine examples of ancient decoration which exist on the Continent. In the course of these journeys the greater part of the casts and other reproductions which still give a solid value to the building at Sydenham were collected. He designed the decorations for the Egyptian, Greek, Roman, and Alhambra Courts in the Palace, and superintended the decoration of the whole building. These works caused much controversy, and the artist published an interesting and valuable "Apology" for what he had produced. As it turned out, however, these decorations did not aid the author in gaining acceptance for his views. These tasks occupied about three years, and, in conjunction with Messrs. G. Scharf and J. Bonomi, he produced "Handbooks" to the Egyptian, Greek, and Roman Courts, at Sydenham. The Alhambra Court, on which he wrote the "Handbook," is, as might be expected, his masterpiece in every way. Besides the works above named, he produced, in 1847, a second edition of the 'Alhambra,' with 101 plates. In 1856, his elaborate 'Grammar of Ornament' was issued; and it still remains a text-book of examples, if not entirely of principles. In 1864 came "1,001 Initial Letters" and, in the same year, "702 Monograms." Mr. Jones's last important publication was, 'Examples of Chinese Ornament,' 1867. In the principles of decorative art which he enunciated, and which guided his extensive practice, there is so much that has found almost universal acceptance, that it is not necessary for us to discuss them. To few theorists on art, especially when they have laid down their principles in a scientific and logical manner, has so large a measure of success been vouchsafed as to the able man whom we have lost. His services were, beyond question, of high, probably of the highest value, and, to be able to judge them fairly, it is only needful to look back at the state of his favourite subject before his time.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold, for pounds, on Saturday last, the under-mentioned pictures and drawings, the property of J. Montefiore, Esq., of Streatham. Pictures: J. Holland, In Venice, 115; A Shrine in Venice, 126; A Sea Lane of Venice, 126; On the Grand Canal, Venice, 267; Venice, the Mint, Columns of SS. Mark and Theodore, &c., 157; In Rotterdam, 141; Canal in

Venice, gondola station, 231; Going to Matins, Church of St. Vincent, Rouen, 325; Venice, Columns of SS. Mark and Theodore, the Piazzetta, &c., 168.—Mr. E. W. Cooke, Dutch Craft becalmed on the Zuider Zee, and Leaving Calais Harbour, 136.—F. T. Hardy, An Interior, still life, 102.—W. H. Knight, Feeling the Bump, 126.—A. Solomon, Faisant la Visite, 120.—F. Dunby, Caius Marius in the Ruins of Carthage, 110.—Mr. W. H. B. Davis, Picardy Sheep on the Cliffs at Boulogne, 110; Watching the Flock, 199.—Mr. F. Goodall, Le bon Curé, 152.—Mr. E. M. Ward, Dr. Johnson rescuing Goldsmith from his Landlady, 472.—J. Phillip, La Belle Florista, Seville Fair, 945. Drawings: Mr. A. Penley, Loch Awe and Ben Cruchan, 84.—Mr. L. Haghe, Well of Q. Matsys, 79; Capuchin Monks in their Cloisters at Tongres, Nuns of St. Gertrude at Nivelles, 289.—Mr. R. Beavis, Cavaliers forming to charge Parliamentary Troops, 110.—Mr. T. Collier, Crossing the Common, 60.

The following modern pictures were sold, for francs, in Paris, on the 9th instant: M. Chaplin, Réflexions, 3,300.—M. Corot, Vue prise à Arleux, 4,100.—M. Daubigny, Bords de l'Oise, 3,050.—M. Diaz, La Mare, 7,250; Grès de Fontainebleau, 2,700; Sous Bois, 4,100.—M. Jacque, Montons à la Lisière d'un Bois, 10,080.—M. Zeim, Vue de Venise, 4,425.

HOGARTH HOUSE, CHISWICK.

Hogarth Cottage, Chiswick.

HAVING seen Mr. Mackenzie's letter in the *Athenæum*, and knowing Hogarth House well, from living in the adjoining house for six years, I wish to reply to his statements.

First, with regard to the sweetstuff shop. One of the lower rooms has most decidedly, since Mr. Clack's tenancy, been devoted to the display of lollipops, &c., in glass jars, duly illuminated at night by a paraffin lamp, the outer door in the wall, which admits to the house from the street, being left open for the admission of customers. This, most people would call a sweetstuff shop, no matter for whose aged mother's benefit it was opened.

Second, with regard to "ornamented and made useful." From a utilitarian point of view, Mr. Clack has improved the place, repairing a greenhouse, digging and manuring the garden, and (on the two blades of grass for one principle, using cabbages, &c., in the place of grass) he is entitled to be called a benefactor of his species: but from the ornamental—!! If cutting down splendid old evergreens, fruit trees, &c., which made the old place so picturesque, pulling down an old two-storied, wooden building at the end of the garden, popularly called Hogarth's studio, but wrongly so called, though from the magnificent growth of ivy on it, six inches across the main stem, where it has been sawn off, evidently dating from Hogarth's time, and erecting a cart-shed in its place, together with unlimited accommodation for pigs, be ornamental—all this he has done.

During "Brayvo" Hicks's tenancy, I made a drawing of the house from the garden, which appeared in the *Illustrated London News* some few months back, and any one taking the trouble to compare the drawing with the garden as it now is, will be able to verify my statement as to the destruction of garden veterans. Mr. Clack has, I am happy to say, up to the present, spared the old mulberry tree. No blame that I can see attaches to Mr. Clack; he has taken the house, and no doubt intends to make it pay him, untroubled by any sentimental reverence for Mr. Hogarth.

During the removal of a previous tenant, to make way for Mr. Hicks, a stone tablet inserted in the wall by Hogarth, to the memory of, I think, a cat and parrot, mysteriously disappeared, and has not since been heard of.

It is painful to find how few Englishmen know even the locality of Hogarth's house, whilst I continually see troops of foreigners from London, standing outside, evidencing an interest in the residence of the painter moralist greater than that felt by his own countrymen.

CHARLES J. STANILAND.

P.S. I may remark that the house is in a most dilapidated condition, having undergone no repairs within my knowledge of it, and though a large house, with a quarter of an acre of garden, lets for about 28l. a year.

. Another authority informs us that one or more of the tenants of Hogarth House, maintains certain sows and their families, as tenants of a goodly row of sties, which are attached to one of the walls of the garden. The offspring of Mr. Mackenzie's sub-tenants disport themselves over the graves of Hogarth's pets. As the rent of these premises is probably less than thirty pounds a year, it appears that a sum of six hundred pounds would produce enough to save what remains of Hogarth's house, and provide a decayed artist with a house into the bargain.

Fine-Art Gossip.

THE private view of the Exhibition of the Royal Academy will take place on Friday next, May 1st. The galleries will be opened to the public on the following Monday.

THE private view of the Exhibition of the Society of French Artists, 168, New Bond Street, takes place to-day (Saturday). The gallery will be opened to the public on Monday next.

A STAINED glass window, commemorating David Cox, has been placed in Harborne church, near Birmingham, at which place the artist lived and died. We earnestly trust that a competent person has been consulted in respect to this window. It would be peculiarly unfortunate and positively painful if this poet among painters were, as most people are, commemorated by a garish daub, or a trumpery transparency in stained glass.

THE *Chronique des Arts* gives, subject to correction, the following summary of the accepted and rejected contributions for the forthcoming *Salon*. Paintings admitted by right, 668; accepted after examination, 1,175; rejected, 2,205. The classes of sculpture, in the same order, appear to be thus: 179, 358, 188; those of drawings, 126, 641, 727; those of architecture, 31, 66, 18; those comprising medals, &c., 24, 40, 1; engravings, 91, 165, 76; lithography, 11, 27, 10. The respective totals of the sections named were—paintings, 4,048; drawings, 1,494; sculpture, 755; medals, &c., 65; architecture, 115; engraving, 332; lithography, 48. The grand total is 6,587. More than 3,200 works were rejected. These figures indicate prodigious artistic activity, but it is to be taken into account that the *Salon* is practically the only French exhibition of works of this kind; and that of the grand total, nearly 1,500 are drawings of various order. London exhibitions furnish totals which approximate more nearly than people imagine to those conjecturally given as proper to Paris. The Royal Academy contains, say, 1,200; the Society of British Artists, about 1,100; the Dudley Gallery, 650; the French Gallery, 230; the Society of Painters in Water Colours, 460; the Institute of Painters in Water Colours, 250; the Society of French Artists, 120. There are other exhibitions, and some of them possess considerable interest, but we ought not to reckon them, their contents being generally works already known. The total of the above is 4,000, to which we should add not fewer than 2,500 for the contents of galleries which are opened twice a year, and 750 more for exhibitions which occur oftener; the total of the contents of London exhibitions may be broadly set down at 7,250. The number of pictures rejected in London is affected by the fact that the two Societies of Painters in Water Colours, the Society of French Artists, and the French Gallery, reject none; but, on the other hand, the victims of the Academicians are said to be at least three times as numerous as those which are accepted, say, however, they amount to 3,000 in all,—the Dudley Gallery probably rejects an equal proportion, but not fewer doubtless, than 1,600,—even the British Artists' Gallery does not receive everything sent them:—we hear there are painters so unfortunate as to have

their pictures rejected at Suffolk Street: let us, then, say 500 share that fate, the supposed total of the rejected is 5,100, which, added to the 7,250 fortunate works, gives us the astounding total of 12,350. This is, however, considerably within the mark, for we have taken no account of new works in exhibitions of mixed character, nor of such as appear only in the chambers of dealers, nor of those which go direct from the easels to the buyers' walls. The last class does not, of course, come into the category of exhibited specimens; but it must be included if we would get an idea of London artistic productiveness. If we wish to compare the artistic activity of France and England, it will be desirable to exclude all sorts of application which are properly decorative, in respect to which nothing like an equality exists. French art is more centralized than that of these islands, where independent artistic groups exist in most of the provincial cities. In many of them, societies flourish with more or less success; their exhibitions are, however, much strengthened by contributions of artists resident in London.

We stated by mistake last week that the collection of pictures for the benefit of the Alsacians and Lorrainers was then open in Paris. It opened on the 23rd instant.

An exhibition of M. C. Loppé's Pictures of Fine Scenery will be opened to the public, in the Conduit Street, Regent Street, Gallery, on Monday next. The private view takes place to-day (Saturday).

THREE pictures by Huysman, from those bequeathed by M. Godard-Desmarets to the Louvre, have been placed in the upper gallery, with the Dutch and Flemish paintings, for which no room could be found in the Grand Galerie.

MUSIC

SACRED HARMONIC SOCIETY, Easter Hall.—Conductor, Mr. Michael Costa.—LAST PERFORMANCE.—FRIDAY NEXT, May 1, Costa's Oration, "NAAMAN," Madame Otte-Alvén, Mrs. Suter, Madame Patey, Mr. Vernon Halsey, Mr. M. Smith, and Mr. Bentley Organist, Mr. Wilkins.—Tickets, 3s. 6d.; Stalls, 10s. 6d.; 6s. 6d. Easter Hall.

ROYAL SOCIETY OF MUSICIANS OF GREAT BRITAIN.—Patrons, Her Majesty the Queen.—THE ANNUAL PERFORMANCE of Handel's "Messiah," will take place at Mr. Fane's Hall, on FRIDAY EVENING, May 3. Conductor, Mr. W. G. Cooke. Principal Violin, Mr. J. T. Wilby; Trumpet, Mr. T. Harper; Organist, Mr. E. J. Hopkins. The Grand Orchestra of the Society and a selected Chorus.

By order, STANLEY LUGAR, Secretary.

MUSICAL UNION.—PAPINI and DUBREUIL.—TUESDAY, May 5, SECOND MATINEE.—Quartet, Haydn; Trio, E. Sch. Beethoven; MR. Solo for Violoncello, by Papini, for Liane; Quintet, E. Sch. Beethoven; and Solo, Piano, by Dubreuil, for Liane. To be had of Craner; Lyons; and Austin, St. James's Hall.

J. HILL, Director.

MR. W. H. HOLMES'S PIANOFORTE CONCERT.—The Programme for FRIDAY, May 23, at Three o'clock, St. James's Hall, will include Chopin's Solo and Concerto in B-flat, Scarlatti, Paganini (Mendelssohn's Violin), Carl Mayer, Gade, Chopin, Liszt, Bargiel, Raff, Thalberg, &c. During the Interval, Mr. Julius Benedict will most kindly repeat, with Mr. W. H. Holmes, the Nocturne performed by them last season, composed by Mr. Julius Benedict, Beethoven's Air, with Variations and Fugue in E-flat, Liszt's "Evène Harmonie," and last movement of Ballet, "Men of Prometheus," all on the same subject; also Beethoven's Thirty-three Variations on a theme in C minor, and Thirty-three Variations on the same theme by Stephen Heller, who has taken subjects from other works of Beethoven as variations on this same melody; Liszt's Sonata (dedicated to Schumann), and Schumann's Sonata (dedicated to Liszt); and a new Piece, for Pianoforte and Violoncello, composed by W. H. Holmes (MR. A. first time of performance, Mr. W. H. Holmes and Herr Lugger).—Tickets to each Concert, Half-a-Guinea each, to be had only of Mr. W. H. Holmes, 34, Deansgate Street, Manchester.

THE ITALIAN OPERA-HOUSE.

THE French would term the season at Drury Lane and at Covent Garden up to the present period a season of *débuts* and of *révélés*, for such have been the rule of the night, or, when a reverse has taken place, the disorder of the evening. Her Majesty's Opera has drawn two prizes, Herr Behrens, the basso, and Signor De Reschi, the baritone, and the Royal Italian Opera one in the shape of a new tenor; but the operatic lottery in these days seems to include infinitely more blanks than prizes, and such must continue to be the case so long as novices are imported in place of artists of real reputation and of experience. Signor Bolis, the new tenor, has met with genuine success, that is, the opinions expressed in the corridors corroborated those of the demonstrative portion of the audience in front of the curtain.

The new-comer has had much stage practice at Bologna, where he was the tenor in Signor Pissuti's opera, 'The Merchant of Venice,' and at Milan. Signor Bolis's staying powers must be great, as out of sixty-five representations at the Scala during the late season, he sang forty-two times, namely, twenty-two in Signor Verdi's 'Aida,' twelve in M. Gounod's 'Faust,' and eight in Signor Ponchielli's new opera, 'Il Lituan.' This constitutional strength in a tenor is invaluable to an Impresario; but it will be at once guessed that such an organ is not particularly delicate and refined. Signor Bolis is a *tenore robusto*, whose influence is asserted when he is singing *forte* or *fortissimo*. He has yet to acquire the use of the *mezzo voce*, which constitutes the charm of vocalization. This defect in his style rendered the impassioned love passages in the part of *Arnoldo*, in Rossini's 'Guglielmo Tell,' cold and formal, and operated still more unfortunately in the delivery of the pathetic passage in which the son in agonizing tones bewails the death of his father. But when Signor Bolis had to compete in strength of lungs with M. Maurel (*William Tell*), and with Signor Baggiolo (*Walter*), he could hold his own, and his upper notes came out with ringing force. So in the appeal to arms of the mountaineers, the *finale* of the second act, he took the *z flat* in alt sonorously. He failed to give weight to the declamatory recitative in the first act, in which, by the way, no artist has ever yet approached Duprez. Nor did Signor Bolis in the most remote degree rival the French tenor, nor even the German one, Herr Wachtel, not to mention Signor Tamberlik, in the concluding scene of *Arnoldo*, "Oh muto aill," which without the *ut de poitrine* is nothing. But Signor Bolis, on the whole, is to be preferred to Signor Mongini, despite the latter's magnificent organ. With the new pitoh at Covent Garden, we are surprised, however, that Signor Bolis cannot ascend beyond the high *n*. Of what use, by the way, is this diapason, when transpositions are still resorted to by tenors and sopranos? The future of Signor Bolis depends on his artistic caution. What he essayed he accomplished; and if his *Arnoldo* is not of the first class, the power and resonance of his voice may lead to greater achievements. M. Maurel lacks dignity in his acting of the Swiss patriot. We fear he has been straining his upper notes in America—his low ones are now almost inaudible. The best singing in the cast was that of Madame Sinico, as *Mathilde*. A *débutante*, Mlle. Cottino, utterly failed in the high notes of the *finale* of the first act, in which the voice of the boy (*Tell's son*) should predominate. Only Mlle. Rudersdorff has ever sung this part as it is heard at the Grand Opéra in Paris. The style of conducting the grand operas adopted by Signor Vianesi is not to be commended. In Paris, his demonstrative pantomime was admired, and, perhaps, there is no harm in it in the Italian operas with which he is conversant; but Rossini and Meyerbeer require more respect for their scores. Pointing with the forefinger at the leading artists as if they did not know their music, peeping between the openings at each side of the prompter's box to give stage directions to the supernumeraries, uplifting the arm with the *bâton* to show its gyrations, gesticulating and nodding at the instrumentalists, as if they were not up to their work, may be, perhaps, necessary at rehearsals, but are objectionable at performances. A conductor's influence should be felt, but he should be as little seen as possible. Herr Wagner proposes, in his new theatre at Bayreuth, to make the orchestra invisible, and he has been very satirical on the pretensions of conductors, who, like Robinson Crusoe, seem to indicate that they are "lords of all they survey." The tempi of the 'William Tell,' from first to last, were furiously fast—hurry and flurry seemed to predominate. The rapid time may suit the fiddles, but is disastrous for the wood and brass, the players of which instruments in the Covent Garden band are generally excellent; but the stringed are weak in number and in tone. Still there are good artists among them, such as the *chef d'attaque*, Mr. Carrodus; the first violon-

cello, Mr. E. Howell; and his father, the leading double-bass.

Mlle. Marimon has appeared as the *Queen*, in the 'Huguenots,' and Mlle. Albani has returned to sing *Lucia* and *Amina* as usual, parts which, in the absence of Madame Adelina Patti, would be still more effective if sung by Mlle. Marimon. Signora Pezzotta's *rentrée* was to be as *Amelia*, in Signor Verdi's 'Ballo in Maschera,' last night (the 24th), in which work there was to be another *débutante*, Mlle. Blanche, as *Oscar*, whose name did not appear in the Prospectus. Signor Pavani, the tenor, who made his *rentrée* in *Edgardo*, is to be *Duke*. Signor Blum-Dorini, or M. Blum, has disappeared, and Signor Bettini, a safe and experienced tenor, took the place of the former as *Count Almaviva*, in the 'Barbiere,' last Saturday.

Owing to the indisposition of Mlle. Tietjens, Beethoven's 'Fidelio,' on the 16th, was changed to Flotow's 'Marta,' and on the 18th, Meyerbeer's 'Huguenots' to Rossini's 'Barbiere.' The new tenor, Signor Ramini may pair off with Signor Blum-Dorini for utter incompetency to sing the florid divisions of the *Count*, and the *Figaro* of Signor Catalani, from the vocal point of view, was another failure. It required all the charm of Madame Trebelli-Bettini's exquisite singing of *Rosina*, the admirable delineations of *Bartolo* by Signor Borella, and of *Basilio* by Signor Agnesi, and the magnificent execution of the overture and accompaniments, to make up for the deficiencies of the *Almaviva* and the *Figaro*. Madame Trebelli-Bettini's introduction, as the lesson air, of a Spanish dance transformed into a song by M. Offenbach, 'C'est l'Espagne,' was a mistake. A vast improvement has taken place in the cast of 'Marta,' by the *rentrées* of Signor Fancelli (*Lionello*) and of Signor Borella (*Tristano*), besides the resumption of *Plumkett* by Signor Agnesi. Signor Fancelli is now one of the best tenors of the day. His voice has gained in volume, and his experience at the Opera-house in Cairo, where he had all the leading characters, including Meyerbeer's *Prophète*, Verdi's *Aida*, &c., owing to the continued illness of Signor Mongini, has given him dramatic force. Signor Borella is the legitimate successor to Lablache in *buffo parts*. Donizetti's 'Favorite' was repeated on Tuesday; and we hope in the next *Athenæum* to supply a notice of the revival on Thursday of Meyerbeer's 'Huguenots,' with what Mr. Mapleson has been justified in announcing as a "great cast." The *rentrées* next Monday will be Mlle. Marie Roze (*Margherita*), of Signor Rota (*Mephistopheles*), and of Mr. Bentham (*Faust*).

THE MUSICAL UNION.

THERE is no artistic association in this metropolis except the Musical Union which can claim the credit of having been carried on for thirty years with the same director, and of having consistently maintained its original object. This adherence to a principle,—that of giving a couple of hours to the performance of classical chamber compositions, by the most accomplished and experienced executants,—has, we feel sure, powerfully assisted to uphold the "Union," and will account for the high opinion entertained of its efficiency by Mendelssohn, Meyerbeer, Spohr, Fétis, Berlioz, Newhohn, and other distinguished musicians, native and foreign. Mr. Ella is, also, no doubt, indebted to the succession of aristocratic amateurs who have sanctioned and supported his labours. As each royal or noble connoisseur has disappeared,—for death, in more than a quarter of a century, has caused a vast change in the list of the Committee,—the void has been filled up, thus proving that the love of the elevated schools in art is not declining in the ranks of the "Upper Ten." And another feature of the "Union" is that amongst the subscribers have been and are found men eminent in the literary and scientific worlds. Poets, painters, historians, sculptors, politicians of all shades of opinion, assemble at these Tuesday afternoons during the height of the fashionable season. The social aspect of the scene is interesting. The raised platform for the instru-

mentalists is placed in the centre of St. James's Hall, immediately round which is the enclosure for the Committee and their friends, many of whom are seen, score in hand, following the composer's imaginings and the player's interpretation. This arrangement of the quartet party is admirable, both for hearing and seeing: in no other way can the inner workings of the compositions be thoroughly disentangled. The programmes are not of an exclusive kind; and the productions of modern musicians are, from time to time, presented to the notice of the visitors by the side of the works of the master-minds. The Synoptical Analysis, edited by Mr. Ella, is a model of clearness and brevity, indicating the prominent points of the compositions, descriptive as well as technical, but keeping in view their poetic attributes. It is curious to look over the long list of instrumentalists first introduced here by the Union, and it is still more interesting and instructive to glance at the catalogue of compositions performed from 1844 to 1873. Following his custom of finding out young and meritorious artists, Mr. Ella began his season on the 21st, with a violinist new to this country, but who has won fame in Italy. Signor Guido Papini is only in his twenty-sixth year, but in his native city, Florence, in Milan, in Bologna, Naples, Genoa, &c., he has been the leader of a quartet party for the execution of classical works. It is to Dr. Von Bülow, who resided in Florence for some time, that we are indebted for Signor Papini's coming here, and as Mr. Ella heard him play some years ago, no better credentials could be found for a violinist. He led in the Quartet in c, No. 6 of Mozart, the playing of which, thirty years since, by Herr Joachim, at one of Mr. Ella's meetings, brought the German artist into prominent notice; and also in Schumann's Quintet, in *z flat*, Op. 41, the pianoforte part of which was first executed by the accomplished Mlle. Clam, one of the most poetic of players. For his solo display, Signor Papini selected a sonata by the German violinist and composer, Frederic William Rust, of Dörmann, who died in 1796. Rust was famed for his execution of Bach's works, on the harpsichord as well as violin. For each instrument he composed upwards of forty sonatas, besides concertos, fugues, and sacred music. The sonata selected by Signor Papini is in four movements—*grave*, *giga chaconne*, *courant*, and *reprise de la giga*. It is of the Tartini class, that is, quaintly melodious, and bristling with difficulties such as a Paganini revelled in. Signor Papini was at once accepted as an exponent of the first class—conscientious and self-denying, when acting with colleagues, but daring and brilliant in his solo. His tone is round and rich, his intonation is without a flaw, his style pure and large. In the *lourds de force*, his precision is unerring; and his command of the violin with the bow-arm and on the key-board is masterly. A passage in the *giga*, *pizzicato*, sustaining an independent subject, created quite a *furor*, and he was recalled with general plaudits. His *début*, therefore, was a great success. In the *adagio*, Signor Papini recalled the impassioned feeling of Ernst, when the latter had his *beaux moments*. The Italian is a manly performer: there is no sickly sentimentality, no mandolin method, but thorough artistic elevation. The pianist was also new to the Union, but not to the Crystal Palace, where he recently played with consummate skill Henry Litolf's intricate and brilliant Concerto. Herr Oscar Beringer chose pieces by Herr Raff and Dr. Liszt as his solos, and proved that he is a worthy pupil of the late and lamented Tausig, one of the great pianists who never visited this country after the treatment Herr Rubinstein received here. We learn from the *Orchestra* that the latter has written to Mr. Ella, denying that he purposes to re-visit London this season. Our contemporary adds, "This is much to be regretted; the more so for the reasons known to prejudice this great artist against this country." Herr Rubinstein may be assured that if he will again play here, he will be most cordially received by the musical public, and that the "reasons"

which have operated on his mind can no longer have the slightest influence on the due appreciation of his genius. The reception given to Dr. Von Bulow has shown that any attempt to put down a continental artist of fame will be a miserable failure.

CONCERTS.

AMATEURS have to thank Mr. Dannreuther for introducing and for playing a new pianoforte concerto, Op. 16, the composition of a Norwegian musician, named Edward Grieg, born at Bergen in 1843, and now a professor and conductor at Christiania. He studied in Leipzig under the late Hauptmann, the late Moriles, Herren Rietz, Reinecke, Richter, and Plaidy for the various branches of art. His concerto is in three movements—*allegro molto moderato* in a minor, *adagio* in D flat, and the *finale allegro moderato e maestoso* in a minor and major. The work is strictly orthodox in form, and it possesses individuality of a Scandinavian type, which renders it very interesting, and made a decidedly favourable impression. The pianist, for his very able exposition, was recalled. It was the twenty-fifth and last of the subscription concerts. The scheme included Beethoven's 'Pastorale' symphony, M. Gounod's piquant overture, 'Le Médecin malgré Lui,' and the stately prelude to Mendelssohn's 'Athalia.' The singers were Miss Blanche Cole, Mr. E. Lloyd, and Signor Celli. The list of compositions performed during the past season shows the industry and zeal of the conductor, Herr Manna. No less than thirty-one works were given for the first time. The names of our native composers—Sir Sterndale Bennett, Mr. John Francis Barnett, Mr. Gadeby, Mr. Alfred Holmes, Mr. Henry Holmes, Mr. Litloff, Mr. Macfarren, Mr. Prout, Mr. Sullivan, and of the late Mr. Pierson—frequently appear.

The most remarkable event connected with the two concerts of the New Philharmonic Society, on the 20th, was that Fräulein Marie Krebs, the Saxon pianist, played Beethoven's Concerto at the former and his A flat ('The Emperor') at the latter. The visitors to the late Mr. Mellon's Promenade Concerts a few years since may recollect a light-haired young lady, a child in years, who delighted her hearers by her clever pianoforte playing, and amused them still more by her naive manner of acknowledging the cordial applause bestowed on her by quaint "bobs," in place of the conventional courtesy of artistic dignity. This little Marie Krebs—for who thought of giving her a prefix—has become a cultivated and experienced artist, who has travelled much, and who created, in a Transatlantic tour, no ordinary sensation. The lady is likely to be the lion of the season. She is the worthy successor of Madame Schumann, as the queen of German lady pianists. Mdlle. Krebs (we must drop the Marie now) does not possess the extraordinary energy of Madame Schumann; but it is scarcely possible to conceive a finer interpretation of the two concertos from fair fingers than those heard last Saturday and Monday. She has gained wonderfully in style and dexterity. The clearness and certainty of her manipulation are most remarkable; her touch is delicate and refined; and, like all truly great artists, she possesses pronounced individuality—affording another proof how many novel and fresh readings may be given to Beethoven's ideality, and that it is an impertinence for any one to claim a monopoly in interpreting his works. We need scarcely add that, in St. James's Hall, where the two concerts took place, the young pianist was most enthusiastically received. There is no special temptation to dwell on the execution of Spohr's symphony, 'Die Weihe der Töne,' on the 20th, nor on the B flat of Beethoven, on the 18th,—both lacked colouring; but Mr. Cusins, in the former work, was cleverer in his beat than Dr. Wyld with his circular action of the *baton*. Schumann's 'Toccata,' executed by Mdlle. Krebs on Saturday, was a veritable sensation. As regards vocalists, Mdlle. Marimon—who sang brilliantly the Queen of Night's *bravura*—and

Mdlle. Scalchi were at the New Philharmonic Concert; and Miss Sophie Ferrari and Miss A. Sterling at the Old Philharmonic. The scheme on the 22nd, with Dr. Wyld and Herr Ganz as joint conductors, included Sir Julius Benedict's Symphony in C minor, Op. 101; Reinecke's Fest-Overture, 'Friedensfeier,' in C major, Op. 105; and Auber's 'Masaniello' overture. Mdlle. Krebs was again the pianist, selecting Schubert's Fantasia, Op. 15, with Dr. Liszt's orchestral accompaniments, Bach's Prelude and Fugue in C sharp minor, and Liszt's Rhapsodie Hongroise in A flat, No. 4. The *scherzo* in the symphony was re-demanded, and the composer was called for at the close. The singers were Mdlle. Marimon and Mdlle. Cottino. In Massé's 'Chanson de l'Abeille,' the former astonished the audience by some wonderful roulades.

Musical Gossip.

SCHUMANN's setting of Lord Byron's Dramatic Poem will be performed, for the first time in this country, at the benefit concert of Herr Manna, at the Crystal Palace, this afternoon (the 25th).

THE third concert of the Royal Albert Hall Amateur Orchestral Society, this evening, will be given in aid of the funds for the widows and orphans of the soldiers, sailors, and marines who died during the campaign in Ashantee.

THE anniversary festivals of the Royal Society of Musicians are always marked by an interesting musical performance, and the programme for the 136th gathering, next Monday, under the presidency of the Prince of Wales, is probably stronger than on any former occasion. At all events, as the dinner donations are a year in arrear, owing to the postponement of the banquet of 1873, it is hoped that the funds of this ancient institution will be materially increased. Musical attraction, we may also add, is also an element in another useful charity, the News-vendors' Benevolent Provident Institution, the annual dinner of which is fixed for next Wednesday.

THE evening concert of that clever composer and able pianist, Miss Zimmermann, takes place on the 30th inst. On Saturday (May 2nd), the second New Philharmonic Concert will be given.

THE concluding concert of the Sacred Harmonic Society for this season will take place next Friday (May 1st), in Exeter Hall, when Sir Michael Costa's second oratorio, 'Naaman,' will be performed, under his direction.

HERR ERNST PAUER announces three Historical Performances of Pianoforte Music. Herr Halle's Pianoforte Recitals will be commenced on the 8th of May. Mr. Aguilar has resumed his series of Pianoforte Recitals.

THE London Gregorian Choral Association will have a festival service in St. Paul's Cathedral on the 7th of May.

THE Brixton Choral Society performed, under the direction of Mr. W. Lemara, Sir Julius Benedict's oratorio, 'St. Peter,' on the 20th inst., the accompaniments being played on the pianoforte by the composer, and by Mr. W. Byron on the organ. The solo singers were Madame Florence Lancia, who, at the last Norwich Festival, created such a sensation in the *bravura* air, "Gird up thy loins"; Miss M. Severn, contralto; Mr. H. Guy, tenor; and Mr. J. L. Wadmore, bass.

MR. H. B. FARNIE's adaptation of M. Offenbach's 'Geneviève de Brabant' is now being performed nightly at the Strand Opéra-Comique, and is likely to be as popular in the West as it was at the Islington Philharmonic Theatre. The cast includes Miss Soldene, the original Drogan; Mr. Marshall, and Mr. Felix Bury, the two Gendarmes. The other characters are sustained by Mdlle. Marie Cortaine (the Duchess), Mr. J. Rouse (the Duke), Mr. J. B. Rae (the Burgomaster), and Mr. Norton (the Hermit). On the whole, French *opéra-bouffe* has not had better exponents here than are now at the Strand Opéra Comique. Miss Soldene, indeed, seems to the manner born, and, as a vocalist, is far superior to the Parisian representative of Drogan.

LAST Tuesday, at the Crystal Palace, two operettas were performed: Mr. Barnard's 'Cox and Box,' with Mr. A. Sullivan's vivacious music, enacted by the composer's brother, Mr. F. Sullivan, Mr. F. Wood, and Mr. E. Connell; and A. Tamplin's 'Fleur-de-lis,' sustained by the Mimes A. Newton and E. Collins, Messrs. Wood and P. Sullivan.

MR. AND MRS. GERMAN REED commenced their amusing series of musical and dramatic entertainments in St. George's Hall last Monday. The present company comprises Mrs. German Reed, Miss Leonora Braham, the successor to Miss Fanny Holland; Mr. Alfred Reed, Mr. Stanley Betjemann, Mr. W. A. Law, and Mr. Corney Grain, of course. Mr. Gilbert's 'Agnes Ago,' with Mr. F. Clay's music, and Mr. Rowe's 'Charity Begins at Home,' with Mr. A. Cellier's music, were revived, and a new musical sketch was produced, 'A Day in Town,' by Mr. Corney Grain, whose pianoforte skill and vocal powers are prominently displayed.

MR. CHARLTON T. SPEER won the Sterndale Bennett Scholarship at the competition at the Royal Academy of Music on the 18th inst.; and commendations were extended by the examiners to Messrs. F. W. W. Bampfylde, T. Silver, and J. C. Andrews.

THE revival of M. Gounod's 'Mireille,' at the Opéra Comique in Paris, is postponed until after the production of his setting of Molière's 'Georges Dandin.' At the Grand Opéra, the *début* of Mdlle. Fouquet as Mathilde, in 'Guillaume Tell,' has been successful; she is to be Agnes Sorel, in M. Mennet's new opera, 'Jeanne d'Arc.' Mdlle. Belval will appear in the 'Huguenots.' The season at the Théâtre Italien will terminate on the 5th of May, with 'Semiramide.' Mdlle. de Belocca, for her benefit, is to essay the dying scene of Romeo from Vaccai's opera. The best Ophelia since Madame Nilsson, Mdlle. Fidés Devries, has taken her farewell of the lyric stage in the 'Hamlet' of M. Ambroise Taouma. The lady is about to be married just as she attained the highest position at the Grand Opéra.

SIGNOR PETRELLA's new opera, 'Bianca Orsini,' has been successfully produced at the San Carlo, in Naples. The fourth act is very fine. Mdlle. Kraus sustained the principal part. This artist is as popular in Naples as she was in Paris, at the Théâtre Italien. She returns to France, but will only make her *début* on the French lyric stage when the new theatre is opened. Now here is a *prima donna* who can adequately sustain the Pasta-Grazi-Tietjen's *répertoire*. She will enact Valentine ('Huguenots'), Selika ('Africaine'), Leonora ('Favorita'); and yet such a consummate artiste, who would have been invaluable at Covent Garden, is not engaged.

THE oratorio, 'Christus,' by Herr Frederic Kiel, produced at the Gesangverein, in Berlin, under the direction of Herr Stern, is pronounced by the local critics to be the most important work of the sacred school since Mendelssohn.

THE month of March *répertoire* at the Imperial Opera-house, in Berlin, will make the subscribers to Her Majesty's Opera and to the Royal Italian Opera wish that they were in the Prussian capital. The works performed were, the 'Don Giovanni' of Mozart; the 'Iphigénie en Aulide' of Gluck; the 'Africaine' and 'Huguenots' of Meyerbeer; the 'Joseph' of Méhul; the 'Freischütz' of Weber; the 'Merry Wives of Windsor' of Nicolai; the 'Czar and the Carpenter' of Lortzing; the 'William Tell' and 'Barber of Seville' of Rossini; the 'Don Pasquale' of Donizetti; the 'Romeo and Juliet' and 'Norma' of Bellini; the 'Ballo in Maschera' and 'Trovatore' of Signor Verdi; the 'Faust' of M. Gounod; and the 'Flying Dutchman,' the 'Tannhäuser,' the 'Lohengrin,' and the 'Master-Singers' of Herr Wagner. Here is a total of twenty operas, besides three ballets, 'Aladin,' 'Flick and Flock,' and 'Fantasia.' It is not so much, however, the quantity as the quality which is remarkable in the foregoing list, which proves how free the German audiences must be from partisanship and bigotry in their love of the

lyric drama. The music of France and Italy is associated with the light and the classic operas of Germany, whilst the advanced school, or Music of the Future, is also strongly represented.

DRAMA

THE WEEK.

Parsons's.—'La Marâtre, Drama, en Cinq Actes (8 Tableaux). Par Honoré de Balzac.
'L'Honneur de la Maison', Drama, en Cinq Actes. Par MM. Léon Battu et Maurice Desvignes.

BALZAC'S 'Mercadet le Faiseur' is well known on the English stage by the bright version of Mr. G. H. Lewes, 'A Game of Speculation.' Of the companion dramas little has been heard in this country. This is the less surprising, as in France even the taste for the dramas of Balzac, which has of late been developed, is rather due to a recognition of the merit of the author than a genuine admiration for the works. Few of them were successful at their first production. When first given at the Odéon, 'Les Ressources de Quinola' was a signal failure, being continued amid an absolute storm of hisses. 'Vautrin' was fiercely combatted and withdrawn, as too immoral for the Parisian public, and 'Pamela Giraud' obtained only a *succès d'estime*. It is amusing, indeed, to read of Balzac in a contemporary *Biographie Universelle* such words as the following:—"Il a donné au théâtre plusieurs comédies fort immorales et aujourd'hui presque oubliées, où l'on retrouve quelques-unes de ses qualités et tous ses défauts." 'La Marâtre,' now given in England for the first time, is a much later work than any other dramatic composition of its author. It was produced at a time when his powers had obtained universal recognition, and it was accordingly received with an enthusiasm of which a portion must be attributed to the recognition by the public of past service. If we except a few unimportant compositions, 'La Marâtre' is, indeed, the last work from the pen of the master. It was written in 1847 for Madame Dorval, who was prevented by a domestic calamity from appearing in it, and was played, in 1848, at the Théâtre Historique, with M. and Madame Lacressonnière in the principal characters. Two years subsequently its author died.

'La Marâtre' shows the maturity of Balzac's powers. If it can scarcely be called a good drama, it is, at least, a powerful and profoundly original work, disclosing more knowledge of stage requirements than any of its predecessors. The genius of Balzac was not especially or essentially dramatic. In one respect only does he approach the masters of the drama. In characterization he may stand with the foremost. His characters live, and are graven on the memory, like those of Molière, or even of Shakespeare. Harpagon is not more broad in conception, or more truthful in detail, than Père Grandet, and Desdemona is scarcely more divinely tender and innocent than Ursule Mirouët. It is in depicting vicious characters, however, that Balzac is most successful, and it is with these he deals in 'La Marâtre.' 'La Cousine Bette' even, with the two marvellous pictures of Madame Marnette and Bette, is not more striking in its analysis of feminine depravity than this grimmest of plays. Whether the whole is kept within the frame of art may

possibly be questioned. That the drama, after an exordium lengthy as are all Balzac's introductions, excites and stimulates to the last degree, will be disputed by none who have seen it on the stage.

'La Marâtre' is Balzac's typical "femme de trente ans," a creature in herself enough to prove that Balzac was something more than a mere realist, a copier of existing types, and that imagination with him walked side by side with observation. In the works of Balzac this type, constantly repeated, plays a part as prominent, to compare great things with smaller, as is played by the young and clever widow in the works of Scriba. Unable by reason of her poverty to espouse Ferdinand Marcandal, the young man whom she loves, Gertrude has married Le Général Comte de Grandchamp, and patiently awaits the death of her husband that she may rejoin her lover. Ferdinand, however, is won by the charms of Pauline, the daughter of the General by his former wife, and Gertrude awakes with horror to the knowledge he is faithless. Not for a moment suspecting that behind the muslin robe of Pauline beats a heart as resolute and indomitable as her own, the Marâtre tries to cajole her step-daughter first, then to terrify her into resignation. She fails in the attempt, and a duel commences between the two women, more fierce possibly and relentless than anything in history or fiction. The varying aspects of this fight need not be described at length. In the end superior strategy succeeds, Gertrude triumphs, and Pauline sees herself compelled to accept the husband her step-mother has chosen. While, however, in the agony of defeat, she contrives to invent a scheme of terrible revenge. Preferring death to the surrender of her hopes, she takes poison under circumstances which cast upon her mother the suspicion of having administered it. With diabolical ingenuity she weaves around Gertrude a web from which there is no possibility of escape. The victim sees at length with dismay the position into which she is brought, and discontinues efforts which, like the floundering of a person in a bog, can but make escape more difficult. "Non," she exclaims, "Pauline m'a enveloppée dans son suaire, et je sens ses doigts glacés autour de mon cou. . . . Je suis lasse de cette lutte avec un cadavre qui m'entretient et qui me communique la mort." In the end the wretched woman escapes, Pauline appears dying, and acknowledges that her death is suicidal. With quenchless hate she mutters to Gertrude, "Savez-vous pourquoi je viens vous retirer de l'abîme où vous êtes? C'est que Ferdinand vient me dire un mot qui m'a fait sortir de mon cercueil. Il a tellement horreur d'être avec vous dans la vie, qu'il me suit, moi, dans la tombe, où nous reposerons ensemble, mariés par la mort." In a work like 'La Marâtre,' which may claim to be regarded as a classic, it is needless to dwell upon all the successive points in the story. Omitting, then, all mention of the surrounding circumstances which supply some measure of the sympathy this duel is not calculated to inspire and furnish the whole with a not ungentle moral, we may express a doubt whether this strife is not too unnatural to be quite within the limits of art. Its horror is indescribable, and is enhanced by the realistic method of interpretation which has been adopted. Granting, moreover, that the character of Gertrude is within the range of the conceivable, that

of Pauline is surely without it. It is not easy, in this country at least, to believe in what Théophile Gautier calls "Ces Machiavels en robe de mousseline, ces Talleyrands en mitaines de fil, qui ont la rouerie de la vertu, et sûres de la légitimité du but qu'elles se proposent, y marchent avec une audace pudique, un aplomb innocent à déconcerter les plus madréas."

There are some admirable touches of observation and wisdom in this play, and many phrases good enough to be quoted among Balzac's aphorisms. Among such are, "Les domestiques! des espions qu'on paye," and "Si la passion était sage, ce serait la vertu." Madame Marie Laurent played the part of Gertrude, with her well-known and unsurpassable power. Horror and despair could scarcely have found more adequate exposition. The support accorded her by the remainder of the company was not of much value. A class of acting such as is not easy to obtain is required for the adequate performance of Balzac.

'L'Honneur de la Maison' of MM. Battu and Desvignes is a powerful drama, which obtained great vogue a score years ago at the Porte Saint-Martin. So thoroughly French is the motive, the full pathos of the principal scenes can scarcely be realized by Englishmen. A Colonel returning from Algeria receives from a young officer, the hero of the play, the most heinous affront which can be put upon a soldier. When the preliminaries of the necessary duel are in course of arrangement, he learns that the young man is his son by a girl whom he has seduced and deserted. After his departure, his victim has married, and has since lived respected. At the time, then, that he discovers the nature of the relationship between himself and his assailant, he is shown that he cannot in honour betray the mother's secret. He is, accordingly, compelled, without assigning any adequate reason, to apologize to a man who has insulted him, and pose himself as a coward in the eyes of his son. This combination is brought about by the man who has married his victim, and is followed by a duel between the real and the putative father of the hero, in which the former is slain.

This, the main plot of the story, is calculated to interest strongly a French audience, to whose belief in "la gloire," and whose regard for the sanctities of paternal affection it appeals. An Englishman is more disposed to sympathize with the underplot which deals with the sorrows of the mother who sees her son's life the probable forfeit of an early indiscretion since unceasingly deplored. The scenes in which the mother urges her son not to fight, or strives to break the stern resolution of her husband that the unholy duel shall occur, are very touching. They are, indeed, rendered with supreme tenderness by Madame Marie Laurent. A voice more tearful and melting has seldom been heard. The effect of the portrayal of the mother's grief was, accordingly, harrowing to the last degree. Making allowance for the forced nature of the sentiment, 'L'Honneur de la Maison' is a clever and effective play. Madame Wilhem and M. Didier had parts in it. The original exponent of the part played by the last-named actor was M. Valnay, now the manager of the theatre.

Dramatic Gossip.

'LE DEMI-MONDE' of M. Alexandre Dumas fils has at length been licensed, on the condition that the title shall be changed. Our dramatic "excitements" obviously think that there is much in a name. Mr. Ponsonby's prudery is, at least, so far English, that it has more horror of names than of things.

'LE SPHYX' of M. Octave Feuillet has, with some modifications and excisions, been licensed by our indefatigable censor. It will shortly be produced at the Princess's. An English version is, we understand, to be given at one of the West-end theatres.

MR. PHELPS and Mr. Herman Vezin have been playing, during the week, in Pocock's version of 'Rob Roy.' This piece, first given at Covent Garden in 1818, with Macready as Rob Roy, Liston as the Bailie, and Miss Stephens as Diana Vernon, burlesques amusingly the incidents of the novel. The eminence of the performers, the popularity of the subject, and the attractiveness of Sir Henry Bishop's music, obtained for it, at first, a success. The vocal parts of *Diana Vernon* and of *Francis Osbaldistone* were assigned to Miss Loseby and Mr. Cotte, and the vocalization of the former justified the exclamation of the Bailie, "Ma conscience." The tenor sang the air "My love is like the red, red rose" nicely, and was discreet in the two unaccompanied duos with Diana. John Davy, of Exeter, is chiefly responsible for the arrangements of the popular Scotch melodies in 'Rob Roy'; but the two concerted pieces, the "Bell" one, in the Tolbooth of Glasgow, and the celebrated "Tramp" Chorus, after the capture of Rob Roy, are by Bishop. The last-mentioned piece required more choralists and a more competent high soprano for the brilliant solo. The introduction of the glee, "The winds whistle cold," in the Highland inn scene, is not at all out of place.

A FOUR-ACT drama, upon the life of Marshal Ney, entitled 'Fair France,' was given at the Queen's Theatre on Saturday last. It is by Mr. West Digges, and its exponents included Mr. Creswick, Miss Furtado, and the author. It was a decided failure, however, and was withdrawn after two performances.

A NEW farce, by Mr. Martin Beecher, assumably from the French, with the title, 'A Crimeless Criminal,' has been given at the Strand Theatre.

A BRIGIT little farce, by Mr. C. M. Rae, given at the Globe Theatre, with the title of 'Billy-Doo,' is acted with much care by Messrs. Brough, Toole, and Cecil. It is seldom, indeed, so unpretending a piece receives so adequate exposition. Mr. Hollingshead's 'Birthplace of Podgers' has been revived at the same theatre, with Mr. Toole in his original character of Tom Crankey.

MR. BYRON'S 'Normandy Pippina,' produced at the Criterion, is a not very original whimsicality, to which some agreeable music has been adapted by Mr. Stanislaus. Misses Hughes and Holland, Mr. John Clarke, Mr. Dewar, and Mr. David Fisher, take part in the representation.

AN altered version of Mr. Charles Reade's drama, 'It is Never Too Late to Mend,' is now being given at Astley's Theatre. Its exponents include Miss Ellen Terry, and Messrs. Forrester, Sinclair, and Calhaem.

'LE COUSIN PONS' of Balzac has been adapted by M. de Launay into a drama, in five acts, which has been produced at the Théâtre Cluny. This fine study of manners is essentially undramatic, and surprise can scarcely be felt that the play founded upon it proved long and tedious. M. Charly gave a satisfactory presentation of the old collector, whose heritage proved a source of so much discord and so many heart-burnings. 'La Chouette' of MM. Leterrier and Vanloo has also been given.

'COLIN-TAMRON,' a three-act absurdity of MM. Monréal and Blondeau, has been played at the Théâtre du Château d'Eau, with fair success.

TO CORRESPONDENTS.—W. W. J.—A. M. C.—Dr. A.—C. W. W.—W. E. Y. W.—R. B.—B. B.—A. W.—received.
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SATURDAY, MAY 2, 1874.

LITERATURE

William Carstares: a Character and Career of the Revolutionary Epoch (1649—1715).

By Robert Herbert Story. (Macmillan & Co.)

MACAULAY describes William the Third's Scottish chaplain as "one of the most remarkable men of that age," who "united great scholastic attainments with great aptitude for civil business, and the firm faith and ardent zeal of a martyr with the shrewdness and suppleness of a consummate politician"; and Dr. J. H. Burton says of him, that "he exhibited the rare phenomenon of a powerful churchman who could look beyond his order and use his influence not solely for the advancement of the Church, but for the State too." Except as regards "the ardent zeal of a martyr," William Carstares deserved the praise accorded to him by both historians, and his "character and career" were certainly worth unfolding in a careful biography. That work Mr. Story has attempted to produce, partly because "the Very Reverend the Dean of Westminster encouraged him with more than one very kind expression of his interest in its success," partly because Carstares having been both the cousin of his great-great-grandfather, and the brother of his great-great-grandmother, he was impelled by this double claim of kinship to rescue his name and fame from the comparative neglect into which they have fallen. Mr. Story has had access to a good many family papers, and to numerous manuscripts in the Glasgow University Library and the Advocates' Library in Edinburgh, and he has hunted through the published works concerning the period which have come within his reach. But he has not executed his task very well. We doubt whether he has thoroughly mastered all the personal information that was available, and if he has done so, he has half-buried it in a mass of general historical material that, though it is all tolerably pertinent to his subject, ought to have been used very sparingly, unless used by a masterly hand. Prof. Masson, following the precedent of his 'Life of Milton,' has lately shown, in his 'Drummond of Hawthornden,' how the heavy details of Scotch ecclesiastical and religious history can be worked into an instructive narrative, and endowed with new life by being made to illustrate the life of one of its worthies. It is true that the records of the Scottish Presbyterianism of Carstares's day are a good deal heavier than those of the Presbyterianism of Drummond's day, and Mr. Story cannot be blamed for his inability to give as dramatic an account of the opposition of the later Covenanters to Charles the Second and James the Second as Mr. Masson has given of the opposition of the earlier Covenanters to James the First and Charles the First. But Mr. Story ought to have been aware of this, and, taking stock of his own feeble literary powers, to have said as little instead of as much as he could about the ecclesiastical surroundings of his hero's life. These dreary passages of history are, of course, worth studying, and need to be studied in their place; but had Mr. Story treated them more lightly than he has done, he might have produced a much better panegyric of his

great-great-grand-uncle, and a book that others besides conscientious reviewers would have the patience to read through.

Even then, however, more skill than Mr. Story seems to be possessed of would have been needed for a thoroughly successful memoir of Carstares. The biographical portions of the book, when separated from its historical portions, are inartistically compiled. Salient points are slurred over, and unimportant topics are enlarged upon. Valuable letters are printed in small type, and commonplaces are worked into the large type narrative. Mr. Story's own panegyrics are weakened by the addition of reiterated extracts from the excessive praises of McCormick, Wodrow, and other writers. The result of all is that Mr. Story gives a far less complete portrait of his hero than we have a right to expect from him. He is honest enough to quote from an adverse contemporary criticism, in which Carstares is spoken of as "a fat, sanguine-complexioned, fair man, always smiling where he designs most mischief." Surely he ought to have tried his hand at a no less incisive and more complimentary pen-and-ink sketch, instead of trusting to his readers to draw one for themselves. Perhaps, however, with all his admiration for Carstares, Mr. Story found him rather too much a man of the world, albeit a Presbyterian minister, for minute portrait painting to be ventured upon, without temptation to slur over some of the most striking features, by another Presbyterian minister, even one who is latitudinarian enough to court the patronage of "the Very Reverend the Dean of Westminster." If so, he ought to have left his task to be performed by a more worldly-minded biographer, who would not have shrunk from showing in its true significance all that Mr. Story includes in his narrative, and would not, for example, have omitted, as Mr. Story omits, from Carstares's journal of foreign travel, "a few sentences about the foreign nunneries, in which the writer might be thought to step across the boundaries of modern propriety."

William Carstares may not have been altogether a saint, but some of his deficiencies in saintship doubtless aided him in rendering the services to his country with which he must be credited. He was born in 1649, his father, John Carstares, whose life has been written by Mr. Ferrie, being really one of the saints of Scottish Presbyterianism. He was famous for his "savouriness and the exceeding grace of God in him," and the religious temper of his friends and followers enabled them to listen to his long sermons and prayers with as little weariness as they brought upon himself. "Mr. James Wood used to say of him," we read in an old manuscript, "that for lecturing and preaching, they could some way keep up with Mr. Carstares; but in prayer, there was none able to hold up with him." "When he first entered on his Sabbath's work," says Wodrow, "he ordinarily prayed one hour, for he took in all the publick things in that prayer.....His band on the Sabbath would have been all wet, as if it had been doused with tears, before he was done with his first prayer." Another admirer says, "The man's vehemency in his prayer—a strange kind of sighing, the like whereof I had never heard, as a pythonising out of the

belly of a second person—made me amazed." John Carstares was able to engage in these exercises without hindrance during the time of the Commonwealth. After that the sufferings of his early life were renewed and intensified; and, if he could bear them without murmuring, they weighed more heavily on others of his family. He was a fugitive in Ireland in 1664, when one of his children was born. "It hath pleased the Lord to remove my little gent, Robert," wrote his wife soon after the event. "They sent for me, but he died before I came. There are many things sadder in our lot than the death of a child, yet I had my own heaviness for him." Still she was able to say in another letter, "I desire to bless the Lord more than ever that I have a husband wandering and suffering for the truth."

William Carstares inherited something of his father's spirit, but he was not made to be a martyr. Having received a good preliminary education in the years of peace, he was sometimes with his father in his wanderings; but in 1669 he was sent to complete his education, especially in theology, at Utrecht, where there was a regular colony of outcasts and refugees from Britain, and there he attained some eminence as a scholar and made many friends, the most notable being William, Prince of Orange, who was already thinking of winning the English crown, and who appears thus early to have begun to use young Carstares as a principal agent and adviser. The youth returned to Scotland in 1672, bringing with him letters "written in white ink," supposed to refer to some conspiracy, which were seized by the Government, though he himself escaped. About that time his political life began. He had been carefully trained and duly licensed as a minister, and he appears to have sometimes officiated. But he took more interest in the conspiracies against Charles the Second that were then rife, though most of them were too insignificant and short-lived to make any sort of noise. In 1674 he was arrested for complicity, perhaps chief authorship, in James Stewart's 'Accompt of Scotland's Grievances,' in which Lauderdale's tyrannical government was handled very freely, and he was a prisoner, in London and in Edinburgh, till 1679. On his release his pious old father "solemnly charged him never to meddle with such things again, but to exercise himself in preaching and prayer, and what other exercises did properly belong to a faithful minister of the Gospel"; but that was more than the young man could do. He was mixed up in all the plots that were afloat, and, though in 1682, he found time to get married, he was soon after in the thick of the conspiracy with which Lord William Russell and Algernon Sydney were concerned, and he seems also to have had something to do with the Rye House Plot. He avoided arrest for some time; but he was taken, as he said in a letter to Wodrow, "the Monday immediately after the execution of that great and honourable patriot of his country, my Lord Russell." Thereupon followed an ugly episode in his career, which Mr. Story does not quite satisfactorily clear up. Arrested in July, 1683, he was, in September, 1684, put to the torture, with a view to the detection of other conspirators, and after bearing the trial bravely for some time, he consented to confess, on condition that his

evidence should not be used against his associates. Of course the bargain was not adhered to and Carstares ought not to have expected that it would be. By its excuse was found for the execution of Baillie of Jerviswood. It led to his own release, however, and he prudently took refuge in Holland, where he remained over three years, until, as chaplain to William of Orange, he was able to come back without fear, and, immediately after landing, to conduct a service of thanksgiving, which, we are told, "produced a profound impression on the army."

Mr. Story gives a good many bald facts in Carstares's early life, eked out with contemporary history, but not showing his personal career very lucidly; and in the fuller narrative that he is able to furnish for the years following 1688 there are also fewer details about the man himself than we could desire to have, and than, we believe, might have been brought together. All through the reign of William the Third, Carstares was a sort of informal, but influential, Secretary of State for Scottish affairs. William cared little and knew less about Scotland. He had a vague desire that his Scottish subjects should be peaceable and comfortable, that their religious humours should be satisfied without injury to one another, and without offence to those principles of liberty and toleration which he held in theory. He trusted everything to Carstares, and he could hardly have had a better counsellor and deputy. The Presbyterians shook their heads when they talked of the minister who was a great man at Court, and sometimes sneered at him for being sprinkled with "Court holy water"; but they had in him an able champion, all the more useful to them because he had shaken off nearly all the narrow bigotry of his sect, and, whatever his own religious convictions may have been, felt the wisdom of "trimming" in State affairs. The Episcopalians also fared better than they could have done had one of their own party been in a position to enforce their arrogant claims, and to keep alive the wretched feuds that had so long afflicted the country. Those feuds could not be crushed at once, but they were rapidly weakened under the shrewd guidance of Carstares: the National Church was restored with as much liberality as was then possible to it, and sectaries were allowed to follow their own devices with more freedom than they could have hoped for. That a Presbyterian minister, who had been during many years a conspirator almost by trade, should have exhibited so much practical statesmanship, was a strange and happy accident, which even Mr. Story, with all his admiration for his hero, does not sufficiently appreciate. He is proud of his great-great-grand-uncle as being "unimpassioned, sagacious, just, charitable, liberal, of great experience, and of deep diplomatic skill," but he seems to think that, had he been "a Presbyterian Savonarola," to "plunge State and Church into chaotic turmoil," "out of the chaos something might have emerged of a higher type than Scottish Presbytery and Episcopacy." The policy of Carstares, that is, the policy of William the Third, was certainly the best that could have been adopted, and its results, if not altogether satisfactory, were better than could have been hoped for from the religious rancour with which he had to deal.

One interesting anecdote which Mr. Story quotes gives us a lively view of Carstares's bearing, both public and private, at this period. His sister Margaret lost her husband in 1691.—

"A few days after her husband's death," says Mr. McCormick, "Mr. Carstares came down from London to transact some matters of importance with King William's ministers in Scotland. She, hearing of his arrival, came over to Edinburgh to see him. Upon calling at his lodgings, in the forenoon, she was told he was not at leisure, as several of the nobility and officers of state were just gone in to him. She then bid his servant only whisper him that she desired to know when it would be most convenient for him to see her. He returned for answer, 'Immediately,' and, leaving the company, ran to her, and embraced her in the most affectionate manner. Upon her attempting to make some apology for her unseasonable interruption to business, 'Make yourself easy,' says he; 'these gentlemen are come, not on my account, but their own. They will wait with patience till I return. You know I never pray long.' And, after a short but fervent prayer, adapted to her melancholy circumstances, he fixed the time when he would see her more at leisure, and returned, all in tears, to his company."

Carstares continued in King William's favour all through that monarch's lifetime, and received from him many substantial marks of that favour. But he was fond of show, and always liberal with his money, so that, as Mr. Story grandly expresses it, "inattention to pecuniary details occasionally exposed him to the inconveniences of impecuniosity." Therefore his patron's death was, in more ways than one, a heavy blow to him. But he bore it bravely. Queen Anne retained him in the chaplaincy, but made no use of him in that or any other capacity, and he lost all the other sources of income on which he had relied. Therefore he went to Edinburgh, to be Principal of the University and minister of the Grey Friars church. On more than one occasion he was Moderator—a most appropriate term, in his case—of the Presbyterian Assembly, and he did excellent work in coaxing his countrymen to agree to the Act of Union in 1707, and to other measures of great service to both kingdoms during the reign of Queen Anne. Mr. Story's account of his later life in Edinburgh is the best written and most interesting portion of the volume. He is much more skilful here than in the previous sections in weaving public and private events into one narrative, and he really helps us to see how worthily and wisely Carstares conducted himself in the humbler circumstances to which he was reduced by William the Third's death. Carstares died in 1715, and was buried in Grey Friars churchyard.

"When his body was laid in the dust," says Mr. McCormick, "two men were observed to turn aside from the rest of the company, and, bursting into tears, bewail their mutual loss. Upon inquiry, it was found that they were two non-jurant clergymen (Episcopal), whose families, for a considerable time, had been supported by his benefactions."

That is only one of many evidences of Carstares's private worth which are on record.

A Grammar of the Hindustani or Urdu Language. By John T. Platts, late an Inspector of Public Instruction in the Central Provinces of India. (Allen & Co.)

SOME persons may, perhaps, think that the *idiome méprisable*, as De Sacy styled the

Urdú, has already had labour more than enough bestowed upon it by learned men, both Europeans and natives of India. The Grammar by Dr. Forbes, for instance, might be said to be quite sufficient for the requirements of students; and that was very much our opinion until we looked into the far superior work which Mr. Platts has produced. On comparing this work with preceding grammars, we see at once how much there was to be supplied; and though the author has no doubt gleaned something from those who went before him, as, indeed, he acknowledges in his Preface, where he refers to the 'Grammar of Urdú' by Imám Bakhsh, of the Delhi College, and other publications, yet it is plainly to his own accurate knowledge of the language and extensive reading and experience that he owes his complete success. He himself points with just satisfaction to the "absolutely new matter," under the heads of "gender, numerals, Persian and Arabic constructions, causal and compound verbs, particles, derivation of words, and syntax." We think his claims must be admitted with regard to all these; but as it would be wearisome to the general reader to dwell on so many parts of the book, we will content ourselves with a short reference to two only, the Persian and Arabic constructions and the syntax.

Any one who will take the trouble to refer to a Persian dictionary will see there are more Arabic than Persian words in the Persian language. Opening Johnson's Dictionary at random, we come upon p. 558, and find sixty-three Arabic words in it to seven Persian. The staple of Urdú is Hindi, but still Arabic words are very numerous in it; and for useful knowledge about these, the student must turn to p. 87 of Mr. Platt's Grammar, or to vol. i. p. 116 of Lumsden's Persian Grammar, a much more cumbersome work, or to some Arabic grammar. There he will find that Arabic substantives and adjectives are formed from triliteral roots, according to fixed rules. Certain letters that are retained in every change of inflexion and derivation are called radical, and others by which construction is effected, viz., *y, t, a, m, n, i, ā, or a*, are termed servile. By the use of these serviles every Arabic derivative word is formed, and the manner of forming them is shown by models or measures which would be easily acquired were it not that, in order to avoid sounds repugnant to the genius of the Arabic language, a considerable amount of coalescence, permutation, and rejection takes place, which cannot be well brought under fewer than twenty-nine rules. Now it is quite possible to speak Urdú fluently, and to transact business easily in that language, without troubling oneself about these rules; but to master the language, they must be learned; and we think Mr. Platts has done good service in sifting out what is most necessary to be known on the subject, and placing it before the student.

The syntax in this Grammar is more copious, and, to our thinking, more correct than the syntax in other Urdú Grammars. On the very difficult subject of participles used absolutely, much light is thrown at pp. 332—340. In the sentence *main ne rote bisorte kahá*, however, it seems that the participle simply agrees with the pronoun in the case of the agent. In the sentence

jo bāmbhī ke andar se sir nikālī, we take *nikālī* to be the past conjunctive participle. It seems harsh to translate the preceding sentence, "I existed, that defile thought my grave"; but if the conjunctive participle is to be abandoned, there is no other way of rendering it.

In looking through the volume we have carefully observed the correctness of the printing, which is very remarkable. At p. 171, however, *employée* twice occurs for *employé*, and at p. 226, *Brāhman* for *Brahman*, unless the native characters be altered. We are glad to see *Lakhnau* and *Kānpūr* correctly written; but our joy is somewhat damped by the occasional appearance of the old incorrect forms, "Lucknow," "Cawn-pore." It is useless to re-open an old controversy, but *shere nar* for *shir i nar* cannot be passed by without protest. It is further, perhaps, to be regretted that a notice of the Devanāgarī character has been omitted. But as an *Urdū* Grammar, we repeat that this book is *facile princeps*.

THE ARMADA OF 1639.

Calendar of State Papers, Domestic Series, of the Reign of Charles the First, 1639, preserved in H.M. Public Record Office. Edited by William D. Hamilton. (Longmans & Co.)

DOCUMENTS of much importance bearing on that most interesting, but as yet untouched subject, the state of English public feeling on the eve of civil war, as well as on the most conspicuous event of 1639, the King's armed progress against the Covenanters, are calendared in this volume. Our comments, however, will be devoted, not to its general features, but to an occurrence which appears on the closing pages of the book, known at the time as the Spanish Armada of 1639. And for this reason: events which indirectly affect our history should not, because their influence is indirect, be therefore overlooked. That Armada disappeared, and left England untouched; it is now absolutely forgotten; but not the less was that event a powerful stimulus to the fancies of our countrymen; and fancy had much to do with the fate of Charles the First. That he fell at last was almost wholly due to the workings of popular imagination.

The terror-struck people of England were driven into civil war, not by disloyalty, but by distrust; and for years that distrust had been accumulating. Charles was but a short time upon the throne when he stamped suspicion into the national mind by the sending our navy to be employed against Rochelle, the last refuge of Protestantism in France. He renewed that suspicion, a few years later, by seeking to overawe England by a regiment of German cavalry. That the King should scheme to array against his unarmed subjects a troop of foreigners and Papists, mercenaries trained to all the dire ferocity of Continental warfare, is an idea which presents itself, even to our minds, as something horrible; and an ardent Cavalier confesses, writing at the time, "that this project may, too probably, have been an ingredient in all future distrusts." Suspicion was again roused, during the spring of 1639, by the King's attempt to subdue the Covenanters by force of arms; for the popular fancy was convinced that the Papists, by money

and intrigue, had excited that quarrel between Charles and Scotland, that they might gain their ends amidst the horrors of civil war; and the pacification of Berwick had hardly quieted these fears when they were, by the event to which we have referred, rekindled to intensity.

The Downs and the Dover Roads were, during September and October, 1639, crowded with galleons and gallees bearing the flags of Spain and Portugal, all "warlike ships, and well provided." For more than four weeks the combined navies of kingdoms, justly deemed the incarnation of Popery and of enmity to England, lay at our very door. And if we were then a people so timid as to hear with alarm that "there are lately arrived at Lisbon twenty armed elephants sent from Persia, but for what purpose is unknown," how terrible must have been that sight in the Straits of Dover!—the "Invincible" Armada naturally recurred to mind.

But the Armada of 1639 was accompanied by terrors far surpassing the terrors of 1588. Englishmen then, indeed, trembled before that crescent line of galleons, towering high in air across the Channel; and their fancy pictured the too probable use of the knives, wire-whips, shackles, "and other torturing instruments," with which those ships were freighted. But the Englishmen of Drake's day also knew that they had some means of defence—a navy, the trained bands of every county, guns and forts, watchmen and beacons along the coast; and above all, they knew that they could place confidence in their sovereign, and that treachery was not possible to her or her servants. The subjects of Charles the First, on the contrary, knew too well that they had no army, no navy, no coast defences. The Governor of Dover Castle reports, in the very presence of those squadrons, that not a cannon was, or could be, mounted on the ramparts, that no gunpowder was in store, that he could not furnish with arms "two musketeers." And this was no official secret; even foreigners were acquainted with the state of Dover Castle, and all were equally aware that Kent and the Isle of Wight were in the same disarmed condition.

The approach, also, of the Invincible Armada had been heralded by alarm fires, lighted up from Cornwall to Yorkshire, calling the nation to arms. The expedition of 1639 stole upon us almost unawares. Had not an English merchant ship escaped from the clutches of the Spanish admiral, their navy would have reached the Channel without discovery. Nay, even the Spaniards on the Continent were ignorant of its approach. When ships detached from the Spanish fleet ran into Dunkirk harbour, the officers of the town refused to let them land the troops, "they having no orders therein." That this was the case, is proved by evidence furnished to our Government; and Rushworth tells us that this curious fact was generally known in England. Exaggeration, also, of course, played its part; the combined navies, amounting to 140 ships, were multiplied into near 400; the soldiers and sailors in the ships were more than doubled, until some 40,000 men were supposed to be afloat in the Armada, and under the hatches were placed, by fancy, many thousands of "poisoned bullets, and hollow bullets with wild-fire."

The panic of 1588, and in this lay the great difference between the two events, if sharp, was short, and open attack was met by open resistance. But the Armada of 1639 lay on our coast for more than four weeks, and mysterious comings and goings, and messengers between the Court to the Spanish admiral, sent "haste, post haste," rousing up "Dartford, past four in the morning," and "Rochester, past seven," added to the nation's nervous dread. It could not be, they said, mere curiosity that took so many courtiers on board those galleons; there must be some secret motive causing those hurried journeys. The real motive of those visits was, to the common people, not a surmise, but a certainty:—the King's Popish advisers had summoned here that Armada; they had told the Spaniards of our defenceless state, and had invited them to perform the task which the first Armada had failed to accomplish.

This was the settled conviction of the mass of the community; and the conviction was confirmed, even by the very means which relieved them from the sight of that dreadful apparition. The only Protestant power left upon the Continent appeared upon the scene. The guns of the Dutch navy were heard, day after day, across the Narrow Seas, signalling from squadron to squadron. Their fire-ships were got ready; and they collected in full force around that Armada. Yet when their preparations were complete, all through that September, the Dutch ships also lay in the Downs, in mysterious inaction, like the enemy they watched. It seemed to our unarmed, dispirited countrymen as if the powers of the air were during this time of suspense engaged in controversy about our fate; that we lay powerless and motionless, until these hostile navies, like the spectral illusions of the sky, cloud-formed armies, and war-ships grappling in the air, chose to settle between themselves what was to become of England.

The signal came at last; though in a furtive and irregular manner, as if a mystery clung to the very end of the affair. The stillness of an autumnal morning fog, on the 11th of October, was broken by a few dropping shots; the cannonade then became general. "At ten in the forenoon," word was sent to London, that "at this instant the Spaniards and the Hollanders were in a bloody fight"; again, "at three in the afternoon," that both fleets, "being under sail, had made their way westward, fighting as they passed"; that some of the Spanish ships were ashore "near the Castles in the Downs," and that two were burning close below Walmer Castle. On the 13th, the Dutch returned to the Downs, and reported, in the curt language of a conqueror, that the Spaniards were absolutely defeated, that some of their ships were taken, others fired, sunk, blown up, or driven upon the French coast. The Dutch had fulfilled their boast, that they would attack their enemy, though he "lay on the King of England's beard"; and not only had they carried war and destruction into his ports and harbours, but they sent their cannon shot into and near the town of Deal, although the only actual damage seems to have been the fall of "a bullet into a stable, which strook off a horse's head, whilst he was eating his meat in a manger."

The insolence which the Dutch thus

displayed was by no means re-assuring to the English mind; but into this feeling, and into the ferment which this affront to our King's authority as sovereign of the Narrow Seas excited, and into the irresolution and perplexity which he exhibited during this conjuncture, and the anger which the Queen and her followers felt at the destruction of the Spanish navy, we cannot enter. Our sole object is to show how it was that the spectacle afforded by the Dover Roads, during the autumn of 1639, impressed so deeply the imagination of our countrymen, and created an alarm and feeling of indignation, which even the stirring events of the next few years did not obliterate. In the speech by which Pym opened the proceedings of the Long Parliament, he demanded justice upon the King's advisers, for their "endeavour to bring strange soldiers from beyond sea to be billeted on us. We have had," he added, "no account of the Spanish navy coming here, which has caused great jealousies." Again, even when civil war was almost in sight, during January, 1642, when the King was marshalling his fighting men at Whitehall, and the Commons had sought protection from the City, "they consulted upon drawing up a remonstrance, laying open," among other dangers which this kingdom had undergone, "the danger of the Spanish fleet." And so late as the year 1644, amidst the heat and fury of that great contest, the same cry is kept up by the libels and pamphlets of the time, such as 'News from Hell,' 'The Devil's Letter sent to Rome,' and 'The Earl of Strafford's Ghost'; and among our past deliverances from Popish plot, the "Spanish Armada of 1639" is not forgotten.

A sense of absurdity always arises when a panic is over and unrealized; and doubtless the panic caused by the Spanish fleet may now seem as ridiculous as any other occasion of unfulfilled alarm. Yet, if by this, and similar paroxysms of distrust, the minds of the English people had not been alienated from King Charles, they would not, in their despair, have sought the protection of Parliament, and Cromwell would have disciplined his Ironsides in vain. This is our justification for a somewhat lengthy narrative of an event certainly not one of the leading events of English history, and for having strayed, as we must confess we have done, beyond the limits of the volume before us, among documents at the Rolls Office, as yet not laid before the public.

NOVELS OF THE WEEK.

Taken at the Flood. By the Author of 'Lady Audley's Secret.' 3 vols. (Maxwell & Co.)

Disinterred. By T. Eamonde. (Samuel Tinsley.)

Esther Dudley's Lovers. By Mrs. Mackenzie Daniel. 3 vols. (Skeet.)

Geoffrey's Wife. By Stanley Hope. 2 vols. (Chapman & Hall.)

MISS BRADDON has returned to her best style. 'Taken at the Flood' is far better than 'Milly Darrell,'—than 'Lucius Davoren,'—than 'Strangers and Pilgrims,'—than, in short, any of those books of hers which we have both praised and blamed, but with none of which we have been satisfied during the last two years. 'Taken at the Flood' is a very simple story, which does not seem to have cost Miss

Braddon so much pains to write as some of those which we have named. It is, however,—that which they are not—a tale really worthy of her talent. It is not a great novel, but it is a thoroughly good one.

The period of history which has been dug up by Mr. Eamonde is, if we may use an Hibernianism, an absolutely mythical one. It is that vague epoch when the Templar cried "Gramercy," which the ingenious Mr. Calverley has celebrated. It is the age loved by the æsthetic offspring of middle-class Philistines, and dreamed of by boarding-school misses. Socially, politically, and grammatically, it is a time which never existed. It is, in fact, the product of an attitudinizing and self-conscious age, which, knowing little of the past, delights to project into it the sentimentalism which is unreal in the present. A little study of the ages which he loves would have saved the author from making the people of a period, which, if ruder, was at least as practical as our own, the stilted automata, cursed with a bombastic gift of speech, which do duty in novels of this kind for our ancestors in flesh and blood. To come to particulars. This purports to be a story of the middle ages, narrated by a monk of the period. This is how a recluse of Carden Abbey describes the physiognomy of his hero:—"A careful observer of the lines of the human countenance would have perceived that a proud and sensitive disposition had made themselves (*sic*) discernible in certain lineaments, while an air of self-reliance and independence took away all appearance of weak susceptibility or over-refinement." This comprehensively expressive countenance belongs to Adrien de Montfort, the ill-used step-son of a haughty Countess, who, having been ineffectually poisoned and buried under his stepmother's auspices, revives and lives to be a thorn in her side, and to come upon the stage at the very crisis of the wonderful ceremony of swearing allegiance on the part of his younger brother's vassals, with the proud announcement, "I am the Earl of Carden." The account of the rite thus interrupted is sufficiently curious to bear transcription. "The time had now arrived for that part of the rite that was to be performed within the chapel, and which was to bind each retainer for ever in unalterable fidelity to their new lord. High Mass was to be performed, after which the retainers, one by one, were to pass before the altar, each raising his right hand as he did so, and addressing to the young Earl the words, 'Jeo suis vostre homme: jeo le jure.' He then passed forward, kissed the hand of the lord," &c. It is less remarkable that the retainers should have accentuated their French spelling in this way, than that "the first who was called upon was Sir Wilfrid Balfe, a baronet of great estate and ancient lineage." A mediæval baronet is really rather a painted lily. But we must not complain of an author so evidently well-intentioned. What he lacks in knowledge he makes up in enthusiasm; and, after all, his views of history are not less accurate than those of most young ladies.

Mrs. Mackenzie Daniel has proved in a satisfactory manner that a story may be interesting without being sensational, religious without being morbid, moral without being dull, a study of character without being a marvel of psychological surgery. While capable of taking a bright view of individuals, she does

not yearn and gush about the divinity of the human race; and in exhibiting the occasional infirmities to which flesh is subject, she does not think it necessary to discover in the mass of mankind the existence of crude lumps of moral nastiness. Her characters, bad and good, are nicely balanced; by which we do not mean that they are so moderated as to be mediocre, but that they are tolerable approximations to concrete and composite humanity. The plot of her story is simple, and her method of handling it reminds us somewhat of Miss Austen. A young lady of considerable beauty, whose girlhood has been spent in the ease of a happy home, without seeing much of the serious side of life, is left an orphan at an early age. Instead of instantly engaging herself as a governess in a family of distinction, with the ultimate object of marrying an aged nobleman, and committing a *faux pas* with the groom, or the tutor, or the dissipated nephew of the house, she betakes herself to the home of an elderly lady, her relative, where for a long time her principal difficulty is to keep pace with the energetic habits and ardent philanthropy of that extremely happy specimen of a cheerful Christian. When we say that the routine life of a lonely country-house, inhabited by two ladies of small means, is made amusing, we have made no slight assertion of the merit of our author. But young life even at Eastlands is incomplete without romance. Esther soon meets her fate in the shape of one Paul Thackwell, from whom in his threefold character of a philanthropist, a widower, and a manager of mines, her girlish tastes at first inspire her with no little aversion. A certain abruptness in his manner, and what she regards as scant appreciation of her society, at once repel her and pique her curiosity. The process by which a young lady's curiosity soon merges in a warmer feeling is a natural one, and is naturally described. Her eyes are thoroughly opened to her condition, when during a stay at the seat of a neighbouring rural potentate, she finds herself on the verge of a proposal from that magnificent personage. Of course, most heroines of limited means would have closed with the squire, and flirted with the mining man afterwards. Esther adopts the extraordinary course of avoiding the encounter with Mr. Carrington, and going home to her friend. However, even this right-minded young person has her moments of weakness. When dark days come, and she learns, on the authority of some gossiping friends, that Mr. Thackwell is about to be married, and to a young woman who, however estimable, is by no means a flattering rival to a girl of Miss Esther's self-esteem, the perseverance of good old Mr. Carrington is crowned with apparent success. We have the usual dilemma. Esther, young and loving, and informed too late that the object of her affections has been always true, is on the verge of being false to her promise, or sacrificing her peace of mind and her husband's happiness. How the difficulty might have been solved, we know by sad experience of shattered hearts and broken vows, of elopements by moonlight, of death-beds, where consumptive heroines perish as loquacious as the swan. Miss Dudley backs out of her engagement, and telling her story fully to an honourable man, meets with his forgiveness, and in a certain sense his gratitude. This

natural conclusion, well told, exhibits more of what may fairly be called character, than could have been set forth in several volumes of a tragedy of errors. Mr. Carrington, pompous, narrow-minded, and selfish in his normal mood, comes out on an emergency in the character, unusual in fiction, of a high-bred gentleman, while Esther, losing, by a just Nemesis, the dignity upon which she stood in her inexperience, shows that true womanhood can be honest as well as sentimental. This moral of itself would stamp a tale less distinguished than the present by really careful work in its subordinate parts. The characters are all good, Mrs. Hartleton admirable; and we can only accord to the author the rare tribute of unqualified praise.

Considering that in the course of the story we have a forgery, a bigamy, a murder, and two accidents (one fatal), we think that 'Geoffrey's Wife' can hardly be called other than a sensation novel. At the same time, we must admit that that is the worst we can say of it; and, if we allow the desirability of occasionally resorting to such novels for the sake of mental diversion (and there is no reason why we should not, if they are good of their kind), we think we may recommend it to our readers. There is less in it than usual of that glorification of self-indulgence which is almost universal in modern novels of the same class; while, on the other hand, there is proof, usually lacking in similar cases, that the author is a person of reading and cultivation, who can at least write his mother-tongue without constantly making discreditable blunders. The book curiously reminds us of one which we reviewed some two years ago, and which has, probably, by this time slipped out of the memory of novel readers. It was called 'Erna's Engagement,' and the framework of the story, so to speak, was almost identical in its broad points with that of 'Geoffrey's Wife.' In both, the refined and educated professional man finds himself in love with a woman who is entirely in sympathy with him in matters of intellect and taste, but is the betrothed, or the wife, of another man, good-natured but uneducated; in both, if we remember right, the hero takes to politics to overcome his disappointment (though here he is a Tory, while there he was a Liberal); in both, the husband dies before very long, and the story ends by the marriage of the sympathetic couple. Both books, too, have literary qualities not, indeed, very extraordinary, but sufficient to set them considerably above the ordinary run of "novels of the week." We remember to have taken the earlier book to be the work of a woman; we do not feel sure that 'Geoffrey's Wife' is not, in spite of the apparently masculine name on the title-page, and the still stronger evidence to the contrary that may be gathered from the fact of the story centering in appearance rather round Cecil Holford, who is the hero and narrator, than round Geoffrey's wife, who gives her name to it. One or two little inaccuracies seem to point to a female hand. A man might, though with less likelihood than a woman, overlook the fact that "a young moon" does not usually give any light, faint or otherwise, at three o'clock in the morning; but would any man who paid any attention at all to political matters ever make a member of Parliament address his speech to "gentlemen,"

instead of to "Mr. Speaker"; or even represent his hero, in the first few weeks after entering Parliament, as making such a speech as should overthrow a Government and bring his own party to power? There is a touch in this of that feminine exaggeration which is so often seen in the way in which ladies talk of their favourite politicians, authors, or artists, and which is exceedingly amusing to the masculine mind. If "Stanley Hope" be really of the sex which his name would seem to denote, we must apologize, we suppose; but none the less can we assure him that, both in its strength and in its weakness, his book has many feminine characteristics.

Tenures of Land and Customs of Manors.
Originally collected by Thomas Blount.
Re-arranged, Corrected, and considerably
Enlarged, by W. Carew Hazlitt. (Reeves
& Turner.)

"THE general tenor and instruction of the following pages," says Mr. Hazlitt, in his Preface to this edition of old Blount's 'Fragmenta Antiquitatis,' or 'Jocular Tenures,' "will be that our ancient landed gentry, in return for certain privileges and exemptions, acknowledged certain obligations and duties; our modern landed gentry retain the privileges and exemptions, but the equivalents have fallen into desuetude." The real value of the book appears to us of quite another kind. True as it is that the landed proprietor of feudal times was commonly subject to onerous obligations and burdens from which his modern successor is free, the contrast in that respect receives little illustration from a collection of tenures, the chief characteristic of which is usually the triviality and oddity, according to modern notions, of the services and rents reserved. "I had the curiosity," says Blount, in his Preface to the original edition, "to ask an old officer in the Exchequer, whether he ever remembered any herring pies paid to the King for the manor of Carlton in Norfolk!—'Yes, very well,' answered he; 'for we had some of them in court among us here last term.'" The pies were no bad sample of the sort of payments and services for the most part recorded in the book before us. We read, indeed, in the first page, that John Hastings, in the reign of Edward II., held the Castle of Abergavenny of the King, *in capite*, by service, homage, ward, and marriage; and if there was war between the King and the Prince of Wales, the said John was to keep the country Over-Went at his own charges, in the best manner he could for the service of the King and defence of the realm of England. But in the same page we read that the manor of Downhall was held by the service of holding the King's stirrup when he mounted his horse at Cambridge Castle; and this is a much better example than the foregoing of the tenures most frequent in the work. The Lords Grey of Wilton held the manor of Acton by the serjeanty of keeping one ger-falcon for the King. Robert Aquillon, *temp.* Henry III., held a carucate of land by the service of making one mess in an earthen pot in the kitchen of the King on the day of his coronation. Henry de Greene held lands of the King, *in capite*, by the service of lifting up his right hand yearly on Christmas Day towards the King, wherever he should be in England.

William Hunt held lands of the Earl of Lincoln, free from all services and demands except one rose in the time of roses. Other rents and services for which lands were held are, taking charge of the King's table-cloths at the coronation; finding a spit of maple to roast the King's meat on the day of his coronation; finding straw for the King's bed, and grass and rushes for his chamber, when he came to Aylesbury; teaching a hare dog for the King; keeping a white bitch with red ears for the King; carrying the King's horn when he hunted within the hundred of Lambourn; bearing a white rod at the feast of Christmas before the King, if he should be then in the county of Lincoln; scalding the King's hogs; keeping the King's lame dogs; "keeping for the King six damsels, to wit, whores, at the cost of the King"; carving for the Earl of Lancaster at dinner on Christmas Day; riding among the lord's reapers on an autumn day with a sparrow-hawk in hand; paying to the lord of the manor a snowball at Midsummer, and a red rose on Christmas Day; driving a goose three times round the fire on New Year's Day, while the lord blows the fire.

These tenures, quaint or frivolous as many of them may now seem, are full of instruction on various points of social and economic history. They indicate, in the first place, for instance, that the King and the great lords had formerly plenty of land and little else to give, that it was of small value, and that they gave it profusely in payment of every kind of service, military, menial, or ceremonial. Sometimes they gave it as a reward for past services, and at a nominal rent; sometimes to commemorate an occurrence of a ludicrous or indecent kind: see, for example, a tenure of land in Hemington, p. 154. Again, these tenures afford confirmation of the doubts suggested in Sir H. Maine's 'Village Communities' respecting the historical truth of the economic theory of the origin of rent. Early land-rents were not competition rents; they were not at all in conformity with Mr. Ricardo's doctrine; they bore, for the most part, no relation to the fertility of the soil, or its vicinity to market, if there was any market at all. In the case of the chief rents to the King and to great lords, competition was usually excluded both by the circumstances of the grant and by the nature of the service, whether military, ceremonial, menial, or memorial. But neither were the rents anciently paid by agricultural tenants, whether in socage or in villenage, competition rents. Each manor was, as it were, a separate territory, inhabited by a distinct community. There was no competition for the tenure of farms from without; and within the manor the sole regulators of rent were the arbitrary will of the lord and custom. The rent of the villein was at first, in theory at least, an arbitrary rent; in its next stage it was a customary rent, in labour or produce; in a third stage it became commuted into a money rent, based on a valuation of the customary service or payments in kind. In the book before us we have many examples both of the customary rent in labour and in kind, and of the commuted money rent; but there is not a single example of a competition rent. Competition rents only began to come in with enclosures and the disruption of the old manorial community; and customary rents survive to this

day in many a manor in defiance of economic theory.

The description of a manor, p. 310, throws light on a point which has puzzled some German historians. They have been curious to know whether the villeins of an English manor lived in the same village with the freeholders, or in another part of the manor by themselves. In the manor referred to, Great Tey in Essex, "the free tenants were chiefly placed on the southern part of the manor; the base tenants or villani were placed in the northern part, and were in a great measure surrounded by the lord's demesne." The book is full of information on mediæval custom and rural economy. The limited edition of 325 copies, now published, ought to be soon exhausted.

OUR LIBRARY TABLE.

MR. H. BOWLER FRANKLIN, of the Middle Temple, and lately of the Royal Artillery, has published, through Messrs. Trubner & Co., *Outlines of Military Law and the Laws of Evidence*. The book will be found a useful addition to every officer's library, for it goes far to educe order out of the chaos which is called military law. The author possesses an advantage over most other writers on a similar subject, for to the knowledge of the lawyer he superadds the experience of the soldier. The consequence is that he has produced a work which omits little that a regimental officer ought to know, contains little that he need not know, and is, moreover, cheap and portable. An excellent feature in the book is that it gives the powers of the commanding officer. The part devoted to the laws of evidence contains, in a plain and easily to be understood form, information in which officers are, as a rule, somewhat deficient. The value of the treatise is much increased by a quotation of precedents in all cases in which there has been any difference of opinion, or in which principles have been established; and an excellent index facilitates reference.

THE *Gentleman Emigrant*, by Mr. W. Stamer, published by Tinsley Brothers, is a book which may possibly be found useful by emigrants with capital, but not very, we think. We are sorry to see a joke about "rubbing out" natives at up-country stations in Australia, as a form of sport. In England it is generally supposed to be murder.

WE are not surprised to find that the popularity of Col. C. C. Chesney's *Waterloo Lectures* (Longmans & Co.) should have been such that already a third edition has been found necessary. On two points Col. Chesney has thought it necessary to make alterations. In the first two editions the author dwelt upon the neglect of Blücher to communicate early to Wellington his defeat at Ligny and consequent retreat. It appears now, from recent researches made in Berlin, that Blücher was not guilty of this neglect, and that the officer he sent to his colleague has been identified with a retired Lieut.-Col. Winterfeldt, who died not long ago at Hanover. The other point is whether Wellington was justified in fighting with the forest of Soignes in his rear. Napoleon maintained that he was not. It now turns out that, in 1831, Wellington said to General Ziegler, Commandant of Namur, "I should not have retreated on the wood of Soignes, as Napoleon supposed, thinking I should fall back on Brussels and the sea, but should have taken the direction to my left, that is towards Wavre, which would have given me the substantial advantage of drawing near the Prussian army." On this Col. Chesney remarks:—"As it would plainly have been impossible to carry off his right wing in the direction thus indicated, it must have been divided from him, and made a distinct retreat westward. And this possibility gives the most proper solution ever offered of his obstinacy in retaining the troops at Hal, which would have proved of real service in forming a rallying point

for the force thus to be left separated under Lord Hill."

THE dissolution of the last Parliament cannot have been popular with the publishers and compilers of almanacs, for it made a large portion of each almanac for 1874 useless within a few weeks after the commencement of the year. Mr. Joseph Whitaker has, with his usual energy, set himself to repair the blow, so far as it affects him, and has sent us a "Supplement" of thirty-two pages to his Almanack.

WE have to acknowledge the receipt of that useful work of reference, the *Calendar of the University of London*, published by Messrs. Taylor & Francis.

MR. VAN VOORST has sent us a second edition of Mr. Bell's delightful book, *A History of British Quadrupeds*, originally published in 1839. The volume is handsomely printed and abundantly illustrated.

LIST OF NEW BOOKS.

- Theology.**
 Arnold's (M.) *Literature and Dogma*, 4th edit. cr. 8vo. 9/6 cl.
 Bright's (W.) *Hymns*, and other Verses, 2nd edit. 12mo. 5/6 cl.
 Brooke's (Rev. S. A.) *Theology in the English Poets*, 9/6 cl.
 Buxton's (Rev. H. J. W.) *Water-side Mission Sermons*, 3/6 cl.
 Crawford's (J.) *Mysteries of Christianity*, cr. 8vo. 7/6 cl.
 Dale's (R. W.) *Protestantism, its Ultimate Principles*, 2/6 cl.
 De Imitatione Christi Libri Quatuor, 12mo. 6/6 cl.
 Denniston's (J. M.) *Fetters of the Soul*, 2nd edit. cr. 8vo. 6/6 cl.
 Dialogues of St. Gregory the Great, ed. by H. J. Coleridge, 6/6 cl.
 Forster's (E. H.) *External Evidence of Christianity*, 2nd edit. 6/6 cl.
 Frere's (Sir R.) *Eastern Africa as a Field for Missionary Labour*, cr. 8vo. 5/6 cl.
 Gregory's (E. I.) *Old Testament*, Part 2, 12mo. 1/6 cl. 1p.
 Hawes's (Rev. H. R.) *Unsectarian Family Prayers*, 3/6 cl.
 Norrie's (J. P.) *Catechism*, Part 2, 12mo. 1/6 cl. 1p.
 Smith's (E. P.) *Hymns Selected from Faber*, cheap ed. 1/6 swd.
 Strachey's (Sir E.) *Jewish History and Politics*, 2nd ed. 18/6 cl.
 Westcott's (E. F.) *Gospel of the Resurrection*, 3rd edit. 6/6 cl.
 Winter's (C. T.) *New Testament*, Part 2, 12mo. 1/6 cl. 1p.
- Law.**
 Sutton's (H.) *Tramway Acts of the United Kingdom*, 12/6 cl.
- Fine Art.**
 Robson's (E. R.) *School Architecture*, 8vo. 31/6 cl.
 Sharpe's (E.) *Ornamentations of the Transitional Period of British Architecture*, No. 2. 4to. 10/6 swd.
 Street's (G. E.) *Brick and Marble Architecture in the Middle Ages*, 2nd edit. 8vo. 25/6 cl.
- Poetry and the Drama.**
 Buchanan's (R.) *Poetical Works*, Vol. 2, cr. 8vo. 6/6 cl.
 Douglas's (G.) *Poetical Works of, with Memoir*, by J. Small, 4 vols. cr. 8vo. 63/6 cl.
 Murray's (J. C.) *Ballads and Songs of Scotland*, cr. 8vo. 6/6 cl.
 Neill's (Rosa) *Plays*, 'The Old', &c., cr. 8vo. 8/6 cl.
- History.**
 Campbell's (Lord) *Lives of Chief Justices*, 2nd edit. Vols. 3 and 4, cr. 8vo. 6/6 each, cl.
 Charlotte, Princess of Wales, *Memoir of*, by Lady E. Wiegall, 2nd edit. 8vo. 8/6 cl.
 Elliot's (F.) *Old Court Life in France*, 3rd edit. 8vo. 10/6 cl.
 Genealogy of the Royal Family, Chart, 1/6 cl.
 Nicholas's (T.) *Pedigree of the English People*, 4th edit. 16/6 cl.
 Storer's (J.) *History of Germany*, 12mo. 3/6 cl.
 Smith's (R. B.) *Mohammed and Mohammedanism*, cr. 8vo. 6/6 cl.
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'ETRUSCAN RESEARCHES.'

I FIND that I am expected to reply to the numerous critics who, in your columns, have called attention to my 'Etruscan Researches.'

It would ill become me to express any commendation of the remarks of a scholar so eminent as Mr. Wright. I trust, however, that he will not deem it an impertinence if I say that I am much obliged to him for pointing out several undoubted errors into which my ignorance of Arabic has betrayed me. By referring to p. 359 of my book, he will find that I was fully aware of the danger of mistaking importations from the Arabic for genuine Turkish words, but I admit that I have not taken sufficient pains to avoid this patent peril.

Mr. Wright will add to the obligation under which he has placed me if he will allow me to ask him one or two questions. Is it so absolutely certain that all the words which are common to Arabic and Turkish are loan-words from the Arabic? Is there not, rather, reason to believe that Arabic contains many words which are really of Turkish, or at least of Turanian origin? With regard to several of the words to which he calls attention, I had, rightly or wrongly, come to the deliberate conclusion that this must be the case. Take the case, for instance, of the Turkish word *nezi*, which means "progeny," "race," "posterity." This word is found not only in Turkish and in Arabic, but also in Samojed, while in Tungus it not only belongs to the vocabulary, but enters into the fundamental grammatical structure of the language, being used as a suffix to form the plural for all words which express relationship, and for these words only. For instance, *aki*, a "cousin," makes the plural *aki-nezi*, literally "cousin-folk," or "cousin-kindred" (Castrén, 'Tungus Sprachlehre,' pp. 7, 72).

Here only four suppositions are possible:

1. The Samojedes and Tunguses, who live on the shores of the Arctic Ocean, may have borrowed the word from the Arabs—a supposition which seems to me to be utterly incredible and impossible.
2. The identity in sound and meaning between the Arabic and Altaic words may be purely accidental. This is certainly possible, but the mathematical chances are thousands to one against it.
3. The word may be radically Altaic, and have been borrowed by the Arabs.
4. It may be one of the primeval words which were the common heritage of Semites and Turanians.

Believing that one of the two last suppositions affords the true solution of the difficulty, I ventured, with full knowledge of the accepted Arabic derivation, to cite the Turkish *nezi* as a doubtful Turanian word which might help to explain the Etruscan *nezi*. I should be glad to know how Mr. Wright accounts for the identity in sound and meaning between the Tungus and Arabic words, and whether he still considers my qualified statement to be wholly unjustifiable.

The same line of argument applies to several of the words to which Mr. Wright takes exception. If the Turkish *jian* is radically Semitic and not Turanian, how did it get into Chinese? If the

Turkish *ghoul* is radically Arabic and not Altaic, how did it get into Ostiak? If the Turkish words *kuwat* and *jan* are radically, the one Arabic, and the other Persian, how did they both get into Tcheremis? All these cases, and many more could easily be added, must be accounted for. If the words are radically Turkish, their presence in other Altaic languages is at once explained. If radically Semitic, the problem is immensely more difficult. When I ventured to cite these words in my book, I did so in the belief that their existence in Arabic as well as Turkish must be accounted for on the hypothesis of a large infusion of genuine Turanian roots into the Semitic and Aryan languages. And in this belief I do not stand alone. I am supported by the authority of M. Lenczmann, of Sir Henry Rawlinson, of Mr. Sayce, and of Mr. Edkins; and I may also refer to the authoritative opinion expressed in the Report of the Royal Asiatic Society for 1868. I venture, therefore, to think that the question, if argued fairly, must be argued on far wider grounds than those selected by Mr. Wright. It seems to me that to argue as he does is in reality to beg the very question which has to be decided.

Although the tone of Capt. Burton's letter is, perhaps, slightly more boisterous than is strictly demanded by a scientific discussion, I cordially welcome his valuable testimony as to the reality of that solution of the Etruscan problem which I have propounded. Capt. Burton offers only one piece of detailed criticism, and this, I am sorry to say, I cannot accept. He calls me to account for my "stupendous carelessness" in reading the legend on the door of the Trojan horse *Avin* instead of *Mina*, that is, "Huns" instead of "Hellenes." Capt. Burton's suggestion is by no means new. It was made by Lanzi eighty-five years ago; but it has, since that time, been generally rejected. Even Fabretti, with whose theories Lanzi's reading would best square, feels himself obliged to give it up. Capt. Burton first turns the word upside down, and reads HAINS. If Capt. Burton had transcribed, as I have done, more than 3,000 Etruscan inscriptions, he would see that this is inadmissible. In the first place, it involves reading the legend from left to right, instead of from right to left, according to the Etruscan practice; and in the second place, it involves the use of the Greek *A*, which though perhaps possible in Faliscan, cannot be allowed in an Etruscan inscription. Capt. Burton seems to have some misgiving as to the legitimacy of his process, as he forthwith proceeds to turn the word the right way up, and reading it from right to left, SNIVH, he suggests that the *V* is really meant for an *L*. This, though more plausible than his first attempt, cannot be allowed, as the engraved fac-similes clearly give a *V* and not an *L*. Moreover, the Etruscan transliteration of the word *Hellenes* would be ELINS, and not HLINS, as is shown by the name of Helen, which is incessantly repeated on the mirrors and vases in the three forms, ELINA, ELINAI, and ELINEI, while it is never once written HLINA, as Capt. Burton's theory would require.

I will not retort on Capt. Burton his charge of "stupendous carelessness," since the phrase seems to me to be needlessly strong for a philological controversy; but I may, at all events, assure him that I did not adopt so startling a reading without full deliberation, and without taking every possible precaution, short of going to Paris to examine the mirror with a microscope.

Mr. Hyde Clarke announces, in an off-hand manner, that the Etruscan belongs to the Georgian family of languages. I hasten to save him the inevitable trouble and disappointment which he will incur if he attempts to verify his conjecture. This very obvious supposition occurred to me long ago. I took much pains to test this, among other possible solutions, but I found that it yielded no results. There are one or two superficial resemblances, but that is all.

I hardly know whether Lord Crawford's letter is supposed to require a serious refutation. It certainly deserves the credit of marvellous ingenuity, but he does not really take up my chal-

lenge, which was to prove that the six words on the dice correspond to the first six digits in High Dutch. His letter virtually admits that this cannot be done. As to the interpretation which he propounds, a sufficient answer is the difficulty which would be experienced by any one less ingenious than himself in playing a satisfactory game of dice, if the faces were marked with the grammatical legend,—"Dice-Zeus-number-fall-two-six." Even if these words could bear the meaning which he assigns,—"May these sacred dice turn up double sixes,"—I think he will admit that his translation of the six words is less simple, and also less probable than my own reading,—"One-two-three-four-five-six." But, apart from the intrinsic probabilities of the case, there are grave philological difficulties in the way of his translation. According to his reading, the face which denoted the "five" throw is marked with a word which, he says, means "two." Moreover, the name of Zeus, if written in Etruscan, would certainly take the form *TRNA*, and not *TRU*. There are numberless instances of this. But it is hardly necessary to go into the philological difficulties which Lord Crawford's theory involves, since the words on the dice are independently proved to be digits by the occurrence, certainly, of five of them, probably of all six, either in their cardinal or their ordinal forms, in well-known numerical formulae, such as records of age, records of the number of children, and the like.

The efforts which have been made to discredit the evidence of the dice by the supporters of the Aryan theory, seem tacitly to acknowledge that they are a terrible obstacle to that theory, and convince me more firmly than ever of their supreme importance as the key to the Etruscan riddle. I repeat, what I have before affirmed, these dice will be found to be the "Rosetta stone" of the Etruscan language.

ISAAC TAYLOR.

THE SHAPIRA COLLECTION.

Jerusalem, April 4, 1874.

M. GANNEAU's opinion against the genuineness of the Moabite pottery having been stated, allow me to put before you another view of the matter.

I give, at first, the reasons which make for the genuineness of the antiquities.

1. You find in the specimens four different languages (Moabitic, Himyaritic, Nabatean, and another one unknown to me), and five different kinds of characters, the Moabitic being written in a twofold manner. It is not likely that Selim el Kari read them all from his copy of the Mesa stone.

2. You find in one idol the clear inscription "El Amat," and in other specimens words giving a perfectly good sense (cf. *Zeitschrift der Deutschen Morgenländischen Gesellschaft*, Band 26, p. 393, sqq., and p. 786, sqq.). It is not likely that Selim el Kari, copying once the Mesa stone, not only learned the characters, but the language too.

3. It needs a great archaeological and chemical knowledge to make all these pieces "grow old," as M. Ganneau says. It is not likely that Selim el Kari learned such science in his native Arabic school.

4. Mr. Shapira has in his three collections more than 1,000 different objects of old idolatry. It is not likely that Selim el Kari heard at any time anything of the ancient Moabitic cultus, or that, as a tenth-rate Greek painter, he could have invented and designed them himself.

5. I made three journeys to Moab, two with Selim, and the third one without his company, very soon after M. Ganneau's first letter (*Athenæum*, No. 2413) arrived here. I dug myself in Medeba, in a spot to which I was not conducted by Selim, and found twelve pieces of pottery, some plaster with inscriptions, and some broken pieces of figures. The second time, guided by Selim, I found, in a cave near Karn el Keboch, four feet under the firm ground, which did not show the least sign of having been recently disturbed, seven vases, five complete, two broken, all with inscriptions. The third time, accompanied by three Englishmen, Rev. T. Neil, Rev. W. Hall, and Capt. Stevens,

we did not reach the Belka, but we bought from two different Bedouin tribes forty-one little idols, or pieces of them, found near Um er Roms and the Derb el Hadj. It is not likely that Selim brought them all from Jerusalem to the Derb el Hadj, a distance of more than three days' journey.

6. I asked altogether forty persons, of twelve different Bedouin tribes, and of course always in the absence of Selim, secretly about the pottery. All, without any exception, agreed that such things were found in the ruins of the ancient towns, and that they were sold to Selim, because no other person from Jerusalem comes to Moab to buy them, and because they were acquainted with him more than ten years. It is not likely that the whole Belka has been bribed by the former servant of M. Ganneau to tell me a lie.

7. Already, in November, 1873, when Mr. Drake spoke the first time about his suspicions of the genuineness of Mr. Shapira's later collection, I searched the workshops of all the potters I could find in Jerusalem, four in number. Amongst them was that of Achmed Alawiye, Bakir el Masri, and Chalil el Malki. I visited them in the afternoon, when nobody was present, and searched thoroughly all the rooms. I did not find one single suspicious piece, but only the common bricks, pots, &c. It is not likely that the potters, careless as are all Arabs, and taken by surprise by my visit, removed their "antikas," if they ever made such.

8. Directly after the arrival of M. Ganneau's second letter (*Athenæum*, No. 2419), I visited Selim's house, accompanied by the Chancellor of the German Consulate, and inspected from beginning to the end all corners, cupboards, and boxes, opened willingly by Selim's father. Selim himself was at this time in Moab, where he had then been for a week. We did not find any proof of forgery, neither instruments nor works, although his father had not the least idea before that we should come to search his house. It is not likely that if there were to be found any traces of his fabrication, we should not have come upon them, when thus taking him by surprise.

9. The Rev. Greville Chester, as I am informed, one of the most famous connoisseurs of ancient pottery in England, and different celebrated archaeologists in Germany, saw the antiquities, and, after a careful examination, declared them genuine. It is not likely that they all have been deceived by a clever, but surely unlearned, Arabic fellow.

Now let me collect M. Ganneau's reasons against the genuineness of the so-called Shapira collection.

1. M. Ganneau saw drawings of some pieces in London, and found in the Moabitic inscriptions the *mim* and some other characters very similar to those his former agent, Selim, copied for him from the Mesa stone. (A careful examination would have shown that there are four different *mim* in the plates and vases.)

2. M. Ganneau could not find in any one of the inscriptions that he saw a sense satisfactory to himself. (I don't know if this is in every case the fault of the inscriptions.)

3. M. Ganneau, arrived in Jerusalem, saw, *la main dans la sac*, by Mr. Shapira's kindness, the later collection, and declared not only this later one but the former also forged from beginning to the end, "because the clay looked quite new," and like that used in Jerusalem. (The potters to whom I showed some pieces which I found myself in Medeba and bought in Dibon, uttered already, in December, 1873, quite another opinion about the clay.)

4. M. Ganneau examined the Jerusalem potters, "beginning at the eldest even unto the last," and found, after all his efforts, a boy of sixteen or seventeen years, called Hassan Ibn El Bitar. The other potters must have denied that they had anything to do with Selim, and so, although he might have wished a better one, Hassan was M. Ganneau's last refuge. He took the boy into his own house,—twenty minutes from the Jaffa gate, outside of the town,—and there he closed the door, I think in order not to lose his treasure. Immediately, as it seems according to M. Ganneau's first letter, Hassan confessed that some months before he often

carried in the night the clay from his former master, Achmed, to Selim El Kari; Selim made the idols, Achmed burnt them, Hassan took them back, and saw how these poor creatures were dipped into water, and afterwards, I think, buried in the earth; and so, by help of all the four elements, became the nicest "antikas" he ever had seen.

I think the first three reasons brought up by M. Ganneau are too subjective ones to have any value in themselves. But the fourth seems striking, and seemed so at first to me. I sent, therefore, directly after the arrival of M. Ganneau's letter, before the boy could have heard of it, to Hassan. He came almost crying to the German consulate, and repeated what he had told to M. Ganneau, that Selim made the idols. But all the details were different from those given in M. Ganneau's report. The first time we examined him he said, that he left Achmed two years,—not, as M. Ganneau says, some months before,—that he knew Selim only for thirty days during that time, and brought clay or pots to him and back all together four or five times, not in the night, but in different times of the day and evening,—that he never burnt his arm by the hot idols, never let them fall,—and that he never saw how Selim made the idols, and dipped them into the water: one by one contradictions to M. Ganneau's tale in your No. 2413. This story the boy gave, before he could speak with one of the other potters, and repeated the following day, when Mr. Drake was invited to assist. Then Mr. Drake, seeing the great differences between the boy's story and M. Ganneau's report, proposed to take aside the crying and anxious boy, and to ask him once more the truth. So he went, accompanied by a German gentleman, Herr Duisberg, with Hassan in a private room. Here the boy fell at the feet of the two gentlemen, asking them to defend him, and confessed that he told a lie to M. Ganneau, after having got a box on the ear, and being threatened, not with "death," as M. Ganneau writes, but by a *carbatach* (riding-whip), and that he repeated this lie to us because he thought us the friends and companions of M. Ganneau. It is clear that the boy lied once, either at first in M. Ganneau's house, or at last in the German consulate. Against the last supposition, all the above-mentioned reasons making for the genuineness must be adduced. On the supposition that the boy lied in M. Ganneau's house, the whole matter becomes clear. Leaving to M. Ganneau the other, I shall give shortly the story from this point of view.

Many Arabs had seen the pottery in Mr. Shapira's shop before M. Ganneau arrived here in Jerusalem. Afterwards they had heard that Selim was the agent in the matter, and that he got a great deal of money by his trade. Then M. Ganneau came to all the potters, and asked them—it may have been very carefully and cautiously—about what they knew in reference to the manufacturing of the antiquities. Except one very untrustworthy man, Mr. Drake's witness, about whom I will write with your permission another time, nobody could say anything. They knew Selim only by name. But certainly they will have wondered about such inquiries, and spoken together about M. Ganneau's intentions. At last this gentleman, having examined all the head-potters in vain, took with him the poor, ignorant, frightened boy, Hassan, closed the door, and if he did not send away his native servant, and did not give to the boy a box on the ear, and did not take his whip—what M. Ganneau seems to deny, but the boy contended for from beginning to end—surely Hassan was afraid, and sought to escape the supposed dangers. Having formerly heard about Selim, and afterwards M. Ganneau's conversation with his master, Bakir El Masri, he guessed with a certain instinct from the questions,—for quite necessarily M. Ganneau must have asked something before the boy could tell his story,—what M. Ganneau wished to have answered. Hoping so to regain his liberty, Hassan spoke quite according to M. Ganneau's supposed ideas. Then he got the advice always to speak in the same way, and never to

tell a lie, and at last he was presented with 9 piasters, as he says, or with 9½ piasters, as I think M. Ganneau says.

Looking at the matter in this way, I am quite far from thinking that M. Ganneau bribed his witness by 9½ piasters: a conclusion that he himself, in the "very peculiar" logic of his second letter, seems to impute to me. But I say that M. Ganneau, coming from England, as he confessed himself, with the prejudice "these antiquities are forged," followed this view in a very inconsiderate and hasty way. Ambitious to become the famous detector of a great forgery, he became at last the dupe of an Arabic lie.

Mr. Drake's opinion about the forgery is much more reasonable, but his witness, Abou Mansour, seems to me not worthy of great confidence. Therefore, till better proofs are produced, I think it much more likely that all these antiquities are genuine.

The very interesting details of our different inquiries respecting this matter I hope you will find in the next number of the *Zeitschrift der Deutschen Morgenländischen Gesellschaft*.

LIC. H. WESER, Pastor.

. Next week we hope to publish a most important letter on the subject, which we have received from M. Ganneau.

Literary Gossip.

MR. GEORGE SMITH, of the British Museum, has arrived, with his newly found treasures, at Aleppo, on his homeward journey from explorations in Assyria.

MISS C. ROBERTI will bring out, a little before Christmas next, a new volume of tales.

THE third edition of the English translation of 'The Old Faiths and the New' is to appear shortly. Miss Blind will add to it an original memoir of Strauss, and a translation of Strauss's Postscript. This, we believe, will be the first biographical notice, longer than a newspaper article, that has appeared as yet.

THE famous range of extinct "volcanoes" of Mr. Disraeli's Manchester speech was, it will be remembered, discovered by us in Wilkes. We have now hit upon the no less famous phrase of the Bath letter—"Coningsby," chapter 4: "He was the son of a noble lord who had also in a public capacity *plundered and blundered* in the good old time." It will be seen that Mr. Disraeli, on this occasion, followed himself in his "gem-setting."

WE understand that the second part of the Paleographical Society's annual publication, completing the first year's labours, is far advanced, and will, before long, be in the hands of the members. This fasciculus ranges from the sixth to the ninth century, and contains, among other reproductions in permanent photography, executed by the Autotype process, two very fine plates from the celebrated 'Codex Bezae'; two from the well-known Cottonian Manuscript, Vespasian A.I., a Latin psalter, with Anglo-Saxon gloss interlined; a plate from an early and peculiarly beautiful copy of the Latin Gospels in the possession of the Jesuit Fathers at Stonyhurst College; further specimens of the gorgeous and elaborate ornamentation from the 'Durham Book'; a magnificent page of bold writing, from the volume preserved at Lichfield Cathedral by the Dean and Chapter, and known as the 'Gospels of St. Chad'; and two charters from the unrivalled collection of *diplomata*, in the possession of the Dean and Chapter of Canterbury: of these, one, in the Latin language, relates to a Synod held by Archbishop Ethelheard in

A.D. 803; the other, in Anglo-Saxon, is a territorial grant by King Berchtwulf.

PROF. BELL's long-promised edition of White's 'Selborne' is, we understand, far advanced towards completion. It will contain a memoir of the author, and many hitherto unpublished letters, scarcely less interesting than those which constitute the work itself, and illustrating every phase of White's beautiful character.

BURNS' collectors will hear with pleasure that Mr. M'Kie, of Kilmarnock, has in view the publication of a "Burns' Calendar and Handy Register of Burnsiana," which will form a record of events in the poet's history, of names associated with his life and writings, and a concise bibliography. Mr. M'Kie has devoted himself to the collection of everything that could throw any light on the life or works of Burns.

MR. E. C. BIGMORE writes:—

"In the spring of 1861, when in the employment of Messrs. Puttick & Simpson, I made a catalogue of a large collection of original MSS. of Burns, among which was a copy of the poem, 'Thou Liberty, thou art my theme,' given by Mr. H. A. Bright in last week's *Athenæum*. The collection was subsequently sold by auction, and this particular poem was bought by Mr. Bell, of Manchester, for 3*l.* 5*s.* In the same collection were two commonplace-books of poems, first drafts, &c., similar to the one mentioned by Mr. Bright as being in the Liverpool Library: they were entirely in Burns' autograph, but did not contain this poem, which, I presume, was never published because it was not completed. Burns seems to have been in the habit of giving his friends autograph copies of his poems. I should like to know how many 'original' MSS. of 'Scots wha hae' are in existence. I have seen several."

THE subscriptions towards the "Charles Knight Memorial Fund" now amount to about 750*l.*, and additional contributions are coming in daily. It has not yet been decided what form the memorial will take. This will depend on the amount of money in the treasurer's hands when the list is closed.

A NEW monetary work, intended to show the importance of American municipal bonds as investments, is in the press. It will be published by Messrs. Whittaker & Co.

A NEW Conservative weekly paper, under the title of the *Windsor Gazette and Eton College Journal*, is about to be published at Eton. Mr. Frederic Williams, who after six years' connexion with the *Birmingham Daily Gazette* is retiring from its editorship, will be the editor.

THE results of the employment of female labour in some of the Edinburgh printing-offices, consequent on the strike which occurred upwards of a year ago, have been satisfactory. A number of women are now working in some of the chief establishments in the Scottish capital.

MESSRS. THOMAS COOK & SOX, the "excursionists," are about to issue, in conjunction with Messrs. Hodder & Stoughton, a series of popular Tourists' Guides. The series is to commence with 'Switzerland,' which will be issued during the present month, and is to be followed by similar handbooks to Holland, Belgium and the Rhine, and Italy.

THE Rev. David Hogg, author of 'Life and Times of the Rev. John Wightman, D.D.,' of Kirkmahoe, is about to publish a 'Life of Allan Cunningham.'

SHOULD Mr. William Howitt ever extend his researches north of the Border, he will find in Paisley an apt illustration of his cherished theory, that certain localities are favourable to the production of certain classes of men. The citizens of that ancient burgh are naturally proud that they can number among their poets, Wilson, Motherwell, and Tannahill; and so, as the fashion is, they intend to celebrate the centenary of the last named, which occurs on the 3rd of June next, with great rejoicing.

THE anniversary of the birth of Ariosto is to be celebrated, at Ferrara, on the 8th of September, and preparations for the ceremony have already been commenced, under the auspices of a *Comitato Ariosteo*, in Ferrara, of which Dr. Bergami is the president, and Dr. A. Bottoni, the secretary. The popular dramatist and poet, Signor Pietro Cosca, of Rome, has accepted the invitation to write an historical play on Ariosto, which is to be performed during the festival.

THE Pennsylvania Legislature, says the *Publishers' Weekly*, has taken upon itself to dabble with the school-books used in the public schools, and a Bill to provide for uniform school-books throughout the State has been introduced in the Senate. It enacts that a board, consisting of the State Superintendent and three citizens, shall examine all school-books, and pick out a complete series in all grades, including all branches of study. Those selected shall be used in the public schools for five years, beginning from September, 1875. The Board is to ascertain from the publishers on what terms they will supply the books selected, and also the terms on which the copyrights may be acquired by the State. If the Board fails to agree on any particular book necessary to complete the series, the members are to supply the deficiency themselves by preparing a new book.

It is not often that a Highness joins the literary fraternity, but we learn that His Highness Midhat Paasha has employed his leisure since his retirement from the Grand Viziership in writing a popular work on the Arabic elements in the Turkish language, and that the Ottoman Government have directed its publication for the use of schools, although the present administration is adverse to Midhat Paasha. Will Mr. Disraeli publish any lucubration of Mr. Gladstone's? The new book is consequent on the more national study of the Turkish language. Before the publication of the grammar written by H.H. Fuad Paasha, then Fuad Effendi, Turkish grammar was turned over to the Arabic school, and the Arabic portions of Turkish, theological, legal, and scientific terms, were sometimes dealt with as a part of Arabic grammar.

THE Tenth General Meeting of the German Shakespeare Society took place at Weimar, on the 23rd ult.

THE diary of Mr. Chase, Secretary to the Treasury during President Lincoln's administration, and afterwards Chief Justice, is to be published in America immediately. The *New York Herald* gives some extracts in advance, including an account of the Cabinet Council at which President Lincoln unexpectedly announced his intention of emancipating the slaves.

MR. B. KELLY, of Grafton Street, Dublin, has

just issued the first volume of his edition of the 'Monasticon Hibernicum,' which he is publishing in monthly parts. This great work of the Rev. Mervyn Archdall, which, since its first publication, in 1786, has been the grand storehouse of information on all subjects connected with Irish abbeys, priories, &c., is to be completed in three volumes. Much additional matter, of considerable importance, is given, and many inaccuracies are corrected.

A GENERAL INDEX to the first twenty-five volumes of the *Journal of the Archaeological Institute* is in course of preparation. We hope it may appear soon, for such a work is much wanted. But we think it would be more convenient to issue indices to each decade of volumes. As it is, the index for the twenty-five volumes will be more than five years in arrears, and mankind must wait twenty years more for the second general index.

SIR ANDREW ORR, whose death has been announced in the papers, was the head of a very old Glasgow stationery house, which also brought out cheap publications. In bygone days, Orr's Penny Almanac was well known in every peasant home in Scotland.

THE *New York Nation* tells us that the *Iapi Oaye* (Word-Carrier), a monthly newspaper, in the Dakota language, has reached the third number of its third volume. More than a thousand Dakota Indians can read, and about five hundred subscribe to the *Iapi Oaye*. Another Indian newspaper is *Our Monthly*, printed in the Creek (Muskogee) language at Tullahassee, Creek Nation. The number for January, 1874, began the third volume. *Our Monthly*, like more pretentious journals, has its Washington correspondent—a self-taught Creek, Mr. Thompson Perryman, who writes for the January number from "Wasentv cuko, Rvfocuse nettv 10, 1874."

PROF. SEELEY has pointed out to us the slip we made a fortnight ago in attributing the authorship of 'The Greatest of the Planagenets' to him. Prof. Seeley adds:—

"I may as well kill two canards with one stone. Some of my friends have been startled to read, in 'Prince Florestan of Monaco,' that 'Mr. Seeley' had been heard to express, at the Cambridge Union, the most devoted sympathy for the cause of the Commune. Allow me to make known, by your means, to all persons everywhere, who take any interest in me or my doings, that I never felt any sympathy for the Commune, and, if I had, could not have expressed it at the Union, for I never was a member of the Union."

SCIENCE

PROF. JOHN PHILLIPS.

ALL who have been interested in the progress of science, during the last half century, will learn with deep regret that, on the 24th ult., Prof. Phillips died at Oxford. On Thursday, the 23rd, he had been dining with several members of the University at All Souls' College, and while walking, after dinner, from one room to another, in conversation with the Principal of Jesus, his foot slipped and he fell headlong down a flight of stairs; paralysis ensued, and on the afternoon of Friday he expired, at the age of seventy-three years.

John Phillips has filled so important a place in the world of science, that everything connected with his progress possesses an especial interest at this time. In February, 1866, he furnished to the writer of this notice an account of his schoolboy days and of his early studies, under the guidance

of his uncle, William Smith. As these notes have never been published (a few short extracts only having been made from them), it is thought that they cannot fail of being interesting to our readers.

"I was born on the happy Christmas Day, 1800, at Marden, in Wiltshire, the moment being noted by my father with the exactitude suited to a horoscope. He was the youngest son of a Welsh family, settled for very many generations on their own property at Blasen-y-ddol, in Carmarthenshire, and some other farms near it. In their possessions, much reduced from their ancient extent, my grandfather died in the beginning of this century. My father, born in 1769, was trained for the Church, in which some of his relations had place; but this plan was not carried out. He came to England, was appointed an Officer of Excise, and married the sister of dear old William Smith, of Churchill, in Oxfordshire.

"My first teachings were under his eye, and I may say hand, for he now and then employed the *argumentum baculinum*,—though very gently. But he died when I was seven years old; my mother soon after; and my subsequent life was under the friendly charge of my great relative, a civil engineer in full practice, known as 'Strata Smith.'

"When I was nine years of age, my uncle Smith took me by the hand, while walking over some cornbrash fields near Bath, and showed me the pentacrinite joints. He afterwards immersed them in vinegar to show the extrication of carbonic acid, and the flotation or 'swimming' of the fossils.

"Before my tenth year I had passed through four schools, after which I entered the long-forgotten, but much to be commended, old school at Holt Spa, in Wiltshire. Lately I rode through the village, and was sorry to find the place deprived of all that could be interesting to me. At Holt School a small microscope was given to me, and from that day I never ceased to scrutinize with magnifiers, plants, insects, and shells. In after-life this set me on making lenses, microscopes, telescopes, thermometers, barometers, electrophori, anemometers, and every kind of instrument wanted in my researches.

"When you see me now *valerius Babifer*, tired with the ascent of Gae Fell, and the rough path to the Zmütt Glacier, you will hardly credit me as the winner of many a race, and the first in many a desperate leap. My work at this school was incessant for five years. I took the greatest delight in Latin, French, and Mathematics, and had the usual lessons in drawing. We were required to write a good deal of Latin, especially our Sunday Theme,—of such, I wrote many for my idle associates. I worked through Moles' Algebra and Simpson's Euclid, the two first books completely, and selections of the others. The French master was a charming old Abbe, a *refugé*, whose patience and good-nature and perseverance were quite above praise. We spoke and wrote French in abundance. Of Greek, I learned merely the rudiments, to be expanded in after-life. I did not work at German till some years later: Italian I merely looked at.

"From the tragedies and comedies of school, I passed to a most pleasant interlude, by accepting a twelve-months' invitation to the home of my ever honoured friend, the Rev. Benjamin Richardson of Farleigh Castle, near Bath, one of the best naturalists in the West of England, a man of excellent education, and a certain generosity of mind, very rare and very precious. Educated in Christ Church, he retained much of the undefinable air of a gentleman of Old Oxford, but mixed with this there was a singular attachment to rural life, and farming operations. Looking back through the vista of half a century, among the ranks of my many kind and accomplished friends, I find no such man; and to my daily and hourly intercourse with him, to his talk on plants, shells, and fossils, to his curiously rich old library, and sympathy with all good knowledge, I may justly attribute whatever may be thought to have been my own success in following pursuits which he opened to my mind.

"From the Rectory at Farleigh, where science

and literature were seen under colours most attractive to youth. I was transferred, by the good old Bath coach, to my uncle Smith's large house, which looked out on the Thames from the eastern end of Buckingham Street. Here a kind of life awaited me, which, remembered at this long distance of time, excites sometimes my wonder, at other times my amusement, not seldom regret, but always my thankfulness. Here was a man in the exercise of a lucrative and honourable profession, who had for many years given every spare moment and every spare shilling to the execution of that vast work, the 'Map of the Strata of England and Wales.' After that was published, in 1816, he continued his labours in more detail, and issued twenty-one English County Maps, coloured geologically, after personal examination in each district. His home was full of maps, sections, models, and collections of fossils; and his hourly talk was of the laws of stratification, the succession of organic life, the practical value of geology, its importance in agriculture, engineering and commerce, its connexion with physical geography, the occupations of different people, and the distribution of different races. In this happy dream, of the future expansion of geology, his actual professional work was often forgotten, until at length he had thrown into the Gulf of the Strata all his little patrimony and all his little gains; and he gave up his London residence and wandered, at his own sweet will, among those rocks which had been so fatal to his prosperity, though so favourable to his renown. In all this contest for knowledge, under difficulties of no ordinary kind, I had my share. From the hour I entered his house in London, and for many years after he quitted it, we were never separated in act or thought. In every drawing or calculation which his profession required, in every survey for canal or drainage, or colliery or mine, I had my share of work; for every book, map, and tour my pencil was at his command. And thus my mind was moulded on his. And it seemed to be my destiny to mix, as he had done, the activity of a professional life with the interminable studies of geology.

"Thus passed the time till the spring of 1824, when, by the invitation of the Yorkshire Philosophical Society, then lately established, my uncle went to York to deliver a course of lectures on Geology, and I was his companion. This was the crisis of my life. From that hour the acquisitions I had made in Natural History and "Fossiology," as we then termed the magnificent branch of study now known as Palæontology, brought me perpetual engagements in Yorkshire to arrange museums, and give lectures on their contents, to members of literary and philosophical societies. In this manner most of the Yorkshire towns which were active in promoting museums of Natural History and Geology were repeatedly visited: York, Scarborough, Hull, Leeds, and Sheffield became centres of most valuable friendships; and the great county, in which thirty thoughtful years were afterwards passed, became known to me as probably to no others. The generous Yorkshire people gave no stinted remuneration for my efforts to be useful, and I employed freely all the funds which came to my hands, in acquiring new and strengthening old knowledge, so as to be able to offer instructions in almost any department of Nature, but especially in Zoology and Geology.

"By degrees Birmingham, Manchester, Liverpool, Chester, Newcastle, and other places offered me advantages of the same kind as those which always welcomed me at home; and when, in 1831, the British Association was formed, my circle of operations had reached the University College, London, then under the wardenship of Mr. Leonard Horner. At this time I had been resident in York for five years, having the care of the Yorkshire Museum and the office of Secretary of the Yorkshire Philosophical Society. In this capacity it was my good fortune to be associated with Mr. W. V. Harcourt, the first President of that Society, and to assist in the establishment of the great Association which he had so large a share in organizing, with Brew-

ster, Forbes, Johnston, Murchison, and Daubeny. After this the whole book of my life has been open for the public to read. Educated in no college, I have professed Geology in three Universities, and in each have found this branch of science firmly supported by scholars, philosophers, and divines."

In 1834 John Phillips was chosen a Fellow of the Royal Society. He occupied the chair of Geology at King's College, London, and subsequently that in the University of Dublin. In these positions his extensive knowledge of the sciences, in general, greatly aided him, and his lectures were remarkable for their clear enunciation of principles and the happiness of his illustrations. In 1858-60 Prof. Phillips was President of the Geological Society. On the death of Prof. Strickland, he was appointed Deputy-Reader in Geology in the University of Oxford, when the degree of Master of Arts was conferred upon him. The memoirs and papers of Prof. Phillips contributed to scientific journals were numerous. His most important books were his 'Treatise on Geology,' published in Lardner's 'Cabinet Cyclopædia,' his 'Illustrations of the Geology of Yorkshire,' and his 'Rivers, Mountains, and Sea Coasts of Yorkshire.' His 'Palæozoic Fossils of the South Western Counties' was a work of vast research and a valuable contribution to geological science; his latest book was the 'Geology of Oxford and the Valley of the Thames,' the result of many years of most industrious labour.

The origin of the British Association was mainly due to the exertions of John Phillips; and its growth and progress were entirely dependent upon the energy which he threw into its business, at each annual meeting, and the genial feeling which he, for many years, so successfully diffused amongst the members. The Museum at Oxford was equally indebted to his knowledge, his industry, and the experience which he had gained during the years when the Museum of the York Society was under his charge. The life of Prof. John Phillips, which has been prolonged, in health, beyond the usual term, was one of unwearying energy, and ever blest with much real happiness. He lived amidst the friendship of our most distinguished men, and his death is regretted by all who were ever brought into contact with him.

ASTRONOMICAL NOTES.

HEER PALISA, of the Austrian Observatory of Pola, near Trieste, discovered another new planet (No. 137) on April 21. Three days afterwards he thought he had detected another; but it proved to be an old one. On account of the large number of these bodies, it has become sometimes a matter of difficulty to make sure that a new discovery is really such.

Of the new recently-discovered comets, the orbit of Winnecke's (1874, II.) has been computed by Prof. Weiss. It passed its perihelion on March 14, but will be nearest the Earth on the 7th of the present month, at the distance of about fifty millions of miles. It will be at its greatest brightness (which is, however, not likely to be very great) at the beginning of next week, in the constellation Lyra, passing into Hercules towards the end of the week.

The other comet (1874, III.), discovered by M. Coggia, will not arrive at perihelion (according to the calculations of Dr. Holetschek, of Vienna) until the middle of June, and will continue to approach the Earth after that. In that month its brightness may be considerable. It is now only 22° from the north pole, but will move rapidly to the southward next month.

SOCIETIES.

ROYAL.—April 23.—The President in the chair.—The following papers were read: 'On some Points connected with the Circulation of the Blood, arrived at from a Study of the Sphygmograph Trace,' by Mr. A. H. Garrod; 'Note on the Minute Anatomy of the Alimentary Canal,' by Mr. H. Watney; and 'On the Refraction of Sound by the Atmosphere,' by Prof. O. Reynolds.

GEOLOGICAL.—April 16.—J. Evans, Esq., President, in the chair.—Mr. H. M. Whitehead was elected a Fellow.—The following communications were read: 'About Polar Glaciation,' by Mr. J. F. Campbell; and 'Note regarding the Occurrence of Jade in the Karakash Valley, on the Southern Borders of Turkestan,' by Dr. F. Stoliczka.

SOCIETY OF ANTIQUARIES.—April 23.—Anniversary Meeting.—The following were elected Council and Officers for the ensuing year:—Eleven members of the old Council were re-chosen of the new Council, as follows: The Right Hon. the Earl Stanhope, President; J. Winter Jones, Vice-President; C. S. Percival, Treasurer; A. W. Franks, Director; J. Evans and G. L. Gower, Auditors; F. Ouvry, H. Reeve, and W. M. Wylie. Ten of the other Fellows were chosen of the new Council, namely, E. Freshfield, Auditor; C. D. E. Fortnum, Rev. C. O. Goodford, P. C. Hardwick, Baron Heath, T. Lewis, H. S. Milman, Lord Redesdale, W. Smith, Sir H. M. Vassour, Bart. C. K. Watson was re-elected Secretary.—The President delivered an Address, containing the usual obituary notices of Fellows deceased during the past year.—Resolutions were passed expressive of the great regret felt by the Society at the retirement of Mr. Ouvry from the office of Treasurer, and at the death of their late Fellow and some time Director, Mr. Albert Way, who, in his last illness, had expressed a wish that 150 volumes from his library should be given to the Society. To this wish the Honourable Mrs. Way had, in the most cordial manner, given effect.

ROYAL SOCIETY OF LITERATURE.—April 22.—The following were the Council and Officers elected for the ensuing year: President, The Lord Bishop of St. David's; Vice-Presidents, The Lord Archbishop of Canterbury, The Duke of Devonshire, The Dean of Westminster, Right Hon. Sir W. Erie, Sir H. C. Rawlinson, H. Fox Talbot, Esq., Sir P. de Colquhoun, Sir C. Nicholson, Bart., Major-Gen. Sir C. Dickson, and the Rev. C. Babington; Council, Messrs. W. de Gray Birch, J. W. Bone, E. W. Brabrook, C. H. E. Carmichael, C. Clark (Treasurer), C. Goulden, S. G. Grady, N. E. S. A. Hamilton (Hon. Librarian), C. Harrison, J. Haynes, R. B. Holt, C. M. Ingleby (Foreign Secretary), G. W. Moon, C. R. des Ruffières, W. S. W. Vaux (Secretary), and H. W. Willoughby; Auditors, Rev. T. Hugo and H. Joule; Clerk, Mr. Ayres; Collector, Mr. G. A. Stretton.

BRITISH ARCHEOLOGICAL ASSOCIATION.—April 22.—Council Meeting.—G. R. Wright, Esq., in the chair.—The list of the Officers and Council for the ensuing year, to be submitted to the Annual General Meeting in May, was read and approved, and an announcement made from the chair that K. D. Hodgson, Esq., M.P., would preside at the Annual Congress to be held at Bristol, from the 4th to the 10th August next, succeeding to the Duke of Norfolk as President of the Association. It was also announced that the services of Mr. J. Reynolds had been retained as Honorary Local Secretary for the forthcoming Congress.—Evening Meeting.—The Rev. S. M. Mayhew, M.A., in the chair.—An exhibition of Early English and Later Dutch Pottery, with some specimens of Venetian Glass, was made by Messrs. E. Roberts, Bailey, and Mayhew; and afterwards a paper was read by Mr. H. Syer-Cuming, on the origin of and causes which led to the Nine of Diamonds being called the Curse of Scotland.—This subject of inquiry produced a discussion, in which the Chairman, Messrs. S. J. Tucker, Rouge Croix, R. N. Phillips, D.C.L., E. Roberts, and Wright, took part.—A paper was read, 'On the Discovery of an Ancient British Interment, near Beddington Park, Surrey,' by Mr. E. P. L. Brock.

ZOOLOGICAL.—April 21.—The Viscount Walden, President, in the chair.—The Secretary read a report on the additions that had been made to the Society's Menagerie during 1874. Among

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nature and value of an exhibition so large and so various in its contents as that which was opened at the so-called private view, and to which the public will be admitted on Monday next. Few of our more able artists are unrepresented, but the absence of certain important contributors, such as Mr. F. Walker, will be lamented. Some artists appear in a manner scarcely worthy of their reputation. Mr. Millais is prominent, and he never was otherwise; yet his pictures are not likely to make a deep impression, although it must be admitted that his landscapes are noble studies, the larger one especially so.—Mr. Calderon's smaller work, with the whimsical title, *Half-Hours with the Best Authors* (No. 166), three damsels dozing in a room shaded from summer glare, is, artistically, by far the best of his contributions, and is superior to any work that he has sent here for a considerable time.—Mr. Alma Tadema relies less on the subjects of his works than usual, and is painting better than ever.—Mr. Marks has a striking social subject of the later Middle Ages, which we have described before, and shall presently speak of more fully.—Mr. G. D. Leslie sends three charming works, one of which possesses unusual pathos, another unusual beauty. The former is *Five o'Clock* (1285), a lady seated in a conservatory, waiting the return of her husband: the latter shows two buxom damsels performing the mysteries attendant on the manufacture of pot-pourri (129).—The pictures of Mr. Hook will enchant every one. It is the happy fortune of this artist to be the first to bring to the vision of Londoners, withering in the "season," the freshness of the sea, the sands, the cliffs, or more rural meadows.—Mr. Elmore is one of those who have not, on this occasion, attained their mark, nor aimed at doing so, for he sends minor pictures only.—Mr. Watts contributes a noble series of portraits, among which that of *Lady Arthur Russell* (318) is prominent.—Mr. Leighton's magnificent *Clytemnestra* (981) is at least equal to anything which he has already produced in its way, while his *Moorish Garden*, a *Dream of Granada* (131) is absolutely delicious, and his *Old Damascus*, *Jew's Quarter*, (303) gives a most lovely phase of colour. *The Juggler* (348), by this artist, a nude figure, we have already referred to.—Among the most spirited pictures of the season is Mr. Eyre Crowe's *Foxhounds in Kennel* (1045): so finely and solidly painted, and so wealthy a study of character, that Hogarth would not have been ashamed to call it his own.

Before we proceed to notice at length some of the more interesting of the pictures of this year, we may give a short list of the contributions by well-known artists that we have not mentioned in the foregoing paragraph. We place the names in the order of the Catalogue. M. Legros sends *Un Chaudronnier* (24), a piece of fine art, and *La Leçon de Géographie* (1015). Mr. V. Prinsep's contributions are noteworthy for their tone and colour: among them is *A Safe Confidant* (27), a lady telling her secrets to a white cat, and *New-market Heath* (943), gipsies trudging to the race. Mr. Ward sends, besides three less important productions, *Prison of the Conciergerie*, 1795, *Marie Antoinette's last Repose* (43), the queen recumbent in a grey dress, with the accessories of her prison; *Charles II. and Lady R. Russell* (352), the lady begging in vain for her husband's life: a capital personation of the king, with sparkling painting of details. Mr. Watts is superbly strong in his unsurpassed portraits of *Mrs. Le Strange* (44), *Rev. James Martineau* (51), *The late John Stuart Mill* (246), and *The Rev. Harry Jones* (1353). Mr. G. Storey's *Blue Girls of Canterbury* (66), a procession of "charity children," will please many; an even greater number will be delighted with the pretty *Grandmother's Christmas Visitors* (521), children alighting from a coach. By the intensely pathetic picture of a run-away daughter's return home, styled *Forgiven* (221), Mr. T. Faed has done much to regain his greatly imperilled position. Mr. Frith's art, although his flesh painting is not more genuine than is usual, is much more taking than of late. Mr. Frith sends a large picture, with a by no

means interesting subject, the point of which, either as to its humour or seriousness, we fail to see: it is called *Blessing the Little Children*; an *Episode in the Great Annual Procession of our Lady of Boulogne* (243). He sends, likewise, *Pamela* (74), a young woman writing on a capably painted table; *Wandering Thoughts* (167), a damsel who supposes she is thinking, but really sits in a capably painted chair; *Sleep* (420) and *Prayer* (1331). Mr. Cope has a good character picture, styled *Taming of the Shrew* (201), and two others. Mr. C. P. Knight's *Spring-tide in Ramsey Race* (114), sunlight on the sea.—Mr. Brett's *Summer Noon in the Scilly Islands* (130), rocks and the sea-mirror in intense heat and light,—and *Bude Sands at Sunset* (1012), besides Mr. H. Moore's noble wave-piece, *Rough Weather in the Open* (1409), are, so far as we know, the marine pictures of the year. The last-named work is disgracefully hung. Among the landscapes proper we notice *From Mount to Mount through Cloudland* (79), by Mr. A. W. Hunt, also *Rents and Scars in Conistone Fells* (1361). Mr. Naish's *Homeward Bound* (126) is brilliant and strong. M. Tissot has two pictures, one of which will amuse many, as it shows a daylight *Ball on Shipboard*, but the bad looks of the ladies are not compensated for by their cleverly-painted costumes, this is No. 690. *London Visitors* (116), Yankees on the steps of the National Gallery, the lady sneering at all she surveys, will please no one. Mr. Pettie remains where he was with the showy but unpleasant picture, *Juliet and Friar Lawrence* (132), but he will secure abundance of popular applause with *A State Secret* (223), a Cardinal minister of state burning a precious document. Although more pretentious than before, and, in the Transpontine theatrical sense of the term, more "thrilling," this work should not enhance the reputation of the painter. Mr. Hodgson will gain on every one by his contributions, being *A Needy Knife-Grinder* (150), an Arab turning a grindstone with his naked foot, while with both hands he presses his dagger to the revolving stone. He has also a most humorous piece in *Returning the Salute* (286), a harbour fort in "Barbary," where a rusty gun is fired under dire compulsion by a negro slave; a native warrior, standing at arms-length, and as far from the gun as possible, threatens the terrified cannonier with his sword. An ironclad in the bay blows away John Bull's gunpowder in honour of the flag, which is thus efficiently protected. *Odd Fish* (368) is another capital work. M. E. Frère has *Children leaving a Snail* (149), and two other charming pictures. Mr. Poole sends *The Grape Gatherer* (193), a female figure, *Rest by the Wayside* (451), and another. Mr. Armitage has a pure and very grand design in two of the figures in his *St. John taking the Virgin to his own Home after the Crucifixion* (218), and two other works. Mr. E. Nicol has *A Dander after the Rain* (256) (?), and *When There's Nothing Else to Do* (351), a frowy old Irishman knitting a stocking. Mr. B. Riviere contributes *Apollo* (560), and *Genius Loci* (527), a huge lion sleeping at the entrance of a ruin; a superb study of the animal. Mr. Orchardson has a dreadful picture, styled *Hamlet and the King* (265). Mr. Davis is represented by *A French Lane* (270), *The End of the Day* (596), and *In Picardy* (606), beautiful and pathetic, if rather mannered landscapes. Mr. Yeames sends *The Appeal to the Podestà* (280), and three others, which will support his reputation. The same may be said, in every sense of the phrase, of Mr. Herbert's *Adoration of the Magi* (308); while Mr. Lewis has two sparkling Cairene subjects of interior and exterior (352, 353, 354). Mr. J. T. Linnell sends a capital landscape in *The Mower Wets his Scythe* (493). Mr. Linnell is here with *Woodcutters* (528). Mr. W. Linnell sends the magnificent panorama *Kent Weald* (481). Mrs. E. M. Ward gives us *The Defence of Latham House* (445). Mr. Oakes's landscape, *The Drying-Ground* (469), is admirable, likewise two others. Mr. Burgess shows at his best, that is, better than before, in *The Presentation, English Ladies Visiting a Moor's House* (475). Mr. Wallis's *From Naxos* (572), a Greek sailor offering a statuette to the two old

Venetian merchants to whom we have been introduced before, is already known to our readers; also Mr. Hughes's *The Convent Boat* (584). M. Israël's *Expectation* (621) is one of the finest things here. Mr. A. Moore sends a decorative painting of the higher class in *Shells* (936). Mr. W. Richmond's *Prometheus Bound* (687), a large picture, in encaustic, has grand aims, most honourably carried out. It is an exceptional work in every respect, and shows a marked advance in power of conception and technical skill. In sculpture, M. Carpeaux sends *La Danse* (1515), the famous group of statues for the Grand Opéra, Paris.

Passing on to details, we cannot do better than begin with Mr. Hook's three enchanting coast pictures. To say that he never painted better, in, perhaps, as much as we need say, but we think that, in some respects, he never painted so well as in two of the three works before us. *Jetson and Plotsam* (375) has an incident. Mr. Hook knows the necessities of his art too thoroughly not to have an incident in every one of his pictures which shall at once serve as a "handle" to it, and attract visitors on whom even the most brilliant landscape might make but a faint impression. The incident in this case is derived from the recent landing of a wrecked seaman's chest, and the gathering about it of a party of fisher folk. The chest has been brought to the edge of a rude west country pier; the lid is open; the finders, two men and two women, look in,—one of the former dawdles over the task and smokes deliberately, the other stares at a photograph taken from the box; of the women, one spells the name of the lost seaman written in a book, the other looks on. A boy climbs to a higher step of the pier by a ladder. But, of course, the true subject of this picture is the landscape and the sea, the rocks, the air, and waves. The first consists of a low, rugged line of shelving slate, grey, black, and ashy, or shining in the sun, and partly covered with lichen, tufts of samphire, thrift, and other sea-enduring verdure, dashed with huge spaces of sunlight, flecked with slowly-moving cloud shadows. As to the air, it seems clear, but, as is well known to those who live in the West, it is really rendered opalescent by a faint surcharge of vapour. The sea comes fully, not fiercely, but strongly surging, into the little bay, and extends from the deep ultramarine of its distant belt, beyond which is the thin white line of foam at the foot of the opposite cliffs, over the alternating blue and green of the mid-distance, to where, stained to a pale gold by honey-tinted sand, it breaks sharply in the foreground. All this is painted in such a lovely way, that it seems as if we stood before it, and our own shadows moved with us in the sunlight. Nor is this perfect naturalness all the charm that the picture possesses, although in that charm cultured and uncultured critics may find equal delight. There is, besides this, the most admirable employment of colour in the true Venetian mode, as the subject admits, and chiaroscuro as fine as can be.

Another picture by Mr. Hook will attract at least as many admirers as the above: this is called *Under the Lee of a Rock* (26). It shows the landing on the shore of a little bay of fish just caught; a boat has come to the nearer margin of the sea, a boy leans over the gunwale to catch a floating basket. On shore a man loads a pony from a heap of fish, which lie on the richly-coloured and weedy rocks in front. This can hardly be called an incident—it is certainly not such as we are accustomed to style a subject; but the figures singly, and in their combinations—all of which are ably contrived—serve to give life and motion to the work, which it would otherwise lack. The landscape and sea are in a less brilliant, less intensely bright state of light than in the above-named picture; but they are as delicately and as powerfully painted, and the colour of the entire work is as rich, if more sober. The marvel of this picture, to compare it with others, is the painting of the captured fish,—a heap of creatures just dead, of the most lovely tints, the most exquisite pearls and purest whites, the faintest

and dimmest dawns of huss so fine that one cannot say where they begin to exist, although it is obvious that they culminate superbly. The fish themselves are masterpieces of noble and graceful form, but all confused by death, and obscured in promiscuous heaps, smirched and lying in an element foreign to their uses. All these elements of beauty Mr. Hook has painted, so that no one ever painted them better, and the student will not fail to enjoy the result, the more closely and carefully he examines what is really a triumph of fine handling. The third marine picture may contest the palm of merit with the other two. It is called *Kelp-burners, Shetland* (14), and is a reminiscence of a summer visit to the Orcaes. A view is given of the sea from the summit of a high cliff, with the broken coast line in many points, and notches of varying heights, extending as far as the eye can reach. The waves, seen far below, leap in a fresh gale, green and grey, with pillars of foam springing in the air and flashing in the bright daylight. The strong wind, which drives the waves in furrows, rushes fiercely over the blazing lines of wrack and turfs which the Shetlanders tend with rakes and spades; the fuel crackles as it burns. One of the burners places the blocks of peat with tongs, another piles the weed on the fuel, others gather the dried weed in heaps, or carry it in baskets. The smoke drifts on the wind, and the coast line on high and below is marked by the smoke of piles similar to that before us. *Conc tending* (232) is a landscape proper, showing rich green meadows and a curving stream, spanned by a bridge in the middle of the picture; farm buildings on our left: where the bright brown water traverses the front, in sandy shallows and ledges of darker gravel; a boy wades, seeking mushrooms. Huge trees are grouped about and above the buildings. The latter seem too small, and are not so well drawn as they might be.

There is the grandeur of Greek tragedy in Mr. Leighton's *Clytemnestra* (981) watching for the signal of the return of her husband from Troy. The time is deep in the fateful night, while the city sleeps; moonlight floods the walls, the roofs, the gates, and the towers with a ghastly glare, which seems presageful, and casts shadows as dark as they are mysterious and terrible. The dense blue of the sky is dim, sad, and ominous. But the most ominous and impressive element of the picture is a grim figure, the tall woman on the palace roof before us, who looks Titanic in her stateliness, and huge beyond humanity in the voluminous white drapery which wraps her limbs and bosom. Her hands are clenched, and her arms thrust down straight and rigidly, each finger locked as in a struggle to strangle its fellow; the muscles swell on the bulky limbs. Drawn erect, and with set features, which are so pale that the moonlight could not make them paler, the queen stares fixedly and yet eagerly into the distance, as if she had the will to look over the very edge of the world for the light to come. The tumultuous folds of the drapery on Clytemnestra's body, her bulky breasts and heaving throat, are not only characteristic of the mind within, and proper to the action of her arms, but the sculptural simplicity and larger masses of the garment, as it falls about her lower limbs and firmly planted feet, are representative of the sternness of her soul.

This figure is superbly drawn, and painted with the finest and strongest sense of the fitness of a noble style for the tragical subject. The same fitness, in a very different way,—and, it must be admitted, with by no means equal technical results,—appears in the single nude figure of an *Antique Juggling Girl* (348), as in Greece, playing with the gilt globes that seem to rise of themselves from her deft hands, and, spinning, fall again there. She stands erect; her flesh is of a rich gold tint, as it is seen in a soft diffused light, that casts but faint and ill-defined shadows of limb on limb. One knee is a little bent, as the body sways on the other hip, the elbows eling to the flanks, and the full and

voluptuous throat is extended, while the up-turned face watches the balls soaring over her head. There is a charm of aptly sunny colour about this picture, which is almost delicious; indeed there are several points which will not soon be forgotten; but it is not equal to some of the other works of the same class which Mr. Leighton has produced, e.g., 'The Nymph of the Beach,' which was here some few years ago. Quite different, and even more unchallengeable, is *Old Damascus, Jem's Quarter* (303), a beautiful picture of a lovely piece of colour, both local and general; a delicious atmosphere, with lovely forms and graceful figures. On one side the golden green foliage of a lemon-tree is beaten by women, in order to make its fruit fall to the pavement. A little child, a charming figure, holds out her skirt to catch the fruit; while a lady in a pale sea-green robe, a flower-pot in her hand, looks on. It is questionable which is the more delightfully graceful form, that of the child or that of the lady. The elegance of design, and the refined glow of delicate colour and effect which rightly pertain to it, that so frequently if not constantly occurs in this artist's works, is here in abundance. *Moorish Garden, a Dream of Granada* (131), gives a vista of a water-course between arcades of verdure and its narrow path, with the blue roofs of a kiak rising in the sunny air. A beautiful young girl, in rich Moorish garments, carrying copper vessels of water, is followed, on the path by which she passes us, by two peacocks, one white the other green. The whole picture is delightful. There is in it a something that is always elegant, fastidiously fine and graceful, faultlessly fair.

The air seems to blow more freshly, if not so sweetly, on our faces, as we turn from the Moorish palace garden to Mr. Millais's rendering of the Tay-side woods, hills and meadows, deep in autumn's vaporous sunlight, enriched with odours of the rotting leaves, and gorgeous in foliage, that glows before falling. *Winter Fuel* (75) will be the most welcome of Mr. Millais's contributions of the year, and will distinguish this season in the records of his work. This will not be from want of more ambitious paintings and more distinctly pronounced subjects, nor because he sends in this work a single landscape; but because the large oblong picture of a timber trolly, with its custodians, and accompaniments of meadows, woods, and sky, is by far the best landscape the artist has produced,—one immeasurably superior to either of those he gave us last year, and at once more solid and vigorous than the more pathetic 'Chill October' of 1871. The scene is a level meadow, at the skirt of a wood, while hills close the distance, and rise abruptly against the sky, which is filled with white vapours in masses not dense, nor unbroken by open spaces of blue air. A bright light and fresh atmosphere pervade the whole. The hill-sides are clad with groups of more or less solid foliage in warm tints, and the sky-line of the crests of the hills enriched with clumps of trees, reduced by the distance to indeterminate forms of small size. In the foreground a timber-truck stands with its load of newly-cut trunks, and on the earth are ragged branches, with their ruined foliage. A little girl, in a red hood, on which the brighter tints of the picture are centered, sits on the vehicle. She is looking out for some one coming, for whose footsteps a dog also watches eagerly. This is not much of a subject; but the work derives its undeniable charm from the fine, broad, faithful, and rich painting of the light, the solid handling and vigorous colour of the timber in the truck, its drawing and foreshortening, and especially from the nearly perfect treatment of the mid-distance and the distance. It would be hard to cite a finer example in those respects of artistic workmanship of a fine quality. On these noble qualities, Mr. Millais may well be content to rest his reputation for this year, even if he gives us nothing of higher pretensions and more ambitious aim. The title of this picture is *Winter Fuel*, "Bare ruined choirs," a Shakespearean motto (75). The artist sends another landscape (68), with motto from Wordsworth,—

The silence that is in the leafy woods.

This shows the heart of a pine wood, with a view between rich, dark stems, including dense undergrowths of bushes and herbage. The stems are drawn and painted with remarkable power and feeling for the dignity and grace of the trees, and with admirable skill in the foreshortening of the larger boughs and foliage. There is also great strength of tone. Altogether, it is a striking picture, calculated to display with considerable success the varied ability of the artist; but it lacks something to make it interesting, being rather a study on a large scale from Nature than a picture in the higher sense of the term. A work by the same painter, which will attract more attention than the latter one, has more pretensions, for it has a striking subject well told, and of a novel kind in itself. It is styled *The North-West Passage* (390), and shows the interior of an aged voyager's room, with charts and other marine accessories hanging on the walls and lying on the table and floor. Two figures sit near a table by a bow-window. One of them reads a narrative of Arctic exploration from a log-book, which, as she sits on the ground, lies open on her knees. The other person is an old sailor, with weather-beaten features, rough dress, and dishevelled hair. He sits in his chair by the table, and listens with an intense expression of interest in, and sympathy with, the deeds of other sailors, as they are described by the patient reader. His right fist is clenched on the other hand, and he looks outwards with almost fierce eyes, as if he saw the some detailed in the book, and, as we may be allowed to suspect, not without a notion that he, at least, might have succeeded where others failed. There is some exaggeration in this figure, which goes far to check the spectator's admiration for the otherwise extraordinary power shown in the design. The expression of the old man's face is rather more morose than we could have wished; but the features are modelled with wonderful skill. There can hardly be two opinions about the figure of the lady. It is supremely graceful and pathetic, and beautifully painted. She wears a pure white dress, fitting the form elegantly, and crossed at the bosom with a scarf of rose colour. With a finger she traces the lines of the writing as she reads them with an even voice, that may be supposed to still the air of the place, and give solemnity to the homely apartment and its rough furniture. The sailor's face is, we believe, a portrait of Mr. Trelawny, the friend of Byron and Shelley. Notwithstanding the apparent roughness of the execution of this picture, it is really wrought with consummate technical power, such as none but a master can exercise, and, when seen at the proper distance, stands superbly solid and strong. Another picture by the same painter is *Still for a Moment* (484), a little girl seated, in a white pinafore, on the trunk of a felled tree, with a dog near her: a delightful example. We have also a picture in what is called "Gainsborough's manner," called *A Day-Dream* (1432), a lady in a white dress, seated, with a hat in her lap, and large masses of dark brown hair about her pale, fine and thoughtful face; her eyes are dreamy. This is a magnificent study in some of the most refined elements of subtle art, and by no means unworthy of Gainsborough himself, from whose work, however, it is not a plagiarism. There is, in addition to the above, a fine portrait, styled *The Picture of Health* (152), representing the figure of a young lady walking, with her hair on her shoulders, in a black dress, and with a muff in her hand. We must reserve our notice of the remaining contributions by this painter until another opportunity.

Mr. Alma Tadema's more important contribution we have already briefly described. It is styled *The Picture Gallery* (157), and shows, with one or two modern portraits included, the reception of his friends by a Roman connoisseur, while displaying to them the painted treasures he has collected, the works of antique artists, his contemporaries. The scene is a lofty chamber, with pictures and mosaics on the walls and floor, with the titles and signa-

tures on several of the number. The light is admitted from above, and pours in brilliancy on the figures before us and an easel, the back of which faces us. In front of the easel sits a stalwart Roman gentleman, inspecting eagerly a painting placed before him: his face is a fine study of expression, his attitude a capital piece of design. Behind this personage a handsome lady occupies a couch, sitting in her ample robes, light reflected on her blonde features and pale yellow hair, showing a proud expression and a voluptuous physique. Behind the couch is the host, in a black robe, expatiating learnedly on the picture which the others study. There is abundance of humour in this figure, and the expression is most happily conceived. It is a capital likeness of a gentleman connected with pictures and artists in London, and as such will be recognized with pleasure by everybody. Two visitors study the paintings on the walls, which include a lion prowling, a battle piece, &c.; an open doorway gives a view of another room. The solidity and vigorous toning of this large and remarkable painting, its beautiful colour and admirable lighting, to say nothing of the archaeological knowledge which it displays, and that of the most interesting kind, render it one of the most enjoyable works of the year. It is intended for the decoration of Mr. Gambart's villa at Nice, and is to accompany the companion picture, now in the Salon, the subject of which is the exhibition of sculptures to his friends by a Roman connoisseur. Mr. Tadema has sent here also a smaller work, now in Gallery III., styled *Joseph, Overseer of Pharaoh's Granaries* (300). Joseph, wearing one of those wonderful Egyptian wigs, sits in state, giving orders, and taking note of the labours of servants; his costume is of white tissue, painted with charming fidelity, richness, and brilliancy. A secretary squats on the floor reading from a scroll: a capital figure.

A picture which will, probably, create a greater sensation than any other now before us is Mr. Fildes's painful, but not morbid, scene from London life, *Applicants for Admission to a Casual Ward* (504), a grim subject enough, and sad beyond measure, look at it as we will. Here is a view of a street; near, and really under, a lofty archway, like those by which so many railways span our thoroughfares, goes the pavement, receding to the misty, dusky distance of a London thoroughfare, all in a drizzle of rain, and foul with smoke,—here, some in the shadow of the arch, some near the door of the adjoining "casual" ward, is a numerous group, or rather series of groups, of men, women, children, of all ages and states of health, but all wretched and forlorn,—the under-grown, the half-starved London urchin, bigger and more ungainly than a lad should be, the mournful widow, the man of failing age, the sot, whose boast is that of Dogberry—he has had losses, but the worst thing for him to lose was his character. It is a dismal, pitiable set of folks that Mr. Fildes has put before us, and not a few will see the miseries of their fellow-beings for the first time in these personations. Of one thing no looker-on can doubt, there is no exaggeration here. From the burly, kindly-looking policeman, who do their office like gentlemen among the woeful crowd, to the most completely lost wretch who stands on the pavement or leans against the grimy walls, there is not a figure that is not genuine in design or faithful and true in sentiment, for Mr. Fildes has not given us anything sentimental here. Woeful and sorrow moving as the design is, there is no clap-trap in it: it is not a pleasant work, but far from being a repulsive one. On the contrary, its genuineness is proved by its simplicity. Few men will turn away without long study of this mournful presentation of the *débris* of London life; and many will not fail to say, "What can I do to better this state of things?" Morally and socially speaking, this is the picture of the year. Its appeal is so powerful and its art so good, that we, whose theme is Art only, hasten to pay our tribute to the painter.

Mr. Calderon's best picture is styled *Half-Hours with the Best Authors* (166). The interior of a

room in summer-time, shaded from the light and heat of noon by shutters that are almost entirely closed, their openings admitting light near the floor, and strong enough to show a sofa of blue satin in the centre of the chamber, occupied by three buxom young damsels in white dresses, two of whom, overpowered by the heat, doze in the artificial twilight. One of these lets her head fall on her bosom, as her arms are extended on the back of the couch; her feet are placed together; and a fan and book drop from her hands. Her next neighbour also dozes, releasing the book she held. The third lady, with her back towards us, still keeps awake, and still reads. This is a charming picture, of no high pretensions, but far more successful than many of those here which aim at something higher: it is capital in colour, capital in effect. The dozing girls are charming. A more popularly attractive picture here is *The Queen of the Tournament* (335), crowning the victor with a wreath as he kneels before her; she is attended by many ladies of honour, soldiers, and others. All these figures are designed with tact, and painted with undeniable spirit; but we confess we prefer the picture of the dozing girls to this work, or to the other which Mr. Calderon has sent, *Cynthia* (1360), a capital half-length of a lady, seated, reading, in a silver-grey dress. There is much capital colour in this excellent portrait, as we take it to be. The tint of the gown is admirably managed.

Mr. Leslie's contributions have great charms this year, and though not so conspicuous as its fellows, that is not the least welcome among the pictures of the year which is called *Five o'Clock* (1385), a lady seated in a conservatory, with a tea equipage at her side, waiting the return of her husband, and with a sweet look on a face, the fresh beauty of which Time has marred, while it has somewhat dimmed a pair of eyes that retain an exquisite grace of look. There is a rare pathos in this otherwise acceptable work, which is to us preferable to the somewhat too well-known sweetness of *The Nut-brown Maid* (197), a pretty damsel, standing, yoke in hand, at a spring, while her pails are filled by the current that falls brightly over rock and from under lush ferns. *Pot-pourri* (129) will be a centre of attraction. Two fair and plump damsels—such as Mr. Leslie loves to paint, and no one paints so well, or half so well as he, although we are not certain that the public will feel grateful for many more of the kind—are busily occupied, in a summer-lighted chamber, the effect in which is exquisitely given, in preparing rose-leaves for the vases of china, which, painted here to admiration, though lacking a little of solidity, stand before and beside the girls, with bowls and beakers of quaint devices and delicious tints. One of the operatives tests a tray full of leaves, to know if they are dry; the other lady holds a mortar, in which condiments proper to the manufacture in progress are pounded. There is charming breadth together with extreme delicacy of tint and tone in this enjoyable picture.

We must not fail to notice Mr. E. Crowe's *Four-hounds in Kennel* (1045) as one of the pictures of the year. It shows the interior of a kennel, with a multitude of dogs strewn, so to say, on the straw of their common bed, and placed with wonderful variety of design and extraordinary wealth of character. One, sphinx-like, squats in the middle and looks about her, another is moved by some canine fancy to listen most intently as for a far-off voice; one lies all in a heap, on a panting, but submissive fellow-creature, another lolls his tongue; one looks vainly for her lately removed puppies, some doze, and others, despite the restlessness of their neighbours, sleep soundly, to hunt in dreams. Apart from this wealth of incident and character, the animals are admirably painted, and the picture is in every way creditable to the artist.

Mr. Poynter sends a small painting, of high quality and great merit, called *Rhodope* (172), a damsel seated on the bench, near a bath, completing her toilette by fastening her blue sandal. It is a charmingly designed figure, with beautifully treated draperies, and shows more playfulness of design than the painter usually indulges. The

garden background is very pretty.—Some of Mr. Marks's less important pictures we must leave for the present, in order to deal with *Capital and Labour* (179), the scene of which is a platform on a scaffolding used in the erection of a mansion for a certain squire of high degree, the capitalist who is brought face to face with "the question of the day," by a deputation of craftsmen and labourers seeking higher wages. In giving a description of this picture, which was otherwise, we believe, complete, we were unfortunate enough to say that one of the most humorous characters had one eye; such is not the case. There is great humour and a capital sense of the circumstances in the figure of the portly squire, who draws himself up, and, in half-unconscious consciousness of wealth, trifles with his neck-chain; he will yield to the deputation, and, for his sake, one hopes he will do it gracefully. Apart from the nobler elements of design and humour, the charms of this picture are its completeness, firmness, good local colouring, and clear daylight. Its shortcomings are a certain lack of atmosphere and relief, and the lack of richness in certain parts of the colouring, as the scaffold and the building. Nor is the landscape quite so rich and fine as Mr. Marks has, in many admirable landscapes proper, shown himself able to give us. Most painters will turn with greater pleasure to a less ambitious picture than this, a smaller one, styled *A Page of Rabelais* (388), showing a gentleman of the late middle age, clad in scholarly gown, pacing the sunlit and shadowed spaces of a woody path, and reading with evident delight from a large tome as he does so. The expression of the pleased loiterer in the figure, as well as the face, the action and the character of the features, form a first-rate piece of character, certainly among the finest things in the Exhibition. The colour of the picture is excellent, though it is chiefly a study in black, grey, and green.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold, for pounds, on the 24th ult., the under-mentioned drawings and pictures, the property of John Heugh, Esq. Drawings: Stothard, Fortune Telling, 60.—G. Robson, Stirling Castle, and the Grampians, 121.—Calcott, Damascus, from Lebanon, 53.—W. Müller, Winter Time, 53; View near Bristol, 99.—Cotman, Dutch Vessels, calm, 145.—Mr. F. Taylor, Cattle, evening, 76.—Livermege, Don Quixote Reading, 60.—Mr. T. S. Cooper, South-down Sheep, 105.—Mr. Linnell, Resting at Harvest Time, 168.—Mr. G. D. Leslie, Broken Vows, 241.—Mr. Millais, A Dream of the Past, Sir-Ismbras at the Ford, and the Vale of Rest, 280.—Mr. F. Walker, The Postman, 260.—Stanfield, Webby Castle, 63; Glasgow Cathedral, 74; Temple of Jupiter Olympus, and the Acropolis at Athens, 68.—P. Delacroix, St. Cecilia, 126.—Mdlle. R. Bonheur, A Stag, 110.—Decamps, Déjeuner sans Fourchette, 84; Lessons are Over, 173.—Bonington, Shipping on the Coast of Normandy, 152; The Rialto, Venice, 131.—S. Prout, Overhauling an Old East Indiaman, 152; The Rialto, Venice, 203.—C. Fielding, Staffs, 245; View towards Dungeness, 598; Sussex Downs, 472; Sussex Downs, Lewes in the distance, 519.—D. Roberts, Baulbec, 55; The Golden Tower, Seville, 78; In the Slave Market, Cairo, 120.—Mr. J. F. Lewis, In the Desert; Coffee after Dinner, 205.—De Wint, Dunstanborough, 106; The Farns Ford, 126; A River Scene, with rainbow, 141.—Newark Castle and Bridge, 493; Matlock, Derbyshire, 735; Harvesting, 498; Barge on the Witham, 514.—D. Cox, A French Château, 56; Troopers approaching Stirling, 1745, 75; Troopers under Stirling Castle, 1745, 162; Fort Rouge, from the shore near Calais, 69; Fort Rouge, from Calais Sands, 52; Crossing Lancaster Sands, 283; Rocky Pass near Capel Curig, 1,050.—W. Hunt, A Pilchard, and two Red Herrings, two in one frame, 74; Poppies, 71; Apple Blossom and Bird's Nest, 157; Boy Blowing a Horn, 131; Summer Flowers and Early Fruit, 525.—G. Catermole, The Baron's Hall, 441.—Mr. F. W. Burton, Cassandra Fidele, 525.—Turner, Near the

Great Orme's Head, 65; Melrose Abbey, 136; Battle Old Church, 105; Brighthelmston, 1794, 89; Lake Nemi, 262; Source of the Arveron, engraved in the 'Liber Studiorum,' 189; Dartmoor, from the Source of the Tamar, 362; A Swiss Mountain Torrent, 199; River Trent, South Tyrol, 168; Sleaford, Lincolnshire, 169; On the Tweed, near Norham, 210; Lake of Brienz, 320; Beeston Castle, Cheshire, 204; Rafts on the Rhine, 703; Dartmouth Cove, engraved in the 'England and Wales,' 892; Dunstanborough, 'England and Wales,' 855; Carew Castle, 'England and Wales,' 1,155; Interior of Westminster Abbey, 488; Cassiobury, 767; Pool and Cattle at St. Agatha's Abbey, 945; Edinburgh, from the Water of Leith, 1,055; View near Fonthill, 735. Pictures: Morland, A Landscape, with figures, 84.—A. L. Egg, Charles Dickens as Sir C. Grandison, 50.—Zeeman, A Calm, with men-of-war saluting, 52.—Mr. W. P. Frith, Amy Robsart, 88.—Mr. T. Webster, My Grandmother, 69.—Sir C. Eastlake, Beatrice, 167.—Mr. W. F. Yeames, The Old Parishioner, 73.—M. Perugini, Mimosa Pudica, 54.—R. P. Bonington, Devotion, 162; Rozen, 79; A Coast Scene, with fisherwomen, 52; Shipping near Brest, 136; Dunstanborough, 388.—Mr. J. F. Lewis, An Albanian Lady, 189.—Leslie, Contemplation, 84.—Bonington, A Coast Scene, with figures, 262.—Mr. W. Dobson, Early Lessons, 131.—J. Leech, "It wasn't Us as did it," 57.—Mr. F. Goodall, Abyssinian Coffee-bearer, 110; Arab Sheikh and Camel, 178; Copt Mother and Child, 189; Sheikh of the Copt Quarter, 189.—Mr. W. F. Yeames, Queen Elizabeth receiving the French Ambassador after the Massacre of St. Bartholomew, 215.—Collins, On the Coast of Yorkshire, 105; Irish Fishing Village, 152; Stirling from the Frith, 1,102; Bishop Chase, the first American Bishop, 51.—J. Stark, In Sherwood Forest, 63.—Cotman, Mouth of the Yare, 451.—P. Nasmyth, A View in Sussex, 903.—Mr. Holman Hunt, Italian Boy, 78; Festival of St. Swithin, 367.—Mr. Rossetti, The Annunciation, an early picture, 388.—M. E. Frère, La petite Laitière, 157.—M. Timot, Summer Time, 315.—Madame H. Browne, La Religieuse, 320.—A. Scheffer, Head of Christ, 278.—P. Delaroche, Execution of Lady Jane Grey, 829; Strafford going to Execution, 787.—Sir J. Reynolds, Portrait of Mrs. Martin, 99.—Hogarth, Portrait of Mrs. Hogarth, 378.—T. Gainsborough, The Great Tenor Singer of his Day getting out a High Note, 357.—Calcott, Tor Point Ferry above Devonport, 450.—Old Crome, A River Scene, 52; A Welsh Landscape, 220; Hawthornden, 556.—D. Cox, Going to School, 92; Crossing Lancaster Sands, 472; Going to the Harvest Field, 1,102.—Mr. T. Faed, The Silken Gown, 598.—Bonington, The Duenna, 315.—Gainsborough, Cattle and Peasants on the Banks of a River, with boats, 1,102.—J. Phillip, Buying Chestnuts, 840.—Mr. Millais, Greenwich Pensioners at the Tomb of Nelson, 108; Isabella, 102.—Dyce, St. Catherine, 325.—W. Müller, Interior of a Welsh Cottage, with figures, 199; Flowers, the artist's last work, 304; Gillingham, 2,152; Chess Players, 4,053.—Turner, Egglestone Abbey, 105.—Dunstanborough, Morning after a Storm, 4,305; Windmill and Lock, 1837; Old London Bridge, 3,255.

The same auctioneers sold, on the 27th ult., a collection of drawings. R. Hills, A Group of Deer beneath a large Tree at the side of a River, 33; A Group of Deer in a Park, 28.—Turner, Norbury Park, 20.—C. Fielding, Derwentwater, 53; A Lake Scene, with Cattle and Figures, 26; A Landscape, with Figures in a Cart on a Road, 27.

The Belle Collection of pictures was sold on Monday and Tuesday last, for pounds, at the Hôtel Drouot, Paris: Old Crome, Intérieur de Forêt, 200; Clair de Lune, 138; Le Wauson, 200.—Gainsborough, Un Chemin près de Bath, 154; Portrait de Gainsborough, 760.—Ibbetson, Environs de Ventnor, 220.—Reynolds, Tan-Che-Qua, peintre Chinois, 260.—Turner, Le Château de Kilgarren, 1,320; Le Banquet de Guildhall, 488.—Guardi, La Fête de Bucentaure, 240; La Place St. Marc, 222; Un Coin de la Place St. Marc, 360.—Decamps, Souvenir de Fontainebleau, 119.—Dela-

croix, Lion dévorant un Lapin, 1,408; L'Appartement du Comte de Morny, 206; La Fiancée d'Abydos, 1,282.—Diaz de la Pena, Fontainebleau, 1,306.—M. J. Dupré, Soleil Couchant, 138; Le Chemin Creux, 680; Pâturage Anglais, 384.—Fromentin, Femmes de Sahara revenant de Puiser de l'Eau, 166.—Géricault, Trompette des Hussards d'Orléans, 260.—Baron Leys, L'Atelier de Rembrandt, 440.—Marihbat, Caravane passant un Gué, 384; La Caravane, 296.—M. Millet, Retour des Champs, 328; La Quenouille, 320.—Regnault, Madame la Comtesse de Baret, 1,340.—Troyon, La Mare, 1,040; La Charette, 880; Métairie Normande, 284; Souvenir des Pyrénées, 140; Animaux sous Bois, 158.—M. Zeim, Venise, 180.

The under-mentioned pictures were sold in Paris, on the 20th ult., for francs: M. Corot, Effet de Printemps, 4,000.—Delacroix, Grèce combattant pour l'Indépendance, 25,500; La Fiancée d'Abydos, 10,000.—M. Diaz, Enfants Turcs Jouant, 4,106; Suzanne Surprise, 4,600.—M. C. Duran, La Canonetta Italienne, 5,000.—C. Jacque, Bergerie, 6,400; Moutons au Pâturage, 3,900.—M. Zeim, Vue de Venise, 6,200. Another sale: M. J. Breton, La Tricotouse, 10,500.—Couture, La Baigneuse, 4,600.—M. J. Dupré, Solitude, 9,500.—Fromentin, Rendez-vous de Chefs Arabes, 17,100; La Sieste, 10,300.—Jonghe, Le Cabinet d'Antiquités, 4,550.—Millet, Bergère Lutinée par l'Amour, 5,000.—Troyon, Taureau, 11,000.—M. Willems, La Broderie, 7,900.—M. Zeim, Vue de Bosphore, 4,580.

Fine-Art Gossip.

A, we suppose, crazy lad caused much consternation, and contrived to do a good deal of mischief, at South Kensington on Thursday in last week, by smashing a glass case which stood in the picture galleries and its contents. The articles destroyed were of no great art value, being selections from various monster shows, and of modern Bohemian and French glass. In this respect there is small cause for regret; but the cost of the things, to say nothing of the case itself, was prodigious. It seems that a semi-insane youth had threatened something of the kind all day, and was watched, when, indeed, he ought to have been kicked out of the building; but just before 6 o'clock he took advantage of an opportunity and made a complete *défilé* of the gewgaws. This is, at least, the third incident of this kind in public collections. An idiotic but zealous cobbler smashed the Portland Vase; a half-witted youth broke the panel of a picture in the National Gallery, and both experienced punishment most ridiculously insufficient and mischievously tardy. For future cases we advocate prompt administration of the beneficently restrictive whip. This instrument is known to have worked wonders in inducing iconoclastic idiots to restrain their so-called "irresistible" proclivities.

The Royal Academicians announce their intention of continuing the series of Winter Exhibitions, and propose for the subjects of next year's gathering, as complete collections as possible of the works of Calcott, Etty, and MacIae, besides as many good pictures by Old Masters as they can obtain on loan. The R.A.s appeal to the generosity of owners of works of art to enable them to furnish the galleries in Burlington House with art treasures.

We shall commence our review of the current Exhibition of the French Salon next week; and we hope soon to notice the remarkable Exhibition of works of Art on loan, for the benefit of the Alsacians and Lorrainers, now open in the building of the Corps Législatif, Paris.

The Salon, Paris, was opened to the public on Friday (yesterday). On the following Thursdays and Sundays this Exhibition is to be open free.

The Exhibition of the Works of Prad'hon opens on Sunday (to-morrow).

On Thursday evening, the 23rd of April, Mr. Wood gave a lecture on his discovery and excavation of the Temple of Diana at Ephesus, in the Museum of Art and Industry, Vienna. In a few days he will lecture on the same subject in

Berlin. We have received a letter from Mr. Wood, which we hope to publish next week.

A CORRESPONDENT writes:—"I hope I am not too officious in remarking upon what appears to me an inaccuracy in the account of Kaulbach and his works, *Athenæum*, April 18, 1874. The frescoes painted, chiefly by Nilson, from oil sketches by Kaulbach, on the outside of the new Pinacotheca at Munich, refer not to the destruction of Jerusalem, but the fresh outburst of the Arts—painting, sculpture, and architecture—in the hands of Kaulbach and his contemporaries, under the auspices of King Ludwig, and held up to ridicule the conventional pedantry supposed to have fettered the Arts before that time."

It appears that several sculptures, busts of French marshals, have been discovered, intact, among the central part of the ruins of the Tuileries; these works formerly decorated the Salle des Maréchaux.

Mr. W. H. Fisk, of University College, London, has lately been delivering in various parts of London, a course of lectures on "Picture Construction," which have been well received. The object of these lectures, which are six in number, is to give practical insight as to the composition, colour, effect, and perspective of a painting; matters which, as we are bound to say, have attracted far less attention than they deserve.

MUSIC

MUSICAL UNION.—PAPINI AND DUVERNOY, TUESDAY, May 3, SECOND MATINEE.—Quartet, Beethoven, No. 3; Trio, 2nd set, Beethoven; M. Solo for Violoncello, by Papini, for Lamerzio, Quintet, 2nd set, Mendelssohn; and Solo, Pianoforte.—Single Admissions, 7s. 6d.; to be had of Cramer, Lucas, and Austin, St. James's Hall.

PHILHARMONIC SOCIETY.—Conductor, Mr. W. G. Cusack.—St. James's Hall, THIRD CONCERT, MONDAY, May 4, Eighth Week.—Programme: 1st Minor Mass, Mozart, composed expressly for the Philharmonic Society; Vocal Concerto for Voice, Mr. Bruch, Violin, Herr Strauss, Vocal, Overture, Paradise and Peri, W. S. Bennett (composed expressly for the Philharmonic Society); Symphony, "Enigma," No. 3, Beethoven; Vocal, recitativo, "Ruy Blas," Mendelssohn; Solo, 1st set, Balcan, 1st and 2nd set, "Unserer Zeit," Admision, 2nd set, Stanley Lucas, Weber & Co., 24, New Bond Street, W.; usual Agents; and Austin's Ticket-office, St. James's Hall.

THE OPERA SEASON.

It may be questioned whether there has ever been such an *ensemble* in the 'Hugonots' as that now heard at Drury Lane Theatre, for almost the entire troupe was included in it. The acting and singing of Mdlle. Tietjens seemed to be inspired; her grand voice has never been in finer condition than it has been this season, and she has proved to what a point the culture of art can be carried. The *Page* of Madame Trebelli-Bettini has the advantage of being admirably acted as well as sympathetically and cleverly sung. The blot with the ladies was the *Margherita* of Mdlle. Valleria, who does not seem to be able to subdue her forcible style and to amend her imperfect intonation. One could scarcely believe that the Signor Fancelli who was the *Raoul* is the same light tenor who sang some years since at Covent Garden. Duprez excepted, the part has never been more equally sung, from the opening romance to the grand duet of the fourth act and to the share in the *terzetto* of the finale. Signor Mario's acting was infinitely superior, and at times he sang with more charm owing to his incomparable organ, but he was most unequal in the music generally. The *Marcel* of Herr Behrens physically was grand and imposing; he acted remarkably well; and if he did not develop the vocal portion as thoroughly as it should be sung, it was evidently owing to his difficulty in mastering the Italian words, for he had before only delivered them in the German or Swedish languages. The *Nevers* of Signor Galassi was spirited, but lacks more polish. The *San Brio* of Signor Agnoli was dignified, and superbly sung. When we state that in the other characters the services of Mdlle. Ranermelester, Signori Rinaldini, Urio, Fabrini, Manfredi, Campobello, Giulio Perkins, Costa, Casaboni, Zoboli, &c., were enrolled for the most trifling portions of the score, it will be guessed what care and attention this revival had received. The chorists displayed unwonted steadiness and

precision, while the orchestra was beyond all praise. Never were the nuances of Meyerbeer's vivid and picturesque music more poetically observed. The vein of melody throughout this masterpiece is rich and inexhaustible; the descriptive concerted pieces are thoroughly realistic—need we cite the choruses of the nobles as contrasted with the quarrels of the soldiers and populace in the "Pré aux Clercs" scene, and the overpowering excitement always caused by the "Conjuration des Poignards"? In the orchestration of a work so varied in its emotion, the colouring of such a conductor as the Drury Lane one is that of the finished painter; he becomes, in fact, the tone-poet. The *tempi* were always safe and steady; now stately, anon bold and brilliant, seductive, and characteristic. It was just such a performance,—in its pomp, in its breadth, in its exactitude, in its piquancy, in its grandeur,—as an English amateur or artist who is proud to assert our claim to be a musical nation can point out to a foreign musician, as showing the extent to which an *ensemble* can reach when there is a presiding director to carry out the conceptions of a creative genius like that of Meyerbeer.

If we were to dismiss our weekly record of operatic events with the notice of the revival of the 'Huguenots,' there would be no very great loss, for the infinitesimal merits of the artists who have appeared, as yet, would be, perhaps, better passed over in silence. Of what possible interest can it be to old opera-goers to dwell on the *Marguerite* of Mdlle. Marie Roze, at Drury Lane, which is to be followed by another delineation of Goethe's heroine by Mdlle. Smeroschi, at Covent Garden? Now, these two singers follow, in this part, Madame Mliolan Carvalho, Mdlle. Tietjens, Madame Pauline Lucca, Madame Nilsson, and Madame Adelina Patti, every one of whom showed a special individuality in the realization of her "creation." The Margaret of Goethe is an abstract speculation. In personating the character, it is difficult to triumph over the thralldom of the position, for innocence is not idiocy, nor is an unsuspected fall "a bag of all known mortal sins." The imitation of predecessors is no indication of a creative faculty. Mr. Bentham, who made his *début* at Drury Lane three seasons ago as Signor Bentami, has now a greater right to Italianize his name than he had formerly, for in singing his style is vastly improved. He sang the *cavatina* in the garden scene like a true artist, and he can launch a *flât* in alt in the concerted pieces. Signor De Reschi re-asserted his claims as a vocalist with a rare organ, and, as *Valentino*, gave much promise of a bright and distinguished future. With the personal advantages they possess, Mr. Bentham and Signor De Reschi ought to be better actors. The *Mephistopheles* of Signor Rota, whose *entrées* is most welcome, is well conceived. Madame Trebelli-Bettini's *Siebel* is romantically passionate; her singing of the two *cantatas*, the perfection of the vocal art.

The experience of last season at the Royal Italian Opera ought to have been sufficient to prevent the production of 'Il Ballo in Maschera' again with Madame Pezzotta's *Amalia*. In acting, Madame Pezzotta is too demonstrative; in singing, too deficient in style. A *débutante*, Mdlle. Bianchi, made a favourable impression in *Oscar*, the Page. Signor Cotogni was *Renato*, *vice* M. Maurel, indisposed. There was nothing lost by the change.

The most remarkable points about the revival of Mozart's 'Flauto Magico' last Monday, at Covent Garden, were the brilliant *bravura* displays in the two airs of the *Queen of Night* by Mdlle. Marimon, who, as usual, took the house by storm with her daring *tours de force*. She has no equal in the execution of *roulades*. Mdlle. Smeroschi was a lively *Papagena*, but she has not a sympathetic voice; and Signor Cotogni, a buffo *Papagena*, excellent in its way, if it did not make us forget *Romeo*. The general conduct of the opera was steadier than any previous performance, for the *bâton* was wielded by Signor Bevignani, who, in Russia, is regarded as the most efficient director, and was preferred to Signor Ardit, who last season

succeeded Signor Vianesi at St. Petersburg, the latter not having found the same favour among Russian amateurs as he did recently with the Parisians. Signor Bevignani is free from fuss, is clear in his beat, and shows tact in sustaining the voices. It was quite a relief, both for eye and ear, to find him again in his place, and it is a pity he is not the permanent conductor; but, with five representations in the week, there need be two directors, double band and double chorus, whereas the only thing aimed at is to have a triple *troupe* of principals.

We are to have another *Traviata* next Tuesday at Drury Lane in Mdlle. Imogene Orelli.

CRYSTAL PALACE CONCERTS.

Of all Schumann's dramatic compositions, his setting of Byron's 'Manfred' is the one, perhaps, which has provoked the least difference of opinion; and there was great regret expressed, even by his strong opponents, that only the overture to that work was included in the festival of three days held in his honour, at Bonn, in August, 1873, when the cantata, 'Paradise and the Peri,' was given in its entirety, and excerpts were executed from the third part of 'Scenen aus Goethe's Faust.' At the two Conservatoire Concerts in Paris of the 29th of December, 1872, and the 5th of January, 1873, several numbers of 'Manfred,' with a French adaptation by M. Victor Wilder, were performed, the introduction of the work having been suggested, it was stated, by M. Thiers, then President of the Republic, who was present. Schumann's productions had till that time been little relished by the French connoisseurs and professors, his Symphony in *flat* having been the only piece previously performed at the Conservatoire Société des Concerts. The second hearing of 'Manfred' certainly made many converts among the Parisians. We heard some of the old subscribers, the "big-wigs" of the Sunday afternoon *réunions*, freely admit that the music of 'Manfred' was a fine conception, coherently and consistently carried out by the composer. Doubtless the popularity of Byron's poems in France influenced the verdict in favour of Schumann; but there is less in 'Manfred' of the obscure, the confused, and of the unintelligible, which are to be found in too many of Schumann's feverish inspirations. It is to be regretted that Mr. Manns, at his benefit concert last Saturday, presented only a selection from the score. There were but four pieces, the overture, the Adoration of the Witch of the Alps, the Hymn of the Evil Agencies, and Manfred's Address to Astarte; yet these, we venture to state, are by no means the most striking of the numbers. The overture, except at the close—the impressive *adagio*, the poetic *pianissimo* expressive of the death of Manfred in the abbot's arms—is scarcely suggestive of the story; the two subjects are not salient enough to dwell on the ear; and the combined influences of Spohr, Weber, and Beethoven are recognized. The gems of the orchestration are in the 'Ranz des Vaches,' in the *entr'acte* between the first and second acts; in the calling for Astarte, a lovely nocturne; the orchestral monologue in the third part; the final "Requiem eternam," with choir and organ. We cannot expect at the Palace a *mise en scène* as in Germany when 'Manfred' is given, unless, indeed, the Directors would present Lord Byron's poem, which we could not call a "play," on their opera stage with Schumann's music. That would indeed be a treat. But in default of dramatic adjuncts, a narrator might declaim the outline incidents, as is done with Mendelssohn's 'Athalia.' If the experiment succeeded, as it very probably would, then Mr. C. A. Barry, who has so ably adapted Byron's words to the music of 'Manfred,' might try to perform a similar task with Schumann's scenes of 'Faust.' But, at all events, let us have the full score of 'Manfred' in the first instance.

Beethoven's Ninth Symphony concluded Saturday's scheme; the solos in the choral movement were given by Madame Lemmens, Miss A. Sterling, Mr. Lloyd, and Mr. Santley. Appended to Mr. Grove's analytical programme of this symphony, which has

so revolutionized orchestral writing, is a reply by Herr Manns to Herr Wagner's suggestions to alter and amend the instrumental passages of Beethoven, in which the composer of 'Lohengrin' contends that the manifest intentions of the Bonn master-mind are not realized. The arguments of the Sydenham conductor are mainly technical, but he might have taken a broader view of the suggested modifications. If they are begun, where are they to end? Additional accompaniments of wood and brass to fill out the weaknesses of the stringed, as in Handel's 'Messiah,' are allowable, but to alter Beethoven's orchestration is a very different matter. As regards the vocal parts, the pointing of the notes to bring them within the natural register of the human voice would be most acceptable, for the choral section of the Ninth Symphony never has been and never will be sung as written by Beethoven to be really effective and grateful to the ear.

The new violinist, Herr Otto Peiniger, a pupil of Herr Joachim, made a favourable *début* in his playing of Ernst's favourite Hungarian fantasia. The new-comer possesses plenty of dexterity, but it is possible he may have played on three strings, for his tone lacked roundness.

Herr Manns had a cordial greeting as a recognition of his able services during the twenty-five concerts of the seventeenth series. A most enthusiastic reception was accorded to M. Gounod, who conducted his march, 'The Funeral of a Marionette.' It was rapturously re-demanded, and if it had been heard a third time no one would have been sorry to listen again to one of the most piquant and witty orchestral pieces ever written.

Musical Society.

THE Prince of Wales, who evinced tact as chairman at the Royal Society of Musicians last Monday, threw out a good suggestion in one of his addresses, that the benefits of the institution should be extended to musicians who reside outside the metropolis. We have on former occasions called attention to the fact that the association as constituted comes under the denomination of a friendly society, the subscribing members of which can alone derive substantial benefit from the funds. It is true that small grants are made at intervals to non-members, but the patrons and supporters imagine that the subscriptions raised at the annual dinners go to aid indigent musicians and their families generally. This is not the case; and cases are constantly occurring where independent appeals to private benevolence are made, because the distressed artists have no claim on the Royal Society, not having been members of it. We cannot state that the musical selection was at all up to the standard of excellence of former times, but the subscriptions reached nearly the sum of 1,000*l*.

The third concert of the Philharmonic Society will take place next Monday. The third New Philharmonic will be given this afternoon (Saturday), and the fourth next Wednesday. The second Matinée of the Musical Union is fixed for next Tuesday. Herr Hallé's first Pianoforte Recital will be on the 8th inst. In the evening the annual performance of the 'Messiah,' in aid of the funds of the Royal Society of Musicians, will take place, in Exeter Hall.

THE forty-second season of the Sacred Harmonic Society terminated last evening (May 1st), in Exeter Hall, with the performance of Sir Michael Costa's oratorio, 'Naaman,' too late for notice in this week's *Athenæum*.

HERR SURF's burlesque operetta, 'Galatea,' was performed at the Crystal Palace last Tuesday, sustained by Misses R. Collins and A. Newton, Messrs. F. Wood and F. Sullivan, followed by Mr. A. Sullivan's 'Cox and Box.'

MR. BRINLEY RICHARDS will deliver a lecture, on the National Music of Wales, next Thursday, at the meeting of the Society for the Encouragement of the Fine Arts, with vocal and instrumental illustrations.

THE Crystal Palace Directors announce a series of nine Summer Concerts, commencing this day (May 2nd), and ending on the 25th of July. It is gratifying to find the statement in the prospectus, that seven of these programmes will be devoted to our national music, as represented in the works of Purcell, Gibbons, Bishop, &c., as well as orchestral pieces by our best modern composers. On the 30th inst., Signor Randegger's successful cantata, 'Fridolin,' will be produced. The Handel orchestra is being prepared for the Festival next June, to accommodate the 4,000 executants under Sir Michael Costa's direction.

THE Annual Festival of the Sons of the Clergy will be celebrated in St. Paul's Cathedral on the 20th inst. There is to be a full orchestra, and Mendelssohn's "As the hart pants" will be rendered.

A NEW sacred cantata, 'Supplication and Praise,' by Dr. Sloman, will most probably be performed in London during this season.

THE first representation of a one-act opera, in verse, by M. Thomas Sauvage, the music by M. Ambroise Thomas, took place in Paris, at the Théâtre National de l'Opéra Comique, on the 22nd ult. The work is entitled 'Gille (father) et Gillotin (son),' the former sustained by M. Israël, the baritone-basso, and the latter by Mlle. Ducasse, soprano. The other characters are represented by Mlle. Nadaud, Mlle. Reine, MM. Neveu and Thierry. The overture and three solos were encored. It was a decided success. As our readers are aware, it was brought out against the will of the composer, who, however, as well as the Director of the Opera house, were compelled, by legal proceedings taken by the poet, M. Sauvage, to perform 'Gille et Gillotin.' The fact is, it is a very early operetta by M. Thomas, in the style of his 'Caid' and 'Double Échelle,' with which he first acquired fame years ago; but he has since composed 'Hamlet' and 'Mignon,' and having soared to Shakespeare and Goethe, how could he descend to the inspiration of a Sauvage! M. Thomas feels remorse for his 'young sins,' as he calls his early operas. His 'Caid' created M. Offenbach, but his 'Hamlet' and 'Mignon' have not extinguished the 'Huguenots' and 'Dinorah.' As Herr Wagner repudiates 'Rienzi' and the 'Flying Dutchman,' so does M. Thomas scornfully cast off his 'Caid,' one of the most amusing burlesque operas ever heard on a lyric stage. In a letter to the Director of the Opéra Comique, he angrily maintains that he cannot admit, despite the decision of the law courts, that "les droits du musicien puissent être primés par ceux de son collaborateur." He adds, he does not object to 'Gille et Gillotin' because it is in one act, as the importance of a work depends on sentiment and style, "l'art élève, ennoblit tout, jusqu'aux sujets les plus frivoles." If he entertains these notions, it is a pity M. Thomas quarrelled with his collaborateur, whose libretto is amusing, and the setting of which has turned out to be a triumph both for poet and composer.

THE season of MM. Maurice Strakosch and Merelli, at the Théâtre Italien in Paris, will end next Tuesday (the 5th inst.). As the subvention has been withdrawn by the Legislative Assembly, it is doubtful whether the directors will risk another season.

M. CHARLES LECOCQ's new opera, 'Giroflé-Girofla,' which is so successful in Brussels, will be produced in Paris at the Renaissance. The English adaptation, after a long competition between directors and publishers here, will be brought out at the Islington Philharmonic Theatre, the French composer and authors being guaranteed, according to rumour, 1,500*l.* for the rights of representation and of publication.

THE Brussels Théâtre de la Monnaie, seemingly one of the most disastrous operatic undertakings in Europe, closed on the 30th ult.

M. CHARLES LECOCQ has undertaken to set, for the Variétés in Paris, the comedy, 'Pré-Saint Gervais,' by M. Victorien Sardou.

SIX farewell representations of the Strakosch Italian Opera Company were commenced in New York, at the Academy of Music, on the 20th ult., with Herr Wagner's 'Lohengrin,' sustained by Madame Nilsson, Miss Cary, Signori Campanini, Del Puente, Nannetti, and Herr Blum. On the 22nd ult., Madame Pauline Lucca was to appear as Zerlina in 'Fra Diavolo.' Mlle. De Murka has been creating a great sensation in Donizetti's 'Linda' and Meyerbeer's 'Dinorah.'

DRAMA

THE WEEK.

VAUDEVILLE.—'Pride,' a Comedy, in Three Acts. By James Albery.

THE conditions under which the writing of comedies is attempted in England are fatal, or nearly so, to all chance of good work. A dramatist supplies a company with a comedy, so to speak, by contract. He takes the measure of the different members, and fits them, as nearly as he can, out of the re-adjusted fripperies, of which his closets are full. If, after his work is finished, an accession is made to the company, the limits of his piece must be stretched so as to include the new-comer. To these conditions must be attributed the fact that Mr. Albery's comedy of 'Pride' comes short of the reputation of its author. It is not less original than his previous works—it is not deficient in characterization; and, amidst much dialogue that is strained and artificial, it has some genuine wit and some highly dramatic utterances. Nature, however, has been sacrificed to convenience; characters have been lugged by the ears into the play, because competent expositors are at hand; and the repast provided resembles less a dinner whereat well-selected guests sit in order than a *table-d'hôte*, where people scramble for their seats and take them as they arrive. Of the dozen characters taking part in the action of 'Pride,' three, at least, are not only unnecessary, but out of place. Their intrusion serves to confuse the action, and prevents other personages necessary to the play from receiving adequate elaboration.

The men and women in 'Pride' are more than mere stage types. In exterior respects they may, perhaps, conform to existing models. There is always, however, a distinguishing characteristic, needing only to be brought forward and made intelligible, to render them recognizable beings. Fearful, it may be supposed, of afflicting an audience with the psychological explanation for which all taste is lost in England, Mr. Albery gives results without processes, and startles us with surprises. Where, accordingly, one of his conceptions ceases to be stagey it is apt to become improbable. No stronger instance of this can be advanced than Sir Ball Brace, in 'Pride.' Sir Ball Brace is a man endowed with a refined sensuality. He has denied himself nothing, has gone through his income like a "gentleman," and has found, when, in due course, ruin comes upon him, nothing left of his former splendour except a taste he is unable to gratify for gambling. While, accordingly, like Horace Skimpole, or like the popinjay with whom Percy was pestered, talking,

—with many holiday and lady terms,

about the harmonies of nature, Sir Ball Brace begins to pilfer small sums from the desk of his "brother, the merchant," and accepts, as a proper concession to his own superior position

and refinement, the startling self-immolation of a workman who accepts the burden of his guilt. So inadequately filled up are the outlines of this very conceivable character, that it appears distorted, incongruous, and impossible. It would be easy to show a like want of finish in other characters—in all, indeed, except Cadbutton, the merchant, who is depicted with a care contrasting strangely with the negligence elsewhere displayed.

'Pride' is wholly devoid of plot, properly so called. There is no middle action whatever. One act opens out what promises to be a story, a second keeps it at the same point, and a third closes it. Since the day when

The King of France, with forty thousand men,
Went up a hill, and so came down again,

there has been no stronger instance of "Much Ado about Nothing." Mr. Cadman Cadbutton, reserved, haughty, and unscrupulous, is anxious, unlike most self-made men, to hide his past history, and to be accepted as a country gentleman. Greatly to his disgust, he finds in Barnabas Smith, a workman employed in some miscellaneous repairs about his house, his own son, whom, at the outset of the prosperous portion of his career, he had abandoned. Quite unaware is the youth of his claim upon his prosperous employer. Unfortunately, Mr. Cadbutton's secretary, a certain Frank Leyton, who is of an inquisitive disposition, has learned that there is a mystery connected with the birth of Barnabas, and has undertaken to solve it. He is already near success, and might any day stumble on the truth. In order to defeat him, Mr. Cadbutton tries sharp measures, dismissing him from his service with ignominy, and with an imputation of dishonesty. These processes failing, he adopts contrary tactics, and bribes him to silence with the hand of his daughter. Some difficulty is occasioned the young lady by the variable policy of her father. She finds herself at first compelled to refuse the man she loves, then to summon him back and bid him hope, at the moment when she has solemnly assured him her determination not to have him is irrevocable. Neither bribe nor menace, however, can influence Leyton. He goes straight to his end, and Mr. Cadman Cadbutton sees himself obliged to acknowledge the "poor, but honest," mechanic as his son. Compensation for this defeat is furnished by his success in an election contest, which from the beginning of the play has been impending. Here 'Pride,' for no reason, terminates. Its story, so far as it can pretend to a story, consists of the exposure of Mr. Cadbutton, who is compelled to acknowledge a son he has deserted, and to own that he has, with very questionable taste, exchanged the familiar patronymic of Smith for the unenviable surname he now bears. Some agreeable scenes and situations are brought about. The love-making between Leyton and Gertrude is delightfully fresh, natural, and tender, and some of the dialogue is humorous and pointed. The most forcible scene, however, which is reached at the close of the second act, comes upon the spectator with a shock wholly subversive of the effect it might otherwise have had. So nebulous and indistinct is the last act, that the spectator feels almost as if he had commenced to watch a performance waking, and was finishing it in a dream. The play, indeed, is like one of those waterfalls, not

uncommon in Switzerland, which commence a considerable body of water, but end in spray before they reach the bottom.

The acting throughout was creditable. Mr. Farren, as *Cadbutton*, gave a singularly clever representation of vulgarity and meanness asserting themselves through a thin veneer of courtesy. Miss Amy Fawcett's mannerisms are suited to the character of *Gertrude*, her representation of which was touching. In *Sir Ball Brace* Mr. James showed capacity to deal with a class of parts altogether outside the line in which he is known; and Mr. Thorne, as *Barnabas Smith*, gave a piece of sincere and earnest acting. The character of *Frank Leyton* is difficult; Mr. Warner made something of it, though he wore habitually a pained look, which was not always in keeping with the part. Miss Kate Bishop was agreeable as a schoolmistress. Mr. Horace Wigan and Miss Larkin played two characters so completely outside the framework of the picture, that no talent in acting could render them acceptable.

Dramatic Gossip.

'LA MARAÎTRE' was repeated on Monday at the Princess's, and 'L'Honneur de la Maison' on Tuesday, for the farewell of Madame Marie Laurent. On Thursday, 'Gavaut, Minard et Cie' by M. Edmond Gondinet, and 'L'Été de la Saint-Martin' of MM. Meilhac and Halévy, were performed for the first time this season.

MADAME FAVART, who is at present at Liège, will make her first appearance in London, this year, on the 11th inst., in 'Le Spynx.'

'THE BELLS' was revived at the Lyceum on Saturday last, with Mr. Irving in his original character of Mathias. Mr. Irving's performance, though still ultra-realistic in demonstrations of physical agony, is less strongly accentuated than previously, and rises, in some places, to a remarkable display of power.

THE St. James's Theatre will re-open to-night, with a performance of Mr. Robertson's comedy of 'Progress,' and with M. Offenbach's *opéra-bouffe*, 'Vert-Vert.'

THE outlying theatres steal occasionally a march upon their more fashionable rivals. At the Britannia, a drama, founded upon the 'Patrie' of M. Sardou, a work with which no West-End management has been bold enough to grapple, is now being given, and a version of 'Les Deux Orphelines' is announced as in rehearsal.

THE death of M. Serret, well known for his novels, contributed to the *Revue des Deux Mondes* and other periodicals, is announced from Paris. In 1846, M. Serret, then in his twenty-fifth year, made his dramatic debut at the Odéon, with a three-act comedy in verse, entitled 'Les Touristes.' Subsequently, he contributed to the same theatre, 'En Province,' 'Un Mauvais Riche,' and 'Que dira le Monde'; to the Français, 'La Paix à tout Prix'; and to the Gymnase, 'Les Fonds Secrets,' 'Les Incertitudes de Rosette,' and 'Un Ange de Charité.'

A PETITION, signed by actors and managers, has been sent to Marshal MacMahon, requesting him to re-consider the question of the freedom of the theatres. The Marshal has asked for further information.

'LE POLONAIS D'EN FACE,' a vaudeville, in one act, by MM. Félix Savard and Alfred Aubert, has been played at the Folies-Marigny.

A UNION has been made between the companies of the Bouffes-Parisiens and the Renaissance theatres. The united company is now giving, at the Bouffes, 'La Chanson de Fortunio,' 'La Pomme d'Api,' and 'Les Rendez-vous Bourgeois.'

TO CORRESPONDENTS.—M. W.—T. S.—R. S.—K. R.—F. R. E.—received.

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For the Half-year ending 30th June, 1873 ... Interim Dividend at the rate of 12½ per cent. per annum.
For the Half-year ending 31st December, 1873 ... Dividend at the rate of 12½ per cent. per annum.

Messrs. SHORTER, CLEMENTS & SHORTER are instructed to dispose of, by Public Subscription, 6,000 Shares of the
NEWCASTLE CHEMICAL WORKS COMPANY (LIMITED),
(Late C. ALLHUSEN & SONS, Limited). Established 1840.

Part of the Share Capital of £600,000, divided into 60,000 Shares of £10 each, on which £7 per Share has been called up.
Subscribers will be entitled to the benefit of Profits from 1st of January last.

The NEWCASTLE CHEMICAL WORKS COMPANY (Limited) is one of the most successful and extensive manufacturing concerns in the Kingdom, the Works, which were founded in the year 1840, employing about 2,500 men. These Shares form part of the Share Capital of the Company, which consists of 60,000 Shares of £10 each, on which £7 per Share has been called up.

Price of Subscription £8 per Share (being £1 per Share premium), payable as follows:—

£2 per Share applied for payable on Application.				
2	"	"	"	on Allotment.
2	"	"	"	on 1st June, 1874.
2	"	"	"	on 1st July, 1874.
<hr/>				
£8				

Subscribers are at liberty to pay up the whole amount on Allotment, receiving discount at Six per cent. per Annum for such pre-payment.

Subscribers will be entitled to the benefit of profits from 1st January last.

These Works are believed to be the largest Chemical Works in the Kingdom, and some idea of their magnitude may be gained from the fact that upwards of 50 acres are covered with buildings and manufactories in connexion with the business; and from the last Report issued there appears that after deducting the ground required for extensions and land sold, there now remain 73 acres 2 rods 16 perches, in reserve for sale or for use.

The Works have been carried on by Mr. Allhusen since 1840, with undeviating success, and they now occupy the acknowledged foremost position in the trade, and it is well known that he has realized from them a very large fortune, and since the business has been acquired by the present Company the results will be seen by the dividends paid, as stated herein.

The Chairman and Founder, Mr. Christian Allhusen, with his son, Mr. Wilton Allhusen, and Mr. Alfred Allhusen, his nephew, hold in all 20,000 Shares, thus demonstrating their confidence in the undertaking.

Mr. Allhusen, the founder of the business, is Chairman of the Company, and his son and nephew, Messrs. Wilton and Alfred Allhusen—who have been respectively engaged eleven years and seven years in the management of the mercantile and manufacturing departments of the business—are also Directors of the Company; a continuance of the system of management under which the Works have been hitherto so successfully conducted is thereby ensured.

Provisional Certificates will be issued by Messrs. Shorter, Clements & Shorter in exchange for the Bankers' Receipts, to be substituted for Share Certificates of the Company when the price of subscription has been paid up, the Shares, with 7½ per Share paid up thereon, being then transferred into the name of each applicant, free of all stamp duty or other charges.

Should a smaller number of Shares be allotted than those applied for, the balance of the sum paid on application will be appropriated towards the sum payable on allotment.

In default of payment of any of the instalments, the previous payments will be liable to forfeiture.

The following extracts from the particulars furnished by the Company demonstrate the *bona fide* character of the undertaking:—

"About 50 acres of the property are covered with buildings, and occupied by railways, and the remainder is held in reserve for future extensions, or for such other purposes as may appear most advantageous.

"In addition to the plant and erections necessary for manufacturing Sulphuric Acid, Sulphate of Soda, Refined Alkali, Crystals of Soda, Bicarbonate of Soda, Soda Ash, and Bleaching Powder, there are several subsidiary establishments, such as extensive Saw Mills, Gas Works, Cooperages, Fire Brick, Common Brick and Tile Works, Millwrights' Shops, Boiler Works, Smithies, and other works necessary to the production of the materials required for carrying on the different processes, for general repairs, and for the erection of new buildings.

"The Property is connected by a Branch Line with the North-Eastern Railway, and has a river frontage on the Tyne of 1,440 feet, or thereabouts.

"The raw materials received by water are discharged by means of four steam cranes, by which they are lifted from the ship's hold into the Company's waggons, and are then conveyed to their respective places of consumption, thus securing the greatest economy practicable. These and other arrangements, tending to lessen the cost of production, have been effected at great expense and labour during a period extending over upwards of thirty years.

"The Works are capable of producing annually from 40,000 to 45,000 tons of articles manufactured for sale, and for the disposal of these goods the present firm has established agencies in almost every important centre of consumption, both in Europe and in the United States of America.

"The appreciation in which the products of the establishment are held at home and abroad is such that sales can always be effected at the highest current rates."

From the foregoing particulars it will be seen that the Shares now offered for subscription afford to the public an opportunity to participate in the profits of a concern which it is believed may, as to its importance, its magnitude, its character, and its success, challenge comparison with any similar undertaking in the world.

The following is a List of the Directors of the Company:—

CHRISTIAN ALLHUSEN, Esq., Elswick Hall, Newcastle-upon-Tyne, Chairman.

HILTON PHILIPSON, Esq., Newcastle-upon-Tyne, Vice-Chairman.

JOHN SENNETT ALEXANDER, Esq., Newcastle-upon-Tyne.

JOSEPH E. L. BLACK, Esq., Newcastle-upon-Tyne.

WILTON ALLHUSEN, Esq., Newcastle-upon-Tyne.

ALFRED ALLHUSEN, Esq., Gateshead.

Applications for Shares on the accompanying Form must be forwarded, together with a deposit of 2½ per Share, either to the Consolidated Bank (Limited), 52, Threadneedle-street, E.C., London; or to Messrs. Shorter, Clements & Shorter, 26, Birchin-lane, Lombard-street, E.C., London, from whom Prospectuses and Forms of Application may be obtained.

26, Birchin-lane, Lombard-street, E.C., London, 27th April, 1874.

**Subscription for 6,000 Shares of £10 each of the Newcastle
Chemical Works Company (Limited),
OF WHICH £7 PER SHARE HAS BEEN CALLED UP.**

FORM OF APPLICATION.

(To be retained by the Bankers.)

To Messrs. SHORTER, CLEMENTS & SHORTER, 26, Birchin-lane, E.C., London.

GENTLEMEN,—Having paid to your credit, at the Consolidated Bank (Limited), the sum of _____ pounds, being 2½ per Share on my application for Shares of 10½ each (on which 7½ per Share has been called up) of the Newcastle Chemical Works Company (Limited), I request you to have transferred to me that or any less number of the said Shares; and I hereby agree to accept such transfer, and to pay the amount due on Allotment and the balance payable in respect of such Shares, in accordance with the terms of your Prospectus, dated 27th April, 1874.

Name (in full).....
Address
Profession (if any)
Date.....1874
Signature.....

(Addition to be signed by Applicant desiring to pay up in full on allotment.)

I desire to pay up my subscription in full on Allotment, thereby entitling me to discount on pre-payment of the instalments at the rate of 6 per cent. per annum.

Signature.....

SECOND ISSUE, 1874.

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WITH A BONUS OF REDEMPTION AS HEREAFTER MENTIONED.

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Messrs. TUCKER, NEW & LANGDALE, 4, King-street, Cheapside, E.C., London.

BANKERS.

THE LONDON AND COUNTY BANK, 21, Lombard-street, London.

SECRETARY.

F. B. BEHR, Esq.

OFFICES.

33, NICHOLAS-LANE, E.C., LONDON.

Subscriptions will be received by the LONDON AND COUNTY BANK on behalf of the Trustees of this Fund, for Certificates bearing Interest at 5 per cent. per annum, up to the nominal amount of 1,000,000.

The price of Subscription is 84 $\frac{1}{2}$ per Certificate of 100 $\frac{1}{2}$, payable as follows:—

£6	per Certificate applied for payable on Application,
20	" " " on Allotment,
20	" " " on 1st June,
20	" " " on 1st July,—less Interest due to date, equal to 10s. per Certificate.
£84	

Subscribers are at liberty to repay the instalments on any day on which an instalment falls due, under discount at the rate of 4 per cent. per annum.

The interest on the Certificates is payable Half-yearly, on 1st January and 1st July in each year, by Coupons attached, payable at the Bankers of the Trust, the London and County Bank, 21, Lombard-street, E.C., London.

The principles of the present issue will be similar to those of the first issue, although some modifications in the details of carrying them out have been thought desirable.

They embrace the permanent maintenance of the Fund in its entirety; provision for Reserve; payment of a fixed minimum interest; the further immediate distribution of a percentage of each year's realized Profit as Bonuses in Cash to the whole body of Certificate-holders; and, as far as possible, the redemption of Certificates out of Profits remaining after paying the Annual Income.

The Trust Funds will be invested in carefully-selected Governments and Guaranteed Securities, such as Stocks, Obligations and Bonds of Home, Foreign or Colonial Governments, States and Municipalities, and Guaranteed or Subsidized Stocks, Shares and Obligations of Railways and Public Works, or Mortgages or Debentures on similar undertakings. Whenever any of the Capital originally invested is set free by the operation of Sinking Funds or otherwise, it will be immediately re-invested in the same or a similar security.

No single investment will exceed a maximum of one-tenth of the whole Fund, and, to fortify the Security thus obtained, one-half per cent. on the nominal amount of the Capital subscribed will be annually set aside to Reserve.

The Revenue of the Trust will be appropriated as follows:—

1. To payment of $\frac{1}{2}$ per cent. to cover the outlay incurred for administration and office expenses, but not in any case to exceed such amount.
2. To the formation of a Reserve Fund, by setting aside annually $\frac{1}{2}$ per cent., as already mentioned.
3. To payment of the interest represented by the interest Coupons attached to the Certificates, viz., 5 $\frac{1}{2}$ per Certificate per annum.
4. To payment of a Cash Bonus up to $\frac{1}{2}$ per cent. per annum, equal to a further 10s. per Certificate.
5. The Accounts of the Trust are made up and audited yearly, and any balance remaining will be devoted to redeeming the Certificates at the rate of 125 $\frac{1}{2}$ for each 100 $\frac{1}{2}$ Certificate, by drawings before a Public Notary as customary.

On the above basis it will be seen that an Investor in the present issue would receive as interest and a further Annual Cash Bonus equal in all to about 6 $\frac{1}{2}$ 10s. 11d. per cent. per annum on each 100 $\frac{1}{2}$ invested; and further, in the event of his Certificate being drawn, he would receive a Cash Bonus of 41 $\frac{1}{2}$ over and above the price paid for the same.

It is anticipated that at the end of twenty years a considerable proportion of Certificates will have been paid off out of surplus profits at the rate of 125 $\frac{1}{2}$ for each 100 $\frac{1}{2}$ Certificate, and the entire original Trust Funds and Securities, including the Reserve Fund, will then become the property of the remaining Certificate-holders, who will have to decide, at a special Meeting to be held for the purpose, whether the Funds shall be realized and divided amongst them in

proportion to their respective holdings, or whether the Trust shall be carried on for a further period.

The cost of all expenses (inclusive of brokerage on the original purchases, stamps, advertisements, legal and all other charges incidental to the formation of the Trust), will be covered by a fixed rate of 2 per cent. on the actual amount of Subscriptions received.

A General Meeting will be convened as soon as possible after the Subscriptions have been paid up in full, and to appoint Auditors.

All Dividends, Capital Funds, Premiums and Bonuses, are receivable by the Bankers of the Trust, the LONDON AND COUNTY BANK, 21, Lombard-street, London, E.C.

Certificates will be issued as soon as possible after the Subscriptions have been paid up in full, and the Securities purchased.

In cases where no allotment is made, the deposits will be forthwith returned in full.

Failure to pay any instalment when due will render all previous payments liable to forfeiture.

A Draft of the Trust Deed can be seen at the Office of the Trust: at the Office of the Solicitors, Messrs. DAVIES, CAMPBELL, REEVES & HOOPER, 17, Warwick-street, W.; and of Messrs. TUCKER, NEW & LANGDALE, 4, King-street, Cheapside, E.C., London.

Applications, together with the Deposit of 84 $\frac{1}{2}$ per Certificate, must be made in the accompanying Form, and forwarded to the Bankers of the Trust, the LONDON AND COUNTY BANK, 21, Lombard-street, E.C., London.

Prospectuses and Forms of Application can be had of the Solicitors and the Bankers, and of the Secretary, F. B. BEHR, Esq., at the Office of the Trust, 33, Nicholas-lane, E.C., London.

On behalf of the Trustees,

THOMAS EMERSON HEADLAM, *President*.

London, 33, Nicholas-lane, E.C., 29th April, 1874.

SECOND ISSUE, 1874.

THE GOVERNMENTS AND GUARANTEED SECURITIES PERMANENT TRUST.

Form of Application (to be returned by the Bankers).

Issue of £100 Certificates at the price of £84 per Certificate.

To the Trustees of the GOVERNMENT AND GUARANTEED SECURITIES PERMANENT TRUST.

GENTLEMEN,—Having paid to your account, at your Bankers, the London and County Bank, the sum of _____ pounds, as a deposit at the rate of 84 $\frac{1}{2}$ per Certificate, I request that you will allot to me _____ Certificates of 100 $\frac{1}{2}$ each, and I agree to accept the same, or any less number that may be allotted to me, and to pay the balance of such allotment, according to the conditions of the Prospectus, dated 29th April, 1874.

Name at full length
Signature
Address in full
Occupation
Date 1874.

Addition to be signed if the Applicant wishes to pay up in full on Allotment.
I desire to pay up in full on Allotment under discount at 4 per cent. per annum.
Signature.....

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There are blind ways provided, the foredone
Heart-weary traveller in this pageant world
Drops out by, letting the main masque defile
By the conspicuous portal: I am through,
Just through,

—and when Beatrice Cenci, binding up her mother's hair previous to execution, exclaims,

How often
Have we done this for one another: now
We shall not do it any more,

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Ay cielo santo!
Y quantas cosas de pensar sospecho!
Que siento! Ea di! Mas no mereco tanto.
Será que corresponden á mis males
Los ecos de mi voz y de mi llanto.

So far as regards the closeness and probability of the action, his version of the Cid is an improvement upon the plays of his French and Spanish predecessors. Corneille is tied down by his endeavour to conform to the Unities, and the deeds the Cid is compelled to achieve during the thirty hours to which the French dramatist extended the space allowed by his predecessors for a dramatic fable, are startling. He represents, moreover, the Infanta as in love with the hero, and introduces some scenes of bewailing on the part of the amorous princess, which, with no countervailing advantage, impede the movement of the play. The change Mr. Ross Neil has made in these respects, is wholly advantageous. Less justifiable, perhaps, is the substitution, for the box on the ears administered by Gomez to Diego, which has so exercised French actors and critics, of a blow with the flat of a sword. Our dramatist departs from his predecessors, moreover, in making the king yield so far to the entreaties of Ximena as to banish Rodrigo from his court. It is, accordingly, as a volunteer the Cid joins the Spanish army, defeats his country's enemies, and wins his famous title. The character of Ximena gains rather than loses by the treatment adopted, and the scenes of contest between love for the offender and desire to avenge the offence are highly touching. 'The King and the Angel' is a version of the story of 'Robert, King of Sicily,' which Leigh Hunt, in his 'Jar of Honey from Mount Hybla,' told at length, and commended to future dramatists. Some skill is shown in the treatment: the varying phases of mind of the monarch, who finds an angel in possession of his throne, and himself reduced to companionship with fools and churls, being carefully depicted, and a love interest being

introduced with no great violation of the consistency or probability of the story. The weakest part of the play is probably the character of the fool whose associate King Robert becomes. His moralizings are not very amusing, and the friendliness he demonstrates to the fallen monarch is neither too probable nor too much in keeping with the character he bears.

'Duke for a Day' is the story of a turbulent tailor, who heads the disaffected citizens of Brussels. Wandering, disguised like Haroun Alraschid, about his city, in which he is as yet a stranger, the Duke of Burgundy encounters the ambitious Peter, and listens to an unqualified condemnation of the policy of his predecessors and a statement of the reforms that would be effected were the self-constituted "tribune of the people" once in power. By a device similar to that in the 'Taming of the Shrew,' the tailor is made to believe himself the Duke. Peter's change of character when once in power is more complete than that even of Rabagas in M. Sardou's comedy. He approves the measures he had previously condemned, thanks the ministers he had proposed to impeach, levies new taxes, gives game of value to court ladies, claps into prison his former associates, and issues a warrant for his own arrest. The moral of this borders, perhaps, a little upon commonplace, but the treatment is effective, and the scenes in which Peter exhibits his delight and bewilderment are both humorous and dramatic.

Mr. Ross Neil's verse is easy and fluent, but is sometimes too elastic. It is difficult to justify such lines as—

It goes with me
As with one that pines for morning light. No more.
Here let me rest and wait.

Admiration for the dramatists of the Elizabethan epoch leads him sometimes into imitation.

O she is fairer than the star that lies
A brooch i' the morning's bosom—
recalls Marlowe's famous address to Helen:—
O, thou art fairer than the evening air,
Clad in the beauty of a thousand stars.

The simile of the brooch is weak and commonplace. The negative virtues of the verse are numerous, and it has some positive merits. It is never pretentious, affected, or crabbed, and it is at times both musical and flexible. A few lyrics scattered through the plays have little value in thought or diction. There seems no reason why these plays should not appear on the stage now that a taste for blank verse productions has once more asserted itself. 'The Cid' especially seems suited for representation.

ALL SOULS.

Worthies of All Souls: Four Centuries of English History illustrated from the College Archives. By Montagu Burrows. (Macmillan & Co.)

ALL SOULS COLLEGE has long been conspicuous among the Colleges of Oxford as a non-educational body. With the exception of two or three scholars, it admits no undergraduates within its walls, and all its members either are or have formerly been on the foundation of the College. For this reason, it has always roused the indignation of a certain portion of Oxford reformers, although others see in it

a nearer approximation to their ideal than in Colleges which devote themselves almost exclusively to the training of undergraduates. If the primary end and object of the collegiate system is the education of youth, there is no doubt that the constitution of All Souls is a crying abuse; but if education, however important, is the secondary end of a College, or rather, we should say, if education is more likely in the long run to be promoted by indirect than by direct means, by creating a body of learned men, rather than by creating a body of men bound to impart knowledge to others, then All Souls furnishes, with some considerable modifications, a type which it is desirable to see developed, at least, in some of the Colleges around it. If properly administered, such a college might afford to a select body of the most distinguished among Oxford graduates, a home of learned retirement, and every opportunity for a life of study, as well as a centre from which those whose genius leads them to a more active life can issue forth to the profession of law, or to a literary career outside the University. This is the view which Prof. Burrows, himself a Fellow of All Souls, brings out in the present volume, although at the same time he does not attempt to decide the question between the two systems. He simply gives an honest unpretentious historical account of the College from its foundation, and of the distinguished men who have at various times been found among its Fellows, leaving the reader to judge whether it has fulfilled the intellectual end for which it was intended by its founder.

Prominent among the Worthies of All Souls, and deserving the first mention, is the founder himself, Archbishop Chichele. Born in 1362, educated at Winchester and New College, under the eye of William of Wykeham himself, he soon showed himself an apt pupil of his distinguished master, with whom he lived for many years in terms of personal intimacy. After a successful career as an ecclesiastical lawyer, he became, at a comparatively early age, the trusted agent and minister of Henry the Fourth, who obtained for him, first, the Bishopric of St. David's, and afterwards the Primacy of England. In this difficult position he seems to have steered his course with ability and a spirit of independence, amid the conflicting claims of Church and State. He was jealous of English liberties, and, at the same time, he was a loyal, obedient subject of the Pope. "He was thorough-paced in all spiritual Popery," says Fuller, in his 'English Worthies.' This point in the character of the Archbishop is extremely displeasing to Prof. Burrows; and the view taken of his submission to Rome, when he considered Rome to be speaking with authority, is rather a narrow and one-sided one. For a man in his position, Primate of England and the trusted favourite of the king, to have given way when he might have with the greatest ease shaken off the Papal yoke, showed, at least, humility and self-control, whatever we may think of the actual rights of the question. Chichele not only yielded precedence to the Papal legate, but used all his influence to obtain the abrogation of the Statute of *Præmunire* by the House of Commons. This act of submission to an authority which he regarded as having a right to command, Prof. Burrows regards as a "weakness," a "degra-

dation," a "failure," and rather ungenerously hints that the Archbishop would have been more manly and persevering in his independence if he had been of noble blood, instead of being the son of a tradesman. It is impossible for an historian to judge of the character of leading men if he considers them apart from the religion they profess: Chichele was a thorough Papist, and, therefore, is not to be judged by a Protestant standard; a man who founded a college, of which one of the main objects was the saying of Masses, would naturally regard any sort of revolt against Rome as an act of disloyalty and treason.

The College seems to have sailed pretty smoothly through the troublous times of the Reformation. The Warden and Fellows in the reign of Henry the Eighth, forty-one in number, took the oath of allegiance, one and all, to the king as the Head of the English Church. Poor Archbishop Chichele must have turned uneasily in his grave when he heard his little family all swear that "the Bishop of Rome, who in his Bulls usurps the title of Pope, and claims for himself the headship of a supreme pontiff, has no higher jurisdiction granted him by God in this realm of England than any other foreign Bishop," and when they promised that none of them would "hereafter, in any public or private discourse, mention the said Bishop of Rome by the title of Pope or Supreme Pontiff." As a reward for their fidelity they obtained a share in the spoils of the monasteries, and seem to have departed somewhat from the rigour of the early rule, for in 1541, in consequence of a complaint of certain scandals among the Fellows, Cranmer holds a Visitation of the College, and issues a series of Injunctions, which seem to hint at growing abuses.—

"The Warden and Fellows are to wear gowns reaching to the heels, shirts that are plain, and not gathered round the collar and arms, or ornamented with silk. Dogs are to be rigorously excluded from the College. Penalties are imposed for absence from College, insubordination, quarrels and intemperance: for which there are no less than four different names with a saving clause at the end: *computationibus, ingurgitationibus, crapulis, ebrietatibus, ac aliis enormibus et excessivis commotionibus*. No private servants are to be kept, no lads to reside in College. Newly elected Fellows are not to be required to entertain the rest. But, above all, there are no less than four clauses devoted to the practice, which had crept in, of taking money for the Resignation of Fellowships."

During this critical period, the Warden was one Warner, a man of pliant and able character, of easy conscience, and very considerable powers of management. He adopted without any difficulty the changes introduced by Henry the Eighth and the more advanced Protestantism of Edward the Sixth. During Queen Mary's reign he bowed his head before the storm, and retained his wardenship during the first two years after her accession. But he had committed himself too completely to the party of the Reformation to be able to re-assume the character of a devoted Papist, and he therefore had to retire from office for a while, though, strange to say, he at the same time retained his ecclesiastical preferments. But Mary died a few years later, and happier days smiled upon him. He was restored to his office by Queen Elizabeth, built himself more comfortable quarters in the College than the warden had formerly inhabited, and died

at his post at a good old age. His career was a typical one, and shows the temper of a large proportion of ecclesiastics and noblemen of the time of the Reformation. Two distinguished jurists, both Fellows of All Souls, Sir John Mason and Sir William Petre, held the post of Privy Councillor through the reigns of Henry, Edward, Mary, and Elizabeth, not considering the religious question of sufficient importance to interfere with their official position.

We cannot attempt to trace the history of the College during the peaceful reign of Elizabeth or the stormy times of the Civil War. It seems to have been alternately compliant and determined in its dealings with the dominant party. Archbishop Laud dealt with All Souls in the same high-handed fashion, which was the general characteristic of his policy. He came into direct collision with it by an attempt to thrust upon the College as Fellow a man who certainly had the highest claims, on the ground of personal authority, to be elected into their society. Jeremy Taylor was, however, a Cambridge man, and the Statutes of the College required three years of study at Oxford, and so the Fellows very rightly rejected him. It was during this period that All Souls made its only attempt in an educational direction. Towards the end of Elizabeth's reign it began to admit poor scholars (*servientes*) within its walls, and, in 1612, had as many as thirty-one of these resident in College; but they soon dwindled away amid the troubles of the Civil War, and we hear nothing more of them afterwards.

Prof. Burrows gives us some interesting information about the history of Oxford during the Civil War. He tells us that it is quite a mistake to suppose that the Colleges willingly offered their plate to be melted down for the King's service. Charles certainly put his demand in the shape of a request for a loan, but such a request was a demand none the less, issued as it was by a King in the midst of his Court, and a General in the midst of a camp, and at a time that Oxford was the headquarters of the Royalists. Probably, public opinion was much divided even in the most loyal colleges. Some enthusiastic friends of the King may have been willing to make the sacrifice, either from personal affection to their Sovereign or from hatred of the Puritans; but the majority must have parted very reluctantly with their priceless heirlooms. Of All Souls itself Prof. Burrows says:—

"It will require no stretch of imagination to conceive the feelings with which the inventory was taken for the last time, and the treasures of art, chiefly the gift of members of the College, which had been collecting for two centuries, sent off to the melting-pot. This time the 'treasury in the Tower' was clean swept of all the 'faire basons,' 'faire flagons,' 'faire goblets,' and 'faire salts double gilt,' the 'cupp double gilt, with a cover which hath a piece of St. Michael upon it, given by Warden Keyes (1442), and the nest of twelve boles silver, the first having a foot and a gilliflower in the bottom,—and many other equally precious and no doubt beautiful things,—of these not one has survived the sacrifice of January 19, 1642-3."

Sheldon, who was Warden at the time of Charles's defeat, was removed by the Parliamentary Commissioners, most of the Fellows were expelled, and their places filled by

nominees of the Parliament. But even during the critical period of the Commonwealth, All Souls was not destitute of distinguished men among its Fellows. Thomas Sydenham, the physician, was one of those imposed upon the College by the Parliamentary visitors, and Christopher Wren had been eight years a Fellow at the time of the Restoration. We will not follow Prof. Burrows through the rather eventful history of the College, since the time when Sheldon was restored to the wardenship on the return of Charles the Second only to become immediately afterwards Bishop of London and Archbishop of Canterbury: it is enough to say that during the Stuart period the system of the corrupt resignation of Fellowships became the very general custom, in spite of the efforts of visitors of the College to suppress it, that the Court from time to time recommended to the College some *protégé* of the Crown or the Archbishop of Canterbury, and that from this interference there probably arose that preference for men of good family which has been charged on All Souls. It was natural that those royal nominees should not be men of very distinguished talent, and that in their election of other Fellows, they should have a leaning to men of gentlemanlike birth and cultivation rather than to those of eminent intellectual qualification. Hence in all probability arose the calumny, the truth of which Prof. Burrows indignantly disclaims, that in the statutes of the College is inserted a proviso that the Fellows are to be *bene nati, bene vestiti, mediocriter docti*. On his own showing, however, the supposed proviso has a sort of mythical truth: it represents an oral tradition which was long observed in the College, and even in recent times was by no means wholly extinct. Among modern undergraduates the same myth is embodied in the belief that, before an election at All Souls, the candidates who head the list are asked to dinner; that one of the dishes is always cherry pie, and the various candidates are carefully watched to see whether they dispose of the stones in the gentlemanlike manner that good breeding dictates, and that they are accepted or rejected accordingly.

Among the Worthies of All Souls must not be omitted one to whom Prof. Burrows devotes a special Appendix—the All Souls Mallard. It is stated that on the foundation of the College, an overgrown mallard was found in a drain when the foundations were being dug. Prof. Burrows gives a rationalistic interpretation of the legend, and suggests that what was found was not a mallard, but a seal of one Mallard, a clerk, with a nondescript bird for its device, and that thence arose the story. At all events, the Mallard was for some centuries celebrated every year in the most festive manner. A pretended search was made for the mallard in every part and portion of the College by a procession, headed by a "Lord Mallard," elected for the occasion, and accompanied by six officers appointed by him, with white staves in their hands, and medals hanging on their breasts, tied with large blue ribands. This solemnity was accompanied by an equally solemn orgie, and by a song, of which the chorus to each verse ran as follows:—

O by the blood of King Edward,
O by the blood of King Edward,
It was a swapping, swapping Mallard.

It was only in recent times that the singing of the Mallard song at All Souls died out.

The reader will find up and down the pages of Prof. Burrows's book a number of quaint stories and useful scraps of information regarding the history of Oxford. It is written throughout with moderation and judgment, except when its author touches on religious topics. In his estimate of the Worthies of the College, he is, with this single exception, singularly dispassionate and unprejudiced. If some of those whose merits he enlarges upon are scarcely known to fame outside of Oxford, this is, perhaps, all the more reason why he should seek to claim for them the place in history to which their worth and talents entitle them.

The History of Japan, from the Earliest Period to the Present Time. Vol. I.—To the Year 1864. By Francis Ottiwell Adams. (H. S. King & Co.)

THE interest taken by the Japanese in everything foreign has been fully reciprocated by the English public. Since the conclusion of the Treaties in 1858, book after book has appeared on the manners and customs of the Japanese, and the volume before us is the first instalment of the second work on the history of the country which has passed through the London press in the course of the last few months. The subject is one well worthy of attention, and doubtless the time will before long come when much that is indefinite in the information we now possess will be made precise, and that which is obscure will be cleared up. At present the Japanese officials have not sufficiently overcome their jealousy of foreigners to be willing to initiate them into the mysteries of native politics. We know more now of the constitution of Japan than we did when we made a treaty with the Tycoon, believing him to be the temporal Emperor; but there is much that is still hidden from our sight. Up to a certain point information is freely given us, but beyond that point we are not permitted to peer. We see riots break out, rebellions become formidable and disappear; we ourselves are the victims of a constantly changing policy; one day favours are forced upon us, and the next they are greedily seized at again; a complete revolution of the political system of the Empire has been effected beneath our eyes, and yet none of us can tell whence come all these alternations or whither they tend. We can only watch the effects; we know little or nothing of the causes which produce them. Japan as seen by foreigners is a very different country from Japan as known by the natives. As the knowledge of the language becomes more general, the veil which is at present before our eyes will, no doubt, be lifted. Little by little we shall gain an insight into matters which are now mysteries to us; the secretiveness of the officials will then be of avail no longer, and even the national budget will have to bear the light of day.

Towards this much-to-be-desired consummation Mr. Adams's book is a most important step. The information it contains on most points is full and accurate, and it is put together in a clear and interesting shape. Having been for some time *Chargé d'Affaires* at Yedo, he has drawn from the archives of the

Legation the best authenticated records concerning the events with which he deals; and in Mr. Satow, the well-known Japanese Secretary, he has found the safest and best-informed guide it was possible for him to follow in everything relating to purely native affairs. The title he has chosen for his work is, to some extent, a misnomer. It is, in reality, a history of events from 1854 down to the present time, seventy-eight pages only being devoted to the longer period, reaching from the creation of the world to the visit of Commodore Perry; and we are content that it should be so. It is not easy to feel an interest in the constant assassinations of people about whom we know nothing, and the ever-recurring outbreaks against rulers and usurpers whose antecedents are as difficult to understand as their names are to pronounce, of which the early history of Japan principally consists; and we are, therefore, grateful to Mr. Adams for giving us a sketch only of the primitive constitution of the Empire, of the rise of the great families of the Hei and Gen, of the institution of the Shogunate, and of the ultimate establishment of the feudal system. But it is far otherwise when we come to his account of Japan since the conclusion of the first treaty with foreigners. The time is so recent, so many tragic events have occurred, and such mighty changes have been effected, that the story becomes one of absorbing interest.

The seclusion in which the Japanese had entrenched themselves for so many centuries was rudely broken in upon, when, in 1853, Commodore Perry arrived at Yedo with the declared intention of making a treaty with the Emperor. The suddenness of the demand and the near approach of the American vessels to his capital frightened the Shogun not a little, and, knowing that the Mikado and his advisers were strenuously opposed to any foreign intercourse, he determined to pass himself off on the Commodore as "His Majesty the Temporal Sovereign" and to execute a treaty with him, with the double object of gaining time and of giving the Mikado an opportunity of ignoring the convention should he at any time be powerful enough to do so. The Commodore fell into the trap, as did also, subsequently, the envoys of the European states; and hence arose all the difficulties, bloodshed, and complications which marked our relations with Japan during the period from the opening of the country to the suppression of the Shogunate, of which the advent of foreigners was the moving cause. The present volume does not reach to this point, but closes with an account of the murder of Major Baldwin and Lieut. Bird and of the execution of their assassin. We shall not attempt to follow Mr. Adams through his history of the stirring incidents with which he deals, but we can confidently recommend his volume as containing an accurate account of events more strangely weird and more pregnant with startling results than anything to be met with in the history of modern times.

The Life of Thomas Wentworth, Earl of Strafford and Lord Lieutenant of Ireland. By Elizabeth Cooper. (Tinsley Brothers.)

THOMAS WENTWORTH, Earl of Strafford, may be described as one among all men most

miserable. The colossal features of his character are surpassed by a fate, tragic both in life and death, of proportions even more gigantic. He served a master who compelled him to undertake the most unpopular tasks; and who sacrificed the servant to the hatred he had incurred in his master's behalf. Strafford never enjoyed health; for his life was one long contest with the tortures of disease. The paroxysms of a passionate egotism denied him peace of mind. The result of his exertions, and of his career as chief governor of Ireland, was the Irish massacre of 1641. He provoked that outbreak by his policy of pitting the Irish Catholic against the Churchman, and of deceiving both parties to enrich King Charles. The contention over his death produced the great Civil War; and even "that full and perfect comprehension of his being," which Strafford craved, has been refused. The sham-contemporary chronicle, in which we must include Rushworth's folios, with Nelson's and Whitelocke's compilations, still successfully obscures the crisis of his fate; and his heroic efforts to save his master and himself are kept out of view, to conceal the King's complicity in that crime for which Strafford died.

Mrs. Cooper, in her recently published book, has, we regret to say, missed her opportunity; for disregarding the hints contained in Mr. Forster's later historical works, and in Mr. Sanford's admirable 'Studies of the Great Rebellion,' she has failed, just where her life of Strafford ought to have been most valuable, in the account of his condemnation. She repeats all the stock errors into which her predecessors in this inquiry have fallen. She affirms that the Attainder Bill was hurried through Parliament by Strafford's enemies, though it is evident, from D'Ewes's MS. Diary, that the Bill was advocated by Strafford's friends, and afforded him a chance of safety by the delay it caused, and by the breach it created between the Lords and Commons; while she omits to notice the active partisanship which the Peers exhibited towards Strafford, and the confident expectation of his escape that existed during the trial. These are, however, omissions comparatively slight: the chief error into which the author falls, is that she describes Strafford's condemnation from a wholly misplaced point of view. She tells us much about the aspect which that event assumes to her, but nothing about the aspect which that event assumed to the people of the time; yet the real question to be solved is not whether Strafford's death was according to the dictates of abstract justice, but whether he could possibly be left alive whilst Charles was on the throne, during the spring and summer of 1641.

Our author, accordingly, treats as naught the one charge against Strafford for which, according to the popular feeling, he lost his head, namely, the charge that he advised the King to employ Irish soldiers "to reduce this kingdom." She adopts the accepted method of regarding this accusation, namely, that the suggestion, if made at all, was at the worst a hurried proposal, prompted by the heat of discussion; that it was but a passing fancy, not heard of before, and not repeated afterwards, existing but for a moment in the Council Chamber on the 5th of May, 1640. The charge did not assume that form to Strafford's fellow-subjects.

That project they had heard of both before and long after that date: and it was the general expectation both of England and Scotland, from the spring until the autumn of the year. Pym's words, spoken at the opening of the Long Parliament, "now our fear is from Ireland. The Irish army is to bring us into better order. We are not fully conquered," fell on hearers who well knew what he meant. They all knew that boastful expressions regarding the service which the Irish army might do for the King in England, used by Strafford and his associates, had been reported to the Short Parliament; and that the effect of that report had been so "to damp" the Commons as to provoke, among other causes, the dissolution of that assembly (Warwick's Memoirs, p. 146; D'Ewes's Diary, Harl. MSS. 162, p. 5). Pym's hearers also knew that the call of the Long Parliament had been compelled by a petition to the King signed by all the City of London, in concert with a petition from several influential noblemen, praying that "Irish and foreign forces" might not be brought into England; and they all must have read the manifesto published by the Scotch nation, when they crossed the Border, warning Englishmen against that design. The slightest whisper of such a project must, we need not point out, have spread like wildfire through the land. The subjects of King Charles were but too well prepared to give it credence.

The three most signal events of the year 1640—the breaking up and the recall of Parliament, and the Scotch invasion, events which led directly to Strafford's trial—thus turned upon that project of subduing England by the aid of the Irish army. They might have been appealed to in proof of that accusation. But if this was the case, it may be asked, how is it that the notoriety of that project and the influence which it exerted upon such conspicuous historic incidents are circumstances not referred to by any one of the numberless narrators of Strafford's fate?—how is it that they have been passed over, until now, unnoticed? Again, why was that charge relating to the Irish army, even to the end, left in a measure unproved and undisclosed in Westminster Hall, while outside those walls it was the subject of popular belief? The reason is obvious. The publicity of the scheme, the widely circulated knowledge of its existence during the chief part of a whole year, made the design almost incapable of proof without exhibiting the criminality of the King. If that design was proved to be no chance suggestion, but an organized and openly recognized affair, then he must have given to it his sanction. More than that, was not the King evidently, as Milton styled him, "the chief author" of the plot? Instead of making "an example to all posterity" of the conspirator, he had, on the contrary, given Strafford first a commission to land the Irish army in England, and then had made him General of the English army; and that Strafford had received these appointments, his fellow-subjects were perfectly aware.

The difficulty of disconnecting the guilt of the King from the guilt of his minister is revealed by the following incident at the trial. One of Strafford's friends avowed in Westminster Hall, that the officers of the English army in Yorkshire had during the previous autumn confidently expected the arrival of the Irish on the north-west coast of England.

What stronger evidence of the reality of Strafford's proposal to turn his men against England could be given? But the counsel for the prosecution, instead of catching at that statement, hurriedly put it aside, with the remark, that "common fame was a horrid witness."

But common fame, throughout the proceedings against Strafford, became more than ever "a horrid witness"; an abiding terror haunted the public mind, that the project of the last year was not a thing of the past, but imminent even then, even whilst the Attainder Bill was before the Lords. Strafford's well-drilled army, which lay around the port of Carrickfergus during the summer of 1640, still lay there, ready for embarkation; the King still refused to disband that army; the commission appointing Strafford its general was not revoked. With so palpable a danger in sight, could his death be anything but a necessity?

And, as if to clench this feeling, came the rumour of the "Army Plot." The English forces, it will be remembered, lay, from September, 1640, to August, 1641, in Yorkshire, facing the army of the Covenanters, who held the north of England as the prize of victory; circumstances which, of course, added to the general anxiety of the moment. But that anxiety naturally became a panic when Parliament was warned by the chief military conspirator, that the King had tampered with the officers of his army, and had arranged for its immediate march upon London to overawe the City and the Legislature. Many historians have commented upon this plot, but its full horror has not been explained. The English army, when in pay and discipline, was the terror of all, except the enemy; but if it caused wide-spread misery when under the best of circumstances, what would have been the conduct of those unpaid soldiers during their revolutionary progress through the land? And to the desolation they must have effected of necessity, [it was proposed to add intentional desolation, to prevent pursuit by the Scotch. That pursuit, however, would certainly have occurred. The Scotch army must have chosen for their route the unspoiled districts of the country; and thus the face of England would have been scored over from north to south by two broad tracks of destruction. This must have been the result of the Army Plot, even if it had effected all that the King hoped without resistance, and the plan had been carried out with the least possible cruelty. Rumours of this design were circulated throughout London during the chief part of Strafford's trial; then came its complete revelation to Parliament; and then, at last, in the very crisis of his fate, palpable symptoms appeared that the King was tampering, not only with his military officers, but with the officers who had charge of Strafford in the Tower, in order to procure his flight across the Channel to the Irish army, of which he was still the general, and with which, as was well known, he had been in constant communication.

These are but some of the terrors that agitated London during the spring of 1641. Mrs. Cooper, however, ignores them all; she treats the excitement against Strafford as a mere fancy; and she censures the judgment passed on him by a standard of theoretic propriety,

applicable only to a period of absolute calm. On the contrary, the execution, under the sentence of a legal tribunal, in that season of dismay, of such an instrument for mischief as Strafford, while such a monarch as Charles was on the throne, was a death, not beyond the law, but within the law, as far as possible.

The view we take of that event, and of the importance to be assigned to the long and widespread notoriety of Strafford's project of reducing England by the help of the Irish army, affects, we must admit, not Mrs. Cooper's book only, but the works of all her predecessors in that field of inquiry. And it may, indeed, seem presumptuous to affirm that such historians as Hallam, Brodie, and Mr. Forster, in not having recognized the publicity of that design, have failed to appreciate the true aspect of the trial, and the true relative positions in that great drama which the King and Strafford bore towards each other and towards the community. Still the view we have taken is based, not on vague surmise, but on statements contained in so well known an authority as Warwick's 'Memoirs,' and in public documents, such as the petitions presented to the King at York, September, 1640, the Manifesto published by the Covenanters, and the evidence given at Strafford's trial, as chronicled by Rushworth.

Our author treats with justifiable indifference those accusations of licentious conduct on which Strafford's biographers have been too prone to dilate; but had she carried her investigations further, she might have freed his memory from the worst charge of this nature, namely, the intrigue with Lady Loftus, which tempted him, as was alleged, to persecute and ruin her father-in-law, the Lord Chancellor of Ireland. For had Mrs. Cooper studied the Radcliffe correspondence, she would have seen that the Chancellor circulated a statement that a marriage had been arranged by Strafford between one of the children of Lady Loftus, and his eldest son; a statement which is confirmed by the fact that the object of Strafford's contention with the Chancellor was to extract from him "certain assurances of land to the issue female" of that lady's husband, Sir Robert Loftus, the Chancellor's eldest son (D'Ewes, Harl. MSS. 162, p. 126). The mere possibility of such a statement goes far towards proving that Strafford's intimacy with Lady Loftus was not of a criminal nature; for though a proposal of marriage between a son and the daughter of a mistress might be an arrangement appropriate to the hero of a French novel, it would have seemed intolerable to the severe and haughty Strafford. Much misplaced sarcastic inference, also, has been levelled against him by his biographers, based on the mistake into which they all have fallen of marrying Lady Loftus to Sir Adam, instead of to Sir Robert Loftus. This mistake Mrs. Cooper has not corrected; and she even repeats a somewhat comic blunder which Mr. Forster commits, tempted by his over-zeal to disparage Strafford, and based on the following bit of London gossip, forwarded for Strafford's amusement at Dublin in January, 1637. Strafford was told that "my Lord Wentworth hath been at Court," and that he had cast such wicked looks at one of the ladies in the Queen's withdrawing-room, that tears and public scandal were the result. Mr. Forster credits Strafford with this irregularity; not observing that it

was a most unlikely thing that a stale story of his own misdeeds should have been revived to divert Strafford, as five months had elapsed since his last visit to Whitehall, and overlooking the existence, simultaneously with the Lord Wentworth known by us as Strafford, of a Lord Wentworth, the first Earl of Cleveland, who was, as is pointed out in *Notes and Queries* (2nd Ser. x. 382), the real offender.

Strafford's life and character, where her authorities are to be depended upon, have been delineated by Mrs. Cooper with such ability and fairness, that we regret to be compelled to limit our commendation of her work to these few words.

Etruscan Researches. By Isaac Taylor, M.A. (Macmillan & Co.)

It is impossible at present to pronounce a final judgment upon the value of Mr. Taylor's theory. There are considerable blemishes in this first edition: the frequent occurrence of Persian and Arabic words, under the mistaken idea that they were Turkish, has been pointed out by Prof. W. Wright in this journal. Such dangers beset the unwary philologist, whenever he has to use a language whose history he has not fully mastered; he must do so at times, or life would be too short for comparative research; but the seeker would be wise in such cases to submit his results to some real expert before he prints them. These mistakes, however, do not touch the essence of the work; other and genuine instances may perhaps be procured to take the place of those which certainly prove nothing. But the greatest fault of the book to our mind is, that Mr. Taylor has not (except incidentally in a very few cases) given any account of the phonetic laws of the languages assumed to be cognate, nor any sketch of their grammar and formative system; and yet these make up the standard to which Mr. Taylor knows, as every scholar knows, that he must appeal for his identification of languages. He says in his preface that he "had hoped to have added an appendix, dealing with the laws which regulate phonetic change in the several Ugric languages; but space and time have failed me." This is to build a house without having space or time to lay the foundation. It is true that he refers to "the two treatises which Dr. W. Schott has written on the subject." But this is nowise sufficient: for these linguistic facts are required at every turn to test the value of the evidence adduced; and the student cannot be referred off-hand to works little known and not very accessible. Elsewhere in the preface Mr. Taylor says that he has "avoided technical language, and endeavoured throughout to introduce such popular explanations as might make the book intelligible to any ordinary educated person." We submit that this is to begin at the wrong end. Such a theory as Mr. Taylor maintains should have been approved to scholars first, and then popularized. The author of 'Words and Places' seems to have been misled by his undoubted power of writing a book at once scholarly and popular, into attempting what is not yet possible with Etruscan.

Another point must not be overlooked in estimating the value of Mr. Taylor's results. Where many different and independent solu-

tions of a problem have been given, it is needful for a new *Œdipus*, not merely to set forth his own answer to the riddle, but to show also that the others are wrong, or at least that his answer is preferable to them; otherwise he has merely added another guess and not given a final explanation. Mr. Taylor has not attempted to show that his Turanian hypothesis is better than any of the old Indo-European ones; so he will hardly have convinced his rivals. It is possible that the Earl of Crawford and Balcarres may still believe that *κόγξ ὄμραξ* is to be "read simply as *Gang su ambacks*, 'Go (gang) to your (practical) duties,' i.e. 'go about your business.'" Perhaps past solutions may be thought hardly to need much refutation. But surely till Corssen's proof that the Etruscan is after all an Italian dialect has been brought out, Mr. Taylor's theory can claim but a provisional acceptance. Corssen may succeed, or he may not; the task is one of extreme difficulty, owing to the scantiness of good grammatical evidence; but if Etruscan can be proved to be Italian at all, the proof may fairly be expected now from one whose knowledge of the dialects of Italy is so exceptionally great; and a sound method may be still more safely calculated upon from so distinguished a *Sprachforscher*.

Mr. Taylor believes that Etruscan is a member of that Altaic (or, as he calls it, Ugric) class of Turanian, which includes the languages of many tribes of Arctic Europe and Siberia, of the Turks and their kinsmen of Central Asia, of the Hungarians, and others. He does not, of course, derive it from any of these, but supposes it to part off from an origin common to it and them, and at an earlier period than any of the rest; in these languages, therefore, he seeks for the words, which, altered as they are by inevitable phonetic change, he still thinks are radically akin to Etruscan. To this view he was first led by the words on a pair of dice discovered at Toscanella as far back as 1848, which were marked, not with pips, but with monosyllables, which he reasonably assumes to be Etruscan numerals; as such they have been interpreted before, on Indo-European analogies, perhaps not with much success. Mr. Taylor calls them (p. 159) "clearly and decisively Ugric"; and discusses them in his fifth chapter, which seems to us perhaps the least satisfactory part of his book. First we object to the importance which he assigns to numerals in such an investigation. Thus, he says (p. 158), "in all languages, numerals are among the most unerring indications of linguistic affinity." Now in languages where their history can best be studied, numerals appear to be most liable to phonetic decay. They are in so much use that they get rubbed down more than other words. Take *chatur*, *récrapés*, *quattwor*, or *penchan*, *xérre*, *quinque*; we should hardly believe that Sanskrit, Greek and Latin were cognate from such examples as these: or take *eka*, *dis*, *unus*, where there is complete variation. It is quite true that in other cases there is a very close resemblance; but not greater than is elsewhere found between the numerals of utterly alien languages, Indo-European and Semitic; a resemblance which must probably be explained by the fact that numerals are among the first words which must be learned for commerce with foreign nations; and hence accidental

resemblances result in a closer identification. We must learn the phonetic laws of two different languages from other sources; then we can perceive the essential identity of their numerals under much apparent diversity; we must not begin with the numerals. Our second objection is to the method by which he explains these names on the dice. He considers that they must be fragments of ancient words denoting members of the body—such as finger, hand, arm, toe, foot and eye—"upon the analogy of all known languages." We might at least expect some proof of so sweeping a statement. But on this axiom Mr. Taylor proceeds. Finger is to denote one; hand, five; arms, two; which, if arbitrary, is at least intelligible; but we are puzzled to see the connexion between three and a foot, or four and the eye; six comes, prosaically enough, from five and one. Words in some Ugrie dialects are then found for these parts of the body, from which these numerals are to be derived: thus *maek* is "one," from *amukon*, Tungusic for a finger: and all is done. We really do not think that even any previous explorer of the Etruscan mysteries has struck out a more wonderful method.

In some of his details Mr. Taylor is more convincing. We think that he has interpreted rightly the four words found on many tombs in different combinations: he makes *vil* = years, *avil* = age, *leine* = he lived, *lupw* = he died. It is rather ominous that the two words which have so long been accepted as the one certainty of Etruscan interpretation (*avil vil* = uixit annos) should now be shown to have a different meaning. Mr. Taylor's method here is not strictly linguistic; he takes all the combinations in which it seems possible that such words could occur in an epitaph, and then, by finding which do occur together and which do not, he eliminates their possible meanings. He confirms the view that the well-known termination, *-al*, is a matronymic, not a patronymic. This is important to his ethnologic evidence. The further attempts to explain in the bilingual inscriptions the apparent translation of an Etruscan matronymic by a Latin agnomen are ingenious, but not convincing. Mr. Taylor oddly tries to connect the Etruscan phenomenon *Vele* with the Latin *Caius*, by supposing that *Vele* = Yenisseian *ful*, the handle of an axe, while *Caius* might have been referred by a Roman to the Latin word *caja*, a cudgel. He should have remembered that the Roman name was *Gaius*. Elsewhere he trips in his Indo-European philology. Thus, at page 315, he identifies *ávepos* with *ventus*, though the Sanskrit *vata* might have shown him that the *v* in the latter was not radical. He strangely says, that "no Aryan etymology" has been found for *arbitr*, or for *populus*; and surely *ager* has better affinities than the Lapp *aker* (p. 333).

We turn with pleasure to what seems to us by far the best part of the book—the comparison of the Etruscan physical and mental type with that of known Turanian races. Physically, they seem to have been unlike the other Italians—short, high coloured, with curly hair, the figures on the early Etruscan works of art correspond to the "pinguis Tyrrenus" of Virgil, and undoubtedly resemble the Mongolian tribes of Northern Asia more than any Indo-European race. Of all their customs, none is more certainly

known than the honour which they paid to the dead. Their tombs, as Mr. Taylor vividly describes them, and as they may be seen in the engravings of Mr. Dennis's 'Cities of Etruria,' were distinctly places for the dead to live in, consisting of a central hall surrounded by chambers, in which the dead were laid, with all the appliances of life, upon couches carved in the rock. Even the beams and rafters of their earthly home were diligently wrought in the stone roof of their more abiding house. An outer vestibule was appropriated to the funeral feast, which was held at certain seasons in honour of the many past generations. These tombs still remain in countless numbers, almost the only representatives of the old Etruscan cities, which were doubtless formed of more perishable materials. This belief in the existence of the spirit after death,—first shown by these material offerings so long and so faithfully rendered,—is, according to Mr. Taylor, the gift of the Turanian race to the religious thought of the world: and as he holds the Medes to have been Turanians (for which there is other proof), we obtain the line—through Medes, Persians, and Hebrews—by which this belief has descended to ourselves. Besides these cave-tombs (the nearest analogies to which are to be found in Lycia, which must also, on this hypothesis, be regarded as Turanian), there were the simpler tumular sepulchres—apparently identical in purpose, though with less elaboration of detail—with chambers approached by a long low passage (as in the pyramids), but slightly below the surface of the earth. Here, as Mr. Taylor says (p. 45), seems to be a very remarkable "survival of the low entrance-passage, some ten feet in length, through which the Laplanders, or the Esquimaux of Greenland crawl into their winter huts. In the absence of a door, some such contrivance is necessary to keep out the wind and maintain the temperature of the interior." The sepulchral mound, he holds, preserves the memory of the tent, covered over with earth to keep away beasts of prey, in which the dead owner was left; and from the ring of stones round the tent, while still in use, to keep the skins which roofed it firmly down, he derives, most ingeniously, the stone circles which remain to perplex antiquaries in so many lands. As he well says, "the very uselessness of the stone circle conclusively proves it to be a survival of something which was once an essential portion of the structure." Of course, when it became merely conventional, it was the more likely to be modified in shape—to become a low wall, as in Etruria, or the upright stones, with a third upon them, as at Stonehenge. The stone avenues which sometimes occur, leading up to the circles, would, on the same principle, be the conventional relic of the underground approaches to the huts.

Another argument for the Turanian affinity of the Etruscans is drawn from their practice of tracing descent through the mother; this seems to Mr. Taylor a relic of primitive exogamy, which, in its turn, he traces up to polyandry, of which he finds traces in nearly all the Turanian peoples. He thinks that if all the members of a tribe had marital rights over the women, the only method of obtaining exclusive rights would be to carry off a woman from a neighbouring tribe. It

seems to us, on the whole, simpler to regard exogamy (with Mr. Maclaren) as a result of the feeling that all the members of a tribe were of one blood, so that marriage within the tribe seemed to be within a forbidden degree. But it is not necessary to discuss the point further, because it is not clear that polyandry was specially Turanian. A much worse argument is that Ugrie peoples are regularly found alone, separated from their congeners by alien races; and, therefore, as the Etruscans were alone, they were Ugrie. Some rather strange conclusions might be reached on this principle.

The names attached to the figures of supernatural beings found in the very spirited designs on some Etruscan tombs (of which this book contains some admirable illustrations) furnish Mr. Taylor with results to which he appeals with great confidence, but which need more thorough testing before they can be safely regarded as more than curious coincidences. The most striking is certainly his identification of *Kulmu*, as the spirit of the grave, with *Kalma* the ruler of the lower world in the Kalevala, the great Finnish epic. The analogies for *Vanth*, who is supposed to be the Angel of Death, have mostly broken down under Prof. Wright's criticism. *Hinthial*, which undoubtedly means a spectre, is plausibly connected with Finnish *haldia*, the soul which was believed to dwell in all creatures, animate or inanimate; though Mr. Taylor's derivation of the word is probably wrong. The remaining figure, called *Nathum*, who clearly represents an avenging fury, cannot be referred (it is granted) to Finnish mythology. We cannot think Mr. Taylor wise in saying (p. 113) that "the whole case as to the Ugrie affinities of the Etruscan language might safely be rested on these four words"—*Kulmu*, *Vanth*, *Hinthial*, *Nathum*; the first is really the only one which gives him any evidence for a comparison of mythology, and we may reasonably require more than one clear identity.

The strongest argument, as we have said, is that drawn from the tomb-building. No Indo-European or Semitic nation, so far as we know, seems to have made a religion of worship of the dead; for the Indian offerings may plausibly be explained as borrowed from the pre-existing and presumably Turanian races. This, then, together with other less clear facts, is *prima facie* evidence that the Etruscans did not belong either to the Indo-European or to the Semitic stock. The result, perhaps, is somewhat a vague one, if we have still to seek the nearest congeners of the Etruscans among the whole Turanian or Allophylian brood. But what of the linguistic evidence? Does that negative or confirm the ethnological case? If it is unfavourable, the ethnological argument must go to the wall. We must say that we do not think Mr. Taylor's linguistic evidence at present strong enough to confirm it. But, after all deductions, it is as good as any yet before us. If Corssen's philological evidence for an Italian origin will stand examination, the Ugrie hypothesis must fall. But it is to our mind possible that no satisfactory linguistic proof will ever be drawn from such unsatisfactory materials. Till that be settled, the ethnological evidence alone remains; and, on the strength of that, Mr. Taylor, for the time, is master of the field.

NOVELS OF THE WEEK.

- For Love and Life.* By Mrs. Oliphant. 3 vols. (Blackett.)
- Barbara's Warning.* By the Author of 'Recommended to Mercy.' 3 vols. (Samuel Tinsley.)
- Claude Meadowleigh, Artist.* By Capt. Montague. 3 vols. (Hurst & Blackett.)
- The Thorntons of Thornbury.* By Mrs. H. L. Chermiside. 3 vols. (Samuel Tinsley.)
- Prince Serebrenni.* By Count A. Tolstoy. Translated from the Russian by Princess Galitzine. 2 vols. (Chapman & Hall.)
- Mildred's Career.* By Miss Ramsay. (Skoet.)
- Old Acquaintance.* By Mrs. Brotherton. (Smith, Elder & Co.)

IT fell to the writer of these lines to review Mrs. Oliphant's 'May,' and he then used such strong expressions of praise that he will be believed when he declares that 'For Love and Life' is not worthy of the accomplished lady from whose pen it comes. If it had been from an unknown hand we should have praised it, but Mrs. Oliphant can do better.

Of 'Barbara's Warning' it need only be said that it is a typical specimen of the class of novels which, though absolutely worthless in a literary point of view, will always obtain a market as long as vulgarity and prurience prevail in the world. It deals with noblemen and courtesans, St. John's Wood and Belgravia; it gives a glimpse of that side of high life which the whole world is occasionally privileged to behold, and which, therefore, to many of the readers of trashy romance, is the only side which they can imagine as real; it gratifies at once their snobbishness and spleen; it soothes the coarse disbeliever in human virtue by its absolute avoidance of any ideal aim, while it re-assures the timid votary of doubtful literature by its occasional and parenthetic laudations of morality; it is fluent, though ungrammatical; and though devoid of beauty, is never wholly dull. It may be added that it is true to nature, as far as it goes; and is as realistic, and as elevating an object of contemplation, as a hot mutton-chop upon the stage, or a scene from London street-life. The particular subject of the present story is the wickedness of one Lord Arthur St. George, son of the Marquis of Uppingham, and brother (rather strangely) of the Ladies Somers. This very heartless villain manages to contract marriage with two sisters, besides entertaining views of another character with regard to a third. All three are daughters, but by two different mothers, of a distinguished barrister, who, partly from want of time, partly from moral cowardice, fails to explain their respective relations to him before his death. In the end it turns out that the first Lady Arthur is his legitimate daughter, though her mother was never acknowledged as Mr. Bloxholme's wife in his lifetime. This discovery is highly important to my lord, who, after breaking his first wife's heart, has married Florence Bloxholme, the lawyer's acknowledged daughter. He is on the point of making use of it to impeach the validity of his second marriage, when he is opportunely removed from the scene by a fall from his horse. It then turns out that Florence is really illegitimate, which enables her to keep her status as a widow, and her younger sister, by means of her late father's wealth, to marry a gentleman with one arm

and a large heart, who is warmly attached to her. So that, in spite of the misery she undergoes from her neglect of her friend Barbara's warning (not to marry St. George), things come right in the end, even for the wretched Florence. The best character in the book is Lizzie, the youngest sister, who, maintaining her virtue in poverty, amid degraded surroundings, presents a pleasing and exceptional example of firmness and self-respect.

The best part of Capt. Montague's story is, perhaps, the barrack-life and the wooing of honest Sir Charles Bulstrover, the sporting baronet; the weakest, to our thinking, the character of Meadowleigh, the hero, who, in spite of his great amiability, becomes a little morbid and monotonous, not to say feeble, in the fussy egotism he displays in his love to his favourite daughter. It is well that a father should spare no tenderness towards so dear an object, but that he should indulge in ceaseless rhapsodies about her to the neglect of his wife and other children, and finally die of the shock of parting with her to a son-in-law whom he thoroughly esteems, is a trifle absurd. Claude, with all his artistic fervour and overstrained sentiment, is perpetually passing from the sublime to the ridiculous. It is fortunate for master Jack Silver that his wife is compounded of a material not quite so delicate. She combines with filial duty, and reverence for her father's art, enough natural womanliness to save her from absurdity. Capt. Silver, in winning her, certainly gets more than he deserves. To say nothing of his folly in the matter of the regimental accounts, his readiness to throw poor Alice over on hearsay evidence, and the speed with which he attaches himself to the rather hoydenish Miss Hark-hollow, do not give one a much more favourable opinion of his heart than of his head. The book, however, is easy reading, and the only imperfections of the unhappy Meadowleigh are due to an earnest desire on the author's part to produce an intense piece of character-drawing, after models which are now the mode. He deserves the praise of good intentions, and, with more experience, may realize them better.

Mrs. Chermiside's annals of the Thornton family are not ill written, though the process of following the fortunes of the house through three generations, whose history is, for the most part, unchequered by remarkable events, is somewhat tedious. We are encouraged at the outset to believe that our author intends to give us a picture of society some fifty or sixty years ago. Some of the figures which seem to have been sketched with that purpose are sufficiently life-like to lead us to believe that she might have been successful in so doing; but the attempt is soon abandoned, and the old squire and his gentle "madam" give place to more ordinary personages. Mrs. Thornton is a pleasant specimen of a country gentlewoman, but there is something forced and unnatural in the sudden hardening of her nature on her husband's death, and theatrical in the method of its softening on the occasion of Lady Emily's bereavement. We may charitably suppose that poor "madam" became slightly insane. On the whole, however, both she and her husband are very tolerably interesting. It would be vain to attempt any analysis of a plot in which so many successive characters figure for a time and disappear.

The early portion of the book is occupied by the episodes of Oswald's disastrous career, which results in his mother and brother being exiled from the old family seat, of the marriage of Jack, the second and more virtuous son, and of the story of Jack's friend, an extremely dull clergyman, who marries a still duller wife, and stupidly neglects her. In the second part, we have more clergymen, and the daughters of Jack and his friend. One clergyman recommends his High Church views by great physical prowess and a rather bouncing manner; another combines with Low doctrine a timorous nature, fretfulness, and a consumptive constitution. Boanerges pines for the hand of the gentle Amy Preston, and is generously aided by Grace Thornton, who is secretly in love with him herself. The mean and puny Evangelical secures the assistance of Amy's invalid father, and succeeds in carrying off the prize. His moral and doctrinal shortcomings, however, are soon expiated by a premature death, and Amy is left a widow. She would soon have been the happier for the change—music and colour and lap-dogs being no longer prohibited, and the yoke of the Pharisee being now removed—had it not been for the arrival of a strange ruffian from Australia, who imposes himself upon her as her long-lost brother, and consumes her substance in debauchery. However, he turns out to be only a "claimant," and the muscular clergyman, after being twice rejected, is in time to save her from the consequences of her extraordinary folly. The high-minded Grace, we are led to understand, at length consents to render the happiest of men an estimable baronet who has been long attached to her. This conclusion, which one has been enabled for some time to anticipate, aptly ends a story which would have been the better for much concentration and a simpler plot. "Less matter, and more art," would be our advice for the future.

There are many persons to whom an historical novel is not attractive. Like the Yankee who refused grapes, on the ground that he did not like taking his wine in capsules, they object to having their history conveyed to them in an unaccustomed vehicle. History and fiction, they say, are both excellent things in their way, but their combination does not bring about at all a refreshing result. There are exceptions, no doubt, to this as well as to every other rule. When a really great novelist takes as his theme an historical subject, he may produce a work which, like 'Quentin Durward,' gives satisfaction to all readers who are careless about rigid historical accuracy. But when a writer of the G. P. R. James stamp manipulates an historical subject, the effect produced upon an adult mind is apt to be depressing. Count Tolstoi is an enthusiastic student of Russian history, especially of its most repulsive period,—the latter part of the reign of that wild beast in princely clothing, Ivan the Terrible. He has represented on the stage the death of that miserable madman, and he has also written a novel for the purpose of giving a picture of part of his life. To a certain extent he has succeeded. Both in the drama and the romance the *mise en scène* is excellent. Great pains have been taken with the dresses and the scenery, the actors have been well trained, there is no hitch in the machinery. But there is a want of reality about the whole. The

principal actors are evidently declaiming parts which they have learnt by rote; the virtuous villagers and monstrous murderers are manifest supernumeraries, moralizing or blaspheming because it is their cue to do so, not from any idiosyncratic spontaneity. The dress worn by the terrible Czar is represented with laudable correctness, but we are conscious of a sad falling off when the wearer of those royal robes begins to play an active part. The appearance of the hero of the story, Prince Nikita Romanovitch Serebrenni, is probably described with accuracy, but that excellent young man represents a real boyard of the time in question, about as well as a glass of beer which has been standing all night represents the liquid still within the cask from which it has been drawn. Of artistic merit, beyond that of the scene-painter and the costumier, there are few traces throughout the book. But it undoubtedly contains a great deal that will be new to most English readers.

'Mildred's Career,' written to support the woman's suffrage movement, will do more to harm it, if it be read, than anything with which we are acquainted.

We can give a good deal of praise to Mrs. Brotherton's volume of short stories. There is nothing harder to write, and in this case the result is a success.

LIST OF NEW BOOKS.

Theology.

- Cudworth's (J. W.) Which is the Church? cr. 8vo. 5/6 cl.
Davies's (Rev. C. M.) Heterodox London, 2 vols. 8vo. 28/6 cl.
Dodgson's (C. L.) *Reckit*, Book 5, Proved Algebraically, 8vo. 36
Donaldson's (J.) Apostolical Fathers, cr. 8vo. 7/6 cl.
Eliot's (E. J.) Journal, or Steps towards a Better Life, cr. 8vo. 2/
Kara's (A. J.) Commentary on the Canticles, edited by H. J. Mathews, cr. 8vo. 2/6 cl.
Harris's (H. H.) The Two Blasphemies, Five Sermons, cr. 8vo. 2/6
Learm of Me, cr. 8vo. 1/4 cl.
Mackenzie's Four Lectures on the Clergy and their Duties, 2/
Maclean's (Rev. G. F.) Class-Book of the Catechism, 3rd edit. 1/6
New Companion to the Bible, cr. 8vo. 2/6 cl.
Oosterzee's (J. J. Van) Christian Dogmatics, 8vo. 21/6 cl.
Rains's (W. M.) Delivery, &c. of Christian Doctrine, 8vo. 10/6 cl.
Shaw's (W. M.) Scriptural Harmony between Private Judgment and Church Authority, cr. 8vo. 4/6 cl.
Unsectarian Catechism of Christian and Social Instruction, trans. from the German by Col. H. A. Gairy, 12mo. 2/ cl.
Wilberforce's (H. W.) Church and the Empire, cr. 8vo. 10/6 cl.

Law.

- Cox and Grady's New Law and Practice of Registration and Elections, 12th edit. 12mo. 24/ cl.
Kawlinson's (G.) Municipal Corporation Act, 6th edit. 8vo. 30/

Fine Art.

- Chaffers's (W.) Collector's Handbook of Marks and Monograms on Pottery and Porcelain, cr. 8vo. 6/ cl.

Poetry.

- Burnard's (J.) Among the Gods, and other Poems, cr. 8vo. 2/ cl.

History.

- Boyle (H.), A Critical and Biographical Study, by A. A. Faxon, cr. 8vo. 7/6 cl.
D'Aubigné's History of the Reformation, 4to. 21/ cl.
Henty's (G. A.) The March to Comrades, 8vo. 15/ cl.
Lives of the British Reformers, from Wycliffe to Fox, 1/ swd.
Murray's (J. W.) Sketches of Eminent Irish Churchmen, 2/6
Figgot's (J.) Fables, Ancient and Modern, cr. 8vo. 10/6 cl.
Foullet's (Mr. A.) Letter-Book, edited by J. Morris, 8vo. 10/6 cl.

Geography.

- Black's (C. E.) Guide to Holland, the Rhine, &c., 12mo. 2/6 cl.
Roberts's (Dr. G.) Adventures in Morocco, 8vo. 12/ cl.
Stanley's (H. M.) How I Found Livingstone, new edit. 76 cl.

Philology.

- Cornell's Horace, translated into English Blank Verse by W. T. Nokes, cr. 8vo. 2/6 swd.
Driver's (B. R.) Treatise on the Use of the Tenses in Hebrew, 12mo. 6/6 cl.
Elementary School Series, 6th Illustrated Reader, cr. 8vo. 2/3 cl.

Science.

- Barnard's Clerical Aspects of Syphilitic Nervous Affections, 6/
Outhbertson's (F.) Euclidian Geometry, 12mo. 4/6 cl.
Crookes's (W.) Researches in the Phenomena of Spiritualism, 1/
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OUR OXFORD LETTER.

Oxford, May 4, 1874.

THE charming sketch of the late Prof. Phillips, drawn for the most part by his own gentle hand, which appeared in last week's *Athenæum*, will have given those of its readers who had not the privilege of his personal acquaintance some idea of the loss the University has sustained by his sudden and melancholy death; but it will be long before even those who knew him intimately will realize the full extent of their loss. His labours in geology alone, and the numerous works in which they are recorded, are sufficient to sustain a reputation for profound knowledge and extraordinary industry; but they represent only a portion of the Professor's scientific attainments. He was a great geologist because he neglected no branch of science that could be brought to bear on his favourite pursuit, and it would need an expert in nearly every science to trace and define his attainments in each special field of inquiry. Nor was it of science alone that he was a master; he was a good French and German scholar, as every man of science must needs be; he was a skilful draughtsman, and wielded the brush and pencil, not merely for the purposes of his professional pursuits, but with a keen appreciation of natural beauty; and though he left school early, and was soon plunged into pursuits and occupations which are sometimes held to be alien to classical studies, yet he retained and developed a love of classical literature which would have put many a University Graduate to shame—the conversation that was interrupted by his fatal fall sprang from a discussion he had himself originated on a favourite passage in a Greek play. When to this range of knowledge and accomplishment is added a character of peculiar gentleness and simplicity, and a manner of singular frankness and charming courtesy, it will readily be believed that the social loss to Oxford is not less than the scientific loss to England. A mere catalogue of his published works would show that the Professor was a man of most laborious industry, but it would give a very inadequate measure of his real activity. Independently of the labours of his Chair, he gave during several years many hours a day to the classification and arrangement of the magnificent geological collections bequeathed by his predecessor, Buckland, to the University Museum. He was also Keeper of the Museum, and became in this capacity the confidential adviser, as it were, of the University in questions of scientific education and endowment, and the official mouth-piece of the scientific staff—a position for which he was specially qualified, not merely by his profound and extensive scientific knowledge, but by his singular tact and suavity, and by his imperturbable good temper. Moreover, besides being a practical mechanic and optician of peculiar skill and ingenuity, and constructing, as he has himself recorded, most of the instruments required in his very various researches, he was an enthusiastic and careful astronomical observer, while in meteorology his extensive knowledge and practical skill in observation were not more remarkable than the truly scientific caution and reserve with which he approached the interpretation of the phenomena.

Yet, notwithstanding all these varied pursuits, and the many demands on his time and thoughts while his official position entailed, the Professor, like many men of methodical and unwearied industry, seemed to enjoy unbounded leisure. He carried his burden of knowledge and occupation lightly; his time and counsel were never denied to any who had the slightest claims on them, and his vast stores of knowledge, though accessible to all, were oppressive to none, not even to himself. His leisure was as cheerful as his labour was strenuous. In later years, when long geological excursions were beyond his strength, he took to croquet as a recreation, and, to the day of his death, he played the game with the ardour of a child, but with the skill of an accomplished player, with the precision of a man of science, and, it may be added, with a temper which no adversity of the game could ruffle. There are many, perhaps, who knew him only in his leisure moments, to whom his scientific eminence was but a matter of report, and his vast stores of knowledge were only revealed by occasional glimpses and stray expressions; but even their loss is not slight, for his genial and gracious manners, his cheery and welcome voice, his quaint but venerable presence, had endeared him to all; and he will be mourned for a long time, even beyond the circle of his immediate acquaintance, with an affectionate and enduring regret:—

*Quis desiderio ait pudor aut modus
Tam cari capitis?*

Three important Chairs in the University are now or will shortly be vacant, that of Geology by the death of Prof. Phillips, and those of International Law and Moral Philosophy by the resignations, which have already been announced, of Mr. Mountague Bernard and the President of Corpus. The Professor of Geology is nominated by the Vice-Chancellor, while the successors of Messrs. Bernard and Wilson have to be nominated by Boards composed mainly, in the one case of distinguished officers of State, in the other of resident members of the University, holding various official positions. Perhaps there is no question of University organization more important and more open to controversy than that of the proper mode of appointing to the Professoriate, and it will be interesting and instructive to compare the result of the three very different methods of selection which will shortly be called into operation.

The late Senior Proctor, on the occasion of laying down his office, delivered, according to ancient custom, a Latin speech in Convocation, in which the various events of the academical and political year were described in terms of felicitous allusion, not unmingled with genial satire. Many of the topics touched upon were of purely local interest; but the language in which the Inquiry of Mr. Gladstone's Commission was described may be quoted as indicating the feeling of no insignificant section of University residents: "Ubi corpus, ibi corvi. Harpyiarum modo ingruit miseris nobis ac circumvolat Delegatorum grex quorum questionibus pene infinitis ac subtilissimis vix tandem a plerisque nobis velut reis responsum est." Rightly or wrongly, it is thought by many persons of very various political sentiments, that the inquiries of the Commission, of which few dispute the advantage or the importance, have been conducted with an unaccountable disregard of courtesy and common-sense. The allusion to the Chancellor's assumption of the Secretaryship for India was thought to be specially felicitous: "Quin etiam Orientales imperii partes seorsum annone caritate oppressas Cancellarius noster summo omnium ordinum consensu tanquam fatalem suam provinciam sibi vindicavit."

The University looks with interest to the promised discussion in the House of Commons on Oxford as a military centre. It is true that the present Secretary for War maintained a judicious and intelligible silence during the late election for the City; but it is not forgotten that the Chancellor declared in the House of Lords that this was a case in which the decision of the late Government

might with propriety be called in question by their successors, and the transfer of the War Office from the late representative of the City to the present representative of the University is not likely to be without weight in the councils of the Government. At any rate, should Mr. Hardy decide to maintain the policy of his predecessor, it is probable that even the opponents of the measure will accept his decision with submission; for it is reasonable to suppose that nothing short of military necessity will induce him to override the almost unanimous wishes of his resident constituents. T.

THE CHARLES KNIGHT MEMORIAL FUND.

In your last week's issue I see mention is made of the "Charles Knight Memorial Fund," with an allusion to the closing of the list of subscribers. So far back as March, last year, the honorary secretary (the late Mr. Shirley Brooks) issued a circular, inviting the co-operation of personal friends for the promotion of the above object. In the following July an advertisement appeared in the *Times*, with a goodly list of names as a committee, seeking subscriptions. Since then till now, when in your columns of last week the closing of the list of subscribers is hinted at, nothing whatever, so far as I know, has been heard of the scheme; and until the general public have been appealed to by advertisements and paragraphs through the press, it is surely premature to think of closing the subscription list. If it were brought prominently before the public at large, I feel assured many would cheerfully contribute towards a memento to one who, in his lifetime, did so much for cheap and pure literature. Praiseworthy as the individual efforts of friends may be, I think the cause demands, and the proper end can only be attained by, such an appeal as I have suggested. N.

THE SHAPIRA COLLECTION.

Jerusalem, March 30, 1874.

I THINK that I have amply shown, in my second letter on the pseudo-Moabite pottery (*Athenæum*, March 7, 1874), that we may consider the method of defence set up by the principal culprit as equivalent to a confession, and that to the bundle of proofs already published I might add the avowal, so to speak, of the accused. Selim, not calculating the force of the weapon he was wielding, has struck himself.

I only return to the subject to open the eyes of those persons who are not yet shaken in their sanguine convictions. These persons admit two things:—

1. That Selim, the principal agent, has imprudently lied in accusing me of a stupid machination.
2. That, nevertheless, he has not fabricated the pottery picked up on his own indications.

We may ask, first, how to explain Selim's lie, perfectly useless to himself. As he did not hesitate before this invention, we must hold him morally capable of a material as well as a verbal imposture.

But, it may be argued, "there is a great difference between moral possibility and material execution. We grant that Selim has given the measure of his sincerity by the absurd accusation which he raised against you. He is, further, a fellow whom we have ourselves always mistrusted. Still, it is absolutely impossible to conceive that an Arab should have invented these figures and vases covered with Moabite inscriptions."

I have heard this objection made and repeated by many persons here, who attached great importance to it, and said that if Selim was really the author of these objects he ought to be the first professor in the world, and that the poor devil has neither the necessary talents nor the knowledge to devise and execute a whole collection of ceramic art and a corpus of inscriptions.

* My own opinion is, that Selim fashioned the objects and made the inscriptions, and that he only had recourse to the potters for the preparation and baking of the vases. I have never been tempted, for my own part, to address the potters to see if I could obtain anything similar to those said to have come from Moab. If any attempt has been made in this direction, I am a stranger to it, knowing beforehand that it would be useless.

First of all, I call attention to the rudeness of the things, from the artistic point of view. One does not require to be a great sculptor to fashion these infantine figures, in which their most ardent partisans, like Mr. Dunbar Heath, can only praise the "style and type of grotesque uncouthness all their own." Moreover, the inscriptions with which they are covered, in "Moabite characters," are untranslatable save by some savants more courageous than fortunate, to whom we owe versions, entirely contradictory, of a small number of these texts.

This premised, I go on to prove that Selim knows how to draw well enough, and that he has a sufficient knowledge of the Moabite character to be the author of the pottery. He is a painter by trade, and daubs canvas with religious subjects for Greek pilgrims.

Here, for instance, is a fac-simile drawing, made by his own hand, under my eyes, and in my house, five years ago, when he first entered into negotiations with me about the Moabite stone. It is a sketch drawn from memory, and representing a statue of Lot's wife, which he pretended to have seen three or four hours' distance from Dhiban, on the shores of the Dead Sea. A woman bears a child on her shoulder in Arab fashion; in the right hand she holds a jar. On this scrap of paper that I have exhumed from my portfolios are, besides, a study of a camel, extremely simple, and the commencement of my own portrait (!).

Certainly, I do not say that Selim's *chef-d'œuvre* would have the same success as my friend Holman Hunt's 'Shadow of Death,' if exhibited in Bond Street; but it proves that he



understands drawing well enough to model those "Moabite" statues, which would not be out of their place among the gingerbread figures at a fair.

So much for the artistic side. Pass now to the inscriptions. In my first pamphlet on the Moabite stone (1870), I mentioned, among other things which aided me in restoring the mutilated text, a copy of several lines of the inscription executed by an Arab of the city, who had seen the original before its destruction. This Arab was Selim el Gari.

In fact, towards the end of 1869, I received from him, then in the land of Moab, through M. Bergheim, a copy containing three lines in Moabite character, with a sketch of the stone, its dimensions, and certain words in Arabic, of which the following is a translation:—"This is only one line of the lines, of which there are forty. It is among the ruins of . . . (word effaced). It is five palms long, and three broad."

The name of Dhiban had been purposely obliterated; I do not know by whom, or why. But as my attention had been some time before called to this monument, it was not difficult for me to guess the name effaced.

Later on, Selim returned to Jerusalem, came to me, and gave me a copy of a much larger part of the inscription (lines 13-20) of which, before, he had only sent me a part.

This copy, made from left to right, and with no indications of lines, was accurate enough to be of considerable use. I verified it by aid of my squeezes and fragments, and it served to correct many of my readings. It will be given among other materials in the definitive treatise which I propose to publish on the Moabite Stone when I have time and the means.

Meanwhile, here is the photographic reproduction of the first copy which M. Bergheim handed to me open, the identity of which he can, if necessary, certify.

The characters which represent lines 13, 14, and 15, are copied with exactness, sufficient to permit one to recognize the Moabite letters.

7X+Y. 49W+.X4789+Y:X7999.WY.73Z
 476761716X9W9.0675.X4.XH4Y6.W4'
 4.26.4W.X4ZYIX4 HWXYIY4H740YHW

The practised and adroit hand which traced them is perfectly capable of drawing those which cover the trans-Jordanic pottery.

More than this, the document shows us remarkable similarities in the pseudo-Moabite pottery, similarities of a personal character, which reveal the same individuality.

For instance, all the *meims* (m) in the monument of Mesha are invariably drawn in the same style, five zigzag strokes, the fifth of which has a long tail. Now Selim's copies, made from the original, show us the *meim*, several times drawn in a variation of form essentially peculiar to Selim, and not existing at all in the original.

Very well, this arbitrary form is found again in the inscriptions of the Shapira Collection.

Unfortunately, I have not with me copies of the suspected inscriptions to multiply these instructive resemblances; but I am so convinced that others might be made, that I shall not hesitate to extract from Selim's two copies all the characters interpreted by him after his own fashion, and differing from the original. And I doubt not that we shall thus discover the origin of the characteristic variants, so extremely improbable, of the incriminated texts.

To sum up: neglecting all the proofs which I have collected in any preceding reports, setting aside the decisive conclusions drawn from the critical character of the inscriptions, we may henceforth consider it established about the man,—

1. That he has no scruples of conscience.
2. That he is artistically capable of executing such rude pottery as that of the Shapira Collection.
3. That he is familiar with the Moabite letters, having had occasion to copy a great number of them (250) from an original monument.
4. That on the pseudo-Moabite inscriptions is found one, and perhaps more than one, letter, in a curious form which does not exist on the monument of Mesha, but which does exist in Selim's own copies of this monument.

The idea of fabricating imitations of antiquity, and especially of important monuments, the discovery of which has produced a sensation in Europe, is an idea which naturally arises in the fertile brain of an Arab, always in search of some new method of turning to advantage Western curiosity.

The monument of Mesha has called forth a whole generation of Moabite pottery, which increases and multiplies in astonishing proportions. In the same way, a "find" that I had the good fortune to make, the stone from the Temple of Jerusalem, has suggested an analogous combination to persons engaged in this special industry. I join to this report the photograph of a false "Stone from the Temple," engraved on stone with a care and patience worthy of a better fate. I have the happiness of possessing this precious specimen of Jerusalem cunning. There is no

necessity for me to point out the curious faults with which it is crowded. These are evident to every practised eye.

Ο ΟΕΝΑΛΛΟΓΒΗΒΣΙΤΟ
ΕΝΕΣΘΑΙΝΤΟΣΤΟΥΛΙΕ
ΝΤΟΙΕΦΟΓΙΥΟΚΤΟΙΚΧ
ΗΒΟΛΟΥΟΣΕΛΑΝΗ
ΦΟΗΕΛΤ?ΙΛΟΣΕΣ
ΤΑΙΔΙ ΒΛΟΛΟ
ΟΕΙΝΟΑΝΑΤΟΝ3

Here is a piece of work a good deal harder than the kneading of a little clay. It is a *tour de force* which, although it failed, seems at first more improbable than the exploits of Selim. It was, like Selim's work, executed by the same man whom I had employed about the original. This genius tried to sell the false stone to several amateurs in the city, and would perhaps have succeeded, if I had not, being warned by a squeeze sent to me at Constantinople, given the alarm at Jerusalem. It was a pity; for the potter, Selim, would have had in the stone-cutters, Messrs. **** & Co., a redoubtable rival; and the mason's chisel would, perhaps, in the end, have triumphed over the potter's tool in a contest where European credulity was the stake.

The failure of this attempt depended on the forger's desire to make an inscription capable of translation, a point where all archaeological forgeries fail. That is the reason why the Moabite pots, offspring of a prudent sire, are mute. They are entrenched in their character as incapable of translation for fear of crying their imposture aloud in opening their mouths.

The forger of the "Stone from the Temple" understood that, but too late. It is, perhaps, due to this change of sentiment that a great block, reputed to be from Siloam, has appeared. It is covered with Greek characters like that of the pretended "stone," but having no signification at all. The ruse succeeded, and the enigmatic inscription, having piqued the curiosity of a worthy and learned man, was bought by him. I could quote many examples of this kind, which throw a new light on the manufacture of "antiques," &c., for exportation which goes on at Jerusalem. Many a time since my first arrival here have I been offered copies of inscriptions notoriously false. Sometimes simplicity went so far as to ask specimens of the character which I should expect to find: a little more and I should be able to command my inscriptions.

Suffice it only to mention that I have only recently been offered, for ten francs, the very seal of "David, servant of Jehovah," engraved in hard stone in Hebrew-Phœnician letters, a little fantastic but quite legible. And some time ago I was offered a stone covered with characters newly cut, something between Hebrew and Himyaritic! I expect soon to have the tables of the Law and the yellow Phœnician book containing the correspondence of Hiram and Solomon.

C. CLERMONT GAMBEAU.

NASH'S LETTER TO COTTON.

Maidenhead, April 27, 1874.

I AM much obliged to Mr. B. Nicholson for pointing out, in so quiet a manner, my error, or error, respecting Nash's supposed letter to Sir Robert Cotton, to which I first called attention in my 'History of Our English Stage,' I. 303. It is forty-three years since that work was published, and during the interval I have written and printed so much in illustration of our old language and literature, that, although I have been generally very careful, I am sure I must have made many blunders. All I ask, is to be treated fairly when they are pointed out, as fairly as Mr. B. Nicholson is disposed to treat me; and not to have it im-

puted on all occasions that I had some bad motive for misrepresentation. I only want to be right, and when (as here) it is shown that I am wrong, I will admit it at once, and thank my corrector.

How I came to state that Nash's letter was addressed to Sir Robert Cotton, instead of to Mr. William Cotton, I cannot, at this distance of time, attempt to explain; but it is just possible that, looking for the address, I turned over two leaves instead of one, and at the back of it saw Sir Robert Cotton's name. This is mere matter of conjecture, because, from the day I discovered Nash's letter to the present hour, I have never seen it. The words "ever laden" are interlined, and, as Mr. B. Nicholson points out, I made an error in reading *furder*, instead of "laden." In my note, written and printed in 1831, I state that it was "difficult to be deciphered," and I had not, as Mr. B. Nicholson had, the advantage of Borde's 'Breviaire' to assist me.

I pointed out to Sir Henry Ellis, in 1831, the cruel manner in which the volume of letters was suffering, owing to the shortness of the binding, and since that date it seems that the top of the letter N in the signature, then just visible, has been entirely worn away. J. PAYNE COLLIER.

"ZADKIEL."

A MONTH ago, on the 5th ultimo, Commander Richard James Morrison, of the Royal Navy, known in his day, among his intimates, as a Hebrew scholar as well as a mathematician and an astronomer, died quite unexpectedly. At the time of his death he could have been very little short of eighty years of age. With all his unquestionable ability (and he was a man who had collected together, during the course of his long life, a curious store of old-world learning), he was chiefly remarkable for his devotion, during fifty years and upwards, to the study of the pseudo-science of astrology. Every year since 1830—that is, for a period of forty-four years consecutively—he had, under the tolerably notorious signature of Zadkiel Tao-Soo, brought out his little sixpenny pamphlet, known far and wide among the credulous as *Zadkiel's Almanac*. It sold annually by tens of thousands, running up sometimes to an imprint of 100,000 and 200,000 copies, and it secured to him for more than the lifetime of a whole generation a moderate competence. Apart from *Zadkiel's Almanac*, Capt. Morrison was known among modern believers in astrology—for it is idle to blink the fact that there are such people—as the author of the 'Handbook of Astrology,' of the 'Grammar of Astrology,' of Lilly's 'Introduction to Astrology,' and of 'The Horoscope.' He wrote, besides these, for several years, in succession, the 'Astronomical Ephemeris,' a remarkable little book, entitled 'Astronomy in a Nutshell,' and a daring treatise, embellished with ten large geometrical engravings—a treatise setting the whole Newtonian scheme of the heavens openly at defiance—a nine-shilling octavo, flagrantly entitled 'The Solar System as it is and not as it is Represented.'

Capt. Morrison, otherwise "Zadkiel," passed through the world with the reputation, among the many, of a charlatan, but among a select few, of a clever and accomplished man, whose preference for odd studies amounted to something very like a distinct hallucination. Eleven years ago "Zadkiel," then Lieut. Morrison, R.N., brought an action, in the Court of Queen's Bench, against Admiral Sir Edward Belcher, for having libelled him, by denouncing him as an impostor. The case was tried before the present Lord Chief Justice, Mr. Serjeant Ballantine being the counsel for the defendant, and the late Mr. Serjeant (afterwards Mr. Justice) Shee, the counsel for the plaintiff. According to the *Times* report of the proceedings, "various persons of rank" appeared in the witness-box and gave evidence, all of them on behalf of the plaintiff; among them the late Lord Lytton, the Earl of Wilton, Lady Harry Vane, and Lady Egerton of Tatton. After a careful summing-up of this evidence by Sir Alexander Cockburn, the

verdict found was "for the plaintiff," the Court of Queen's Bench, in other words, formally deciding that Capt. Morrison, otherwise "Zadkiel," was not an impostor.

Literary Gossip.

WE shall next week publish a most interesting letter of Keats, by the kind permission of the possessor, Mr. Addington.

A LIFE of David Friedrich Strauss, by Prof. Zeller, his friend from early youth to his death, is announced as nearly ready.

WE greatly regret to hear of the death of Mr. Mowbray Morris, in his fifty-fifth year. Mr. Morris, who was born in Jamaica, studied at Cambridge, and was subsequently called to the Bar. In 1847 he became connected with the *Times* as a contributor, and shortly afterwards he was appointed manager of that journal. For a few years past he had been in failing health, and some time ago he found himself compelled to retire from the post he had held for a quarter of a century. Mr. Morris possessed a singularly clear intellect, cultivated taste, and a kindly vein of humour, which served him in good stead in directing the complicated affairs of a great paper.

MR. GARDNER, of Paisley, announces the complete Poetical Works of Robert Tannahill, with topographical and biographical notes by Mr. D. Semple. It will be ready in June.

'A HISTORY of the Royal Company of Archers, the Queen's Body-Guard for Scotland,' is nearly ready for press. The collection of materials for the work has been going on for years, and from the many noble names associated with the Body, the work ought to be one of more than local interest. It is intended to form a complete history of the rise and progress of archery in Scotland, and is written by Mr. J. Balfour Paul, a member of the Royal Company of Archers. Messrs. Blackwood will publish the work.

THE Report of the Council of the Camden Society, read at the General Meeting on the 2nd of May, stated that the Society had to regret the deaths of Mr. J. G. Nichols, one of the original founders of the Society, and of Mr. A. Way, the editor of the 'Promptorium Parvulorum,' as well as of D. Benham, Esq., P. H. Fisher, Esq., F. Gwatkin, Esq., J. R. Scott Hope, Esq., D.C.L., and Rev. J. Wilson, D.D. The Society has, by the kindness of Mr. Thoms, the executor of the late Mr. Bruce, been put in possession of a collection of papers left in an unfinished state by its late Director. Of these, the most nearly complete series is composed of documents relating to the dispute between Cromwell and the Earl of Manchester in 1644, for which the greater part of the Preface is already written, and for which Prof. Masson has consented to add such introductory matter as may still be found necessary. Besides, there are a few papers relating to the Star Chamber sentence upon Prynne, to which a fragment of the biography of Prynne may serve as a preface. There is also a collection of State Papers relating chiefly to the marriage of Charles I. and the early years of the reign of that King, with an historical fragment on that period.

GENERAL DI CESNOLA is prosecuting, as we have already mentioned, further researches in Cyprus. In the neighbourhood of Salamis he has found several sculptures of the Græco-

Roman period, and is now engaged upon the site of *Throni*, which he considers to be Cape Pedalion or Capo Greco, in opposition to the received idea that Cape Pyla represents the ancient site. In course of his labours, the General has found some interesting inscribed objects, and a cave containing a large quantity of petrified human bones.

PROF. DOWDEN is about to prepare for publication the series of lectures on Shakspeare which he is at present delivering in Trinity College, Dublin. These lectures attempt, with the aid of recent studies of the chronology of Shakspeare's plays, to trace the development of Shakspeare's character and art, from 'The Two Gentlemen of Verona' to 'The Tempest.'

'MAYFAIR' is the title of a new quarterly magazine, to be published shortly by Messrs. Morgan & Hebron, of Welbeck Street. We hear also of a new magazine, to be published in the West of England, called the *Western Magazine of General Literature*.

HIS Majesty the King of Italy has been pleased to confer on Mr. R. H. Major, of the British Museum, the insignia and diploma of a Commander in the Royal Order of the Crown of Italy, in recognition of the service done to Italy by his edition of the narrative of the Voyages of the Venetian brothers Zeno to the Northern Seas in the fourteenth century.

M. BRUGSCH has just discovered, inscribed upon a wall at Karnak, a list of upwards of two thousand Egyptian towns and cities. This very important contribution to the geography of Egypt will shortly be published.

WE may give three notes from Germany for students of Shakspeare. Dr. William Wagner, of Hamburg, announces a vindication of Shakspeare against the foolish book of Roderick Benedix; a translation of 'Othello' into Hebrew has just been published at Vienna; and the eleventh annual volume of the German Shakspeare Society is just ready.

AN Asiatic Society of Japan has lately been established at Yokohama by the English and American residents in that country. At the first annual meeting, held on the 8th of October last, the Secretary reported, that up to that time, about seventy members had been enrolled, and that a commencement had been made towards the establishment of a library and museum. The destruction, by a fire, of the printed matter intended to form the first number of the Society's *Journal*, during the first year of its existence, fortunately does not seem to have seriously checked the progress of this promising institution. The first octavo part of *Transactions of the Society*, which has now reached this country, is replete with interesting and valuable information. Among the contributions, we notice two papers by Mr. E. Satow, one of which contains an account, historical, ethnological, and descriptive, of Lochoo (Liukiu or Riukiu), the chief island of a group lying in the North Pacific Ocean; whilst the other consists of an interesting, though necessarily succinct, summary of the geography of Japan, based on native works and maps. In a paper 'On the Nature of the Japanese Language and its possible Improvements,' Mr. J. Edkins, of Peking, sets forth, in a clear and satisfactory manner, the relation of the Japanese to the Chinese and Malay languages. His suggestions, however,

as to the desirableness of the introduction of English vocables—not only technical and scientific terms, but also prepositions and such like words—into the Japanese, and even the remodelling of its grammatical and syntactical structure, according to principles of the English language, can scarcely be considered seriously. The fact of a language placing the object before the verb, appears to Mr. Edkins a sign of weakness sufficient to render all but impossible a clear and logical expression in it of one's thoughts.

A GERMAN Oriental Society has also been lately established at Yedo, and has already issued several fasciculi of its *Journal*.

IN the last number of the *Indian Antiquary* (Bombay, April, 1874.), Mr. K. T. Telang points out a passage in Patanjali's great commentary on Panini's grammar, the 'Mahābhāṣyam' (probably written in the middle of the second century B.C.), where a line is quoted which occurs in the 'Rāmāyanam.' It would, therefore, appear that the groundwork of that epic existed, in its present form, at least two centuries before the commencement of our era, though it may possibly have received some additions and alterations at a subsequent date. Since the line quoted occurs both in the Western recension of the 'Rāmāyanam' and in the Bengali version published by Gorresio, no new light is thrown by this quotation on the question of priority of either recension.—To the same number, Dr. J. Muir has contributed a translation of Prof. Lassen's remarks in the second edition of his 'Indische Alterthümer,' on Weber's dissertation on the 'Rāmāyanam.' Prof. Lassen is unable to concur, with one exception, with the views expressed by the latter scholar, viz., first, that the version of the legend of Rāma contained in the Buddhistic 'Dasarathajātaka' is older than that of the Sanskrit epic; second, that the latter describes, not the struggle of the Aryan Hindus with the aborigines, but the hostile attitudes of the Brāhmins and Buddhists to each other; third, that Rāma is to be identified with Balarāma, the mythical founder of agriculture, and that Sītā, his wife, is the deified furrow; fourth, that the abduction of Sītā by Rāvana, and the victory of the second Rāma over his elder namesake, are echoes of an acquaintance with the Homeric poems; and, finally, that the present form of the poem is not to be placed before the third century A.D.—This number also contains the first portion of a paper by Col. H. Yule, in which the chief passages, touching on Indian topography, are collected from the French version of Ibn Batuta, and identifications proposed of the names of places mentioned therein.

AN edition has lately been published, at Bombay, of an important work for the study of the Prakritical dialects, viz., the grammatical aphorisms on the Prakrits by Hemachandra.

THE Annual Report of the British Museum Trustees, 1874, has been issued. We hope soon to analyze the document.

IN the collection of autographs of M. de Saint-Germain, which is to be sold by auction in Paris on the 18th inst., we remark: two letters in French of Lord Brougham, with a paper on Physics; letters by Canova, Charles the First and Charles the Second of England; a letter in French of the Princess Charlotte;

letters of Cardinal Fleury, Fuseli, D. Garrick, George the First, George the Second, George the Third, George the Fourth, William the Third, Hoche, Lafayette; a MS. of the astronomer Lalande on the Transit of Venus, in 1769; official statement on the death of Louis the Seventeenth, by Pelletan; letters of Lord Nelson, Ney, Sir R. Peel, W. Pitt, Talleyrand on the *coup d'état* of the 18th Brumaire, which he considers as the most glorious day of the Revolution; of Talma, Voltaire, Washington, Wilberforce, &c.

M. FRANÇOIS LENORMANT was appointed, on the 2nd inst., to the chair of Archaeology at Paris, rendered vacant by the decease of M. Beulé.

ANOTHER Egyptian romance of an amatory nature has just been discovered by M. Chabas among the Papyri at Turin.

A VOLUME of tales illustrating French provincial life has been published at Coburg, under the title of 'Die Komischen Mysterien des französischen Volkslebens in der Provinz.' This work has been very carefully edited by Dr. J. Baumgarten, with a view to show his German fellow-countrymen how false is the assertion, "Qui dit Paris, dit toute la France," on the contrary, the stories here collected show how totally different are the manners, customs, words, phrases, and proverbs of the Picards, Normans, and Bretons from those of the Parisians; also those of Franche-Comté, Auvergne, the Pyrenees, Languedoc, Provence, and Dauphiné; each differing from the other, and all from those of the capital. These striking differences were observed by some of the learned men that accompanied the German invading armies during the late war, whence, in part, this work of Dr. Baumgarten, which is accompanied by notes in German, and a vocabulary of more than 1,200 provincial words.

SCIENCE

THE MARINE AQUARIUM AT NAPLES.

Naples, April, 1874.

WHEN I last wrote to you from Naples—a little more than two years since—the Zoological Laboratory and Aquarium, projected by Dr. Dohrn, was represented by an enclosure and an oblong rudimentary masonry, not rising above the level of the Villa Nazionale. Now one of the most conspicuous objects on the Riviera is the handsome white palace which rises from among the trees of the park, near the central point of attraction, frequented by the military band. Only those who have taken part in the labour of securing the site and putting the plan into execution, can appreciate the extent of the difficulties which have had to be surmounted, and the debt of gratitude which scientific men owe to Dr. Dohrn for his generous expenditure of energy and fortune. The Laboratory and Aquarium on the shore of the richest of European seas—a very paradise for naturalists, so long wished for and talked of—is now an accomplished fact. Let me give you a sketch of what is now to be seen and done within its stately walls. And, first, as to the great Aquarium, which is open to the public, and daily reveals to inquisitive tourists the brilliant and wonderful inhabitants of the bottom of the Mediterranean Sea. The tanks are arranged as in other public aquaria, so that the light entering the large oblong hall in which they are placed passes through them alone, and thus fully lights up their contents. Three sides of the hall are occupied by large tanks, whilst a double series of smaller ones extends along the centre, to which light is admitted by a central opening or court. Sea-water is pumped

through these tanks by means of special machinery and vulcanite piping (metal has to be avoided in order to prevent contamination), which had to be made expressly in England, as were also the glass plates which form the inner sides of the tanks. At the present moment, in the first tank on the left, as one enters, is a mass of brilliant orange-colour, some four feet in area, which, on closer inspection, is seen to be formed by a group of stoney corals, each polyp nearly half an inch in diameter, and fully expanding its circle of tentacles to the current. These corals, which are similar to those building the coral reefs and islands of tropical seas, do not occur in northern latitudes, and cannot be seen nearer home than the Mediterranean. The next tank has an assemblage of long-tentacled anemones, closely packed side by side, and forming a group of wonderfully graceful form and rich colour. Further on we come to some large Mediterranean Wrasse, which of all fish have, perhaps, the finest display of colour, and with these are, at this moment, several specimens of the Sepia, the cuttle-bone cuttle-fish. This is a common animal at Naples, and is largely eaten, but has not yet been seen in English or German aquaria. Somehow the Sepia manages to suggest to one that he is a small marine elephant, his head having somewhat the shape familiar in that wise beast, and his arms being carried like the elephant's trunk. He swims altogether differently from the mode adopted by Octopus, a near relative, who is to be seen in great numbers in some of the tanks, and often of great size. The Octopus, when he loosens his hold of the glass or rock (over which he can crawl very nimbly by means of his huge sucker-bearing arms), swims backwards by opening and shutting the parachute-like membrane surrounding his mouth, formed by membrane stretching between each of his eight arms. Sepia quietly swims along by means of a pair of long translucent fins, which undulate regularly on each side of the body.

In the Calamaries, which are to be seen in another tank, this long marginal fin is extended greatly on each side, so as to form a pair of wings, with which the creature moves through the water, much in the same way as a heron or heavy-flying bird slowly flaps its way along in the air. The Calamaries are very delicate animals, nearly a foot long, and almost transparent. They are almost rod-like in proportions, and though the two large eyes point out the head, yet since the calamary moves with as much precision backwards as he does forward, and seems to have no preference in the matter, visitors to the Aquarium often mistake his head for his tail. Occasionally the Sepias have been seen to throw out their "ink" and blacken the whole of their tank for a few minutes, but in half-an-hour the colouring matter is all carried away by the stream. Dog-fish are, of course, abundant, as in other aquaria, and we are expecting some of the rarer sharks. The electric Ray is seen loafing at the bottom of several of the larger tanks, but his virtues are not duly appreciated by visitors. It is intended to place one of these fish in a small open reservoir, so that those who wish may "take a shock," an experience which is really not painful, provided that the Ray be a small specimen or a little out of sorts. The large tanks on the right contain some gigantic Star-fishes and Sea-cucumbers, and many very large specimens of an Umbrella Jelly-fish (*Rhizostoma*). It is not a little curious to watch the small fish, like a John Dory, but not more than three inches long, who is the constant companion and inhabitant of these large Jelly-fish. The little fish may be seen swimming by the side of his friend, and will then suddenly make a bolt under the skirts of the Jelly-fish, and be seen through the transparent substance of its body-walls. Frequently the little fish remains in his strange abode for hours together, and is, of course, captured with the Jelly-fish.

Our big Frog-fish, which was one of the ornaments of the Aquarium, on account of his diabolical countenance, is dead, but another will shortly succeed to the vacant place. In the smaller tanks, the "delicate" "pelagic" forms, those perfectly trans-

parent glass-like animals which swim on the surface of the sea, are daily renewed when weather permits; and at present there are some really lovely things of this kind to be seen here which could nowhere else be exhibited, since the Naples Aquarium is the only one which can draw supplies from a warm sea. The *Cestum Veneris* is one of the most striking of these transparent organisms, being a band of perfectly glass-like consistency nearly a yard in length, undulating like a snake, and slowly moving through the water by means of two rows of large vibrating fringes, which glisten with all the colours of the rainbow. Some of these are brought in nearly every day by the fishermen, and hundreds of the long chains of transparent Salpæ, not to speak of *Herocæ*, as big as lemons. Glass-shrimps, inhabiting the transparent little tube known as *Doliolum*, and sometimes a *Leptocephalus*, a true vertebrate fish, of which one at first sees only the black eyes, all the rest of its body being absolutely as clear and invisible as a piece of glass, a really ideal ghost of a fish.

In some of the small tanks are living specimens of the Red Coral of commerce, looking, to my mind, far more beautiful with the delicate feather-heads of the polyps set on the red matrix than when scraped and polished. The Sea-pens are also numerous, and of most brilliant tints and fantastic form. Then for the geologist there is a group of some forty or more Lamp-shells (*Terebratulæ vitrea*), very near to the species found in the chalk-beds of England, but here living in their quiet and unobtrusive way. One sees clearly how it is that the Brachiopods have kept their place so long in the Fauna of the world, ever since the early Cambrian slates were deposited.

I cannot take more of your space to describe the richly-coloured Nudibranchs, which are everywhere creeping about the stones and sides of the tanks, the various species of crabs and lobster-like animals, the sea-horses, tube-worms, and most graceful barnacles. It is time to say something of the arrangements made for the prosecution of zoological researches in other parts of the building. Upstairs is a large laboratory with a series of tanks and work-tables. Twelve zoologists can be accommodated here. Besides this there are several separate rooms, each provided with tanks and work-tables, and these are already in use. The tables are let to various foreign Governments for the use of their Universities, and Cambridge has also hired one for three years. In spite of efforts made there, and an application to every college and to the chief officers of the University, Oxford has not as yet condescended to patronize the Naples Laboratory. It is desirable that your readers should be made acquainted with the kind of work which is at present going on in the Laboratory, because an application is about to be made to English scientific men to assist in clearing off the fraction of the expense of construction which still remains as a debt, and because, possibly, there are other people in the same child-like state of mind as that of an Oxford Fellow, who, after expounding to me his views on the subject of hermaphroditism (of which I need scarcely say he knew nothing), exclaimed, "Now do you really think that so trivial a subject as marine zoology is one which a college should encourage by pecuniary assistance?"

Most of the work which is being done in the Laboratory relates to the history of the development of animals. Since the general adoption of the Theory of Descent, it has become, above all things, necessary to make out the minutest details in the growth of the egg to the perfect form; for by knowing this in detail we are enabled to infer the stages of development in past ages of the ancestors of living species. Accordingly, naturalists now harden with various re-agents, then cut into thin slices, and then scrutinize most carefully with the highest powers of the microscope, the stages of development of all possible organisms, and are gaining the most minute knowledge of the mode of development of the various species studied. At present, one naturalist at the Zoological Station, a German, is studying the *Tubularia* and its develop-

ment in the most detailed manner, by the most delicate methods of section known to microscopists. Another Russian gentleman is occupied with the reproductive organs of the remarkable worm *Sipunculus*. A second Russian will study the development of the *Polysoa*. An English naturalist from Cambridge is daily receiving the eggs of Sharks and Dog-fishes, and, by laborious methods, determining every detail of their long series of changes before emerging from the egg. Another Cambridge man is experimenting on the nervous system of Cuttle-fishes; whilst your Correspondent is slicing the eggs of the same animals, and endeavouring to determine how its various organs take their origin, in order to compare them with the same processes in other Molluscs. Similar methods are being applied to the eggs of various crabs by a third Russian observer; whilst an eminent Professor from Jena has been thoroughly exploring the microscopic anatomy of *Amphioxus* and the *Ascidians*. The Professor of Zoology from Vienna is expected in a few days to take possession of a work-table, and another Professor from Holland has also announced his intention of coming soon. Embryology is, however, not the only study which is being prosecuted; an Italian gentleman is very busy in one of the rooms of the Laboratory in determining the different species of Crustacea found in the Bay, and we are much hoping that some of the English faunistic naturalists will come and make use of the dredging apparatus, boats, and fishermen attached to the institution, in order to get this kind of work well started.

The Library of the Zoological Laboratory is one of its most valuable features. It contains a nearly complete set of embryological works, all the zoological journals, German, English, and French, besides the most valuable illustrated works, many of which have been presented by the publishers. The Royal Society and the Zoological Society of London have been most munificent in the presentation of series of their publications, and other presentations are expected.

To come to a conclusion, the Zoological Station or Observatory of Naples is a great success. If the travelling public only once take it in favour (and all who have visited the Aquarium are simply enthusiastic), it will flourish most vigorously, and become a really powerful engine of scientific progress. With increased revenue, there are endless fields of increased activity for *La Stazione Zoologica*; if sufficiently nourished, she may become the mother-institution of zoological laboratories in all parts of the globe.

R. RAY LANCASTER.

ANTHROPOLOGICAL NOTES.

HOWEVER much opinions may be divided as to the age and use of Stonehenge and the other megalithic monuments of this country,—whether we believe, as anthropologists, in their prehistoric antiquity, or give them, with Mr. Ferguson, a post-Roman date,—there can be but one opinion as to the desirability of checking the destruction of such remains, and of preserving them, as far as possible, for the study of future investigators. It is, therefore, to be deeply regretted that the effort which Sir John Lubbock has recently been making to secure legislative protection for such monuments should have been unsuccessful. His bill, which was thrown out by a considerable majority, had been prepared with great care, and received the approval of a number of learned Societies interested in such questions. Only a year or two ago, a portion of Abury, "the grandest monument of the kind in this country, perhaps in the world," was actually sold for building purposes, and would, probably, have been destroyed, had not Sir John promptly interposed and purchased the property at his own expense.

It was in 1858 that some quarrymen unexpectedly broke into a virgin cavern in a hill of Devonian limestone overlooking the little fishing-town of Brixham, near Torquay, and thus discovered what has since become famous as the "Brixham Cave." At the suggestion of the late

Dr. Falconer, the cavern was systematically explored by a Committee of the Geological Society of London, under the personal superintendence of Mr. Pengelly, and aided by a local committee. The expenses of the work were chiefly defrayed by grants from the Royal Society. The general Report of the Exploration Committee, drawn up by Mr. Prestwich, has been published in the last part of the *Philosophical Transactions*. No fewer than 1,621 bones have been found in the Brixham Cave, but of this number only about 930 belonged to the old cave-animals proper; most of these have been determined by Prof. Busk, who contributes to the Report a valuable account of his researches. These researches have added the grisly bear to the previously-known cave-fauna. Among the flints found in the cave, fifteen show unmistakable evidence of having been artificially worked, and these are described in the Report by Mr. John Evans. Although the existence of man during the cave-period is fully established by the evidence brought to light in the Brixham Cave, the human relics are, nevertheless, so few and so widely scattered that it may be doubted whether this cavern was ever regularly tenanted by man.

An account of some cavern-researches in Poland has been recently published by Herr J. Sawinza. One of the caves, discovered last year, near Wieruszow, has been named the "Mammoth Cave," in allusion to the number of bones of *Elephas primigenius* which it has yielded. Nearly 2,000 implements have been found in this cavern, the material in which they are wrought having been obtained from siliceous nodules in the neighbouring oolitic rocks.

It is well known that rude engravings of the Mammoth have been discovered on fragments of bone and horn from some of the French caverns and rock-shelters. In the last number of Cartailhac's *Matériaux*, M. Louis Lartet describes and figures some interesting specimens of a similar character, found in the collection of his father, and believed to be referable to some of the rock-shelters of Perigord. One of the specimens is a thin plate of bone, polished on both faces, and bearing on each side an incised outline of the fore-part of an elephant, probably, the mammoth. The engraving, though rude, is sufficiently faithful to suggest the idea that our prehistoric artist must have seen the creature alive. M. Lartet's other specimen is a bone bearing a complete representation of an animal, believed to be the Glutton, the bones of this species having been found in some of the stations of the reindeer period.

A Report of the Proceedings of the Fourth General Meeting of the German Society for Anthropology, Ethnology, and Prehistoric Archaeology, has recently been published, from short-hand notes, edited by Dr. A. von Frantzius. The presidential address, by Prof. Schaaffhausen, of Bonn, was, for the most part, a justification of the title of the Society, showing how the special departments of ethnology and prehistoric archaeology throw light upon those studies which may more strictly be called anthropological.

At this meeting an interesting discussion took place on the celebrated Neanderthal skull. Prof. Virchow, of Berlin, maintained that the form of the skull had been modified by disease, and that the Neanderthal man had suffered from a kind of cave-goat (*Höhlengiecht*), a disease which was common to some of the cave-animals, and had left its mark upon many of their bones. On the other hand, Prof. Schaaffhausen denied that the skull had been affected in its shape by disease, and held that it presented a normal form, though indicating a low type.

Some valuable observations on Microcephaly in Switzerland are recorded by Dr. Aeby, of Berne, in the last number of the *Archiv für Anthropologie*. The case of Marie Sophie Wynn, of Hendlbank, is well known to anthropologists through Carl Vogt's description, published in her lifetime. She died a short time ago, at the age of seventeen. In the present paper, Dr. Aeby, after giving further particulars of her life, describes the dissection which he conducted, and presents engravings of the skull.

The fresh brain weighed 317 grammes. The capacity of the cranial cavity in the fresh state was carefully determined by filling it with water; representing the cubic contents of the normal skull of a female by 100, the contents of this microcephalic skull will stand as low as 28.9. The other examples cited by Dr. Aeby include the first recorded instance of microcephalic twins.

The last number of Bastian and Hartmann's *Zeitschrift für Ethnologie*, which is the organ of the Berlin Anthropological Society, is rich in papers on African subjects. The opening article is on West African Fetish-worship. Herr Endemann, a missionary, contributes a valuable paper on the Sotho-Negroes of South Africa; whilst Dr. Hildebrandt publishes a table of measurements of East-African tribes taken at Zanzibar.

An admirable Report on the Anthropology of Algeria, drawn up by General Faidherbe and Dr. Paul Topinard, has appeared in the *Bulletin* of the Anthropological Society of Paris, and has also been issued as a separate brochure. The Report was presented to the Society in the name of the Committee appointed to furnish instructions to travellers about to enter on anthropological researches in the North of Africa. In the first part of this Report, General Faidherbe supplies a sketch of the various ethnic elements which have contributed to form the Algerian population. In the second part, forming by far the larger portion of the Report, Dr. Topinard not only gives a capital résumé of our knowledge of these races, with copious references to original authorities, but also offers suggestions which may be of much value to future explorers.

In connexion with the anthropology of Algeria we may refer to a communication recently laid before the same Society by M. Bertillon, in which he compares the statistics of the civil population of the colony at different dates. It is a significant fact that the population of Algeria is actually diminishing, and M. Bertillon takes occasion to contrast this example of French colonisation with the state of our colony of Victoria.

Under the title of 'Crania Ethnica,' MM. Quatrefages and Hamy are publishing a noble work on the crania of different races. The second part of the work, recently issued, is devoted to a description of what the authors call the "Cro-Magnon race." The first part contains engravings and descriptions of skulls belonging to the "Canstadt race," of which the famous Neanderthal skull may be cited as an exaggerated type.

SOCIETIES.

ROYAL.—April 30.—Prof. A. C. Ramsay, V.P., in the chair.—The following papers were read: 'The Structure of the Mucous Membrane of the Uterus and its Periodical Changes,' by Dr. J. Williams; 'On Leaf-Arrangement,' by Dr. H. Airy; and 'On the Improvement of the Spectroscope,' by Mr. T. Grubb.

SOCIETY OF ANTIQUARIES.—April 30.—Earl Stanhope, President, in the chair.—The nominations of Messrs. F. Ouvry, O. Morgan, and J. Evans, as Vice-Presidents, were read.—Mr. C. T. Newton laid before the Society his remarks on Dr. Schliemann's discoveries at Hisarlik, the site of Ilium Novum. On the point whether Ilium Novum was (as formerly believed) the site of the Homeric Troy, and on other collateral issues, Mr. Newton said he desired to hold himself perfectly free, and to commit himself to no opinion. His only object was to assign to the antiquities discovered by Dr. Schliemann their proper place in the history of ancient art. Of their genuineness, he felt bound to say, no reasonable doubt could be entertained. Dividing these antiquities into classes, Mr. Newton began with the pottery, and asked himself the question—What are these vases like? What other pottery do they resemble? The first resemblance which occurred to him was the pottery found under the lava at Marino, in ancient Latium (see a paper by Sir J. Lubbock, *Archæologia*, xlii, p. 98). Then came the pottery found at Santorin, described in the

French *Archives des Missions*, and also some of the Cypriote vases in the Cesnola Collection, and some vases from Germany in the British Museum. With regard to the earliest specimens of Hellenic art of the most archaic description, only one or two shapes had any sort of correlation with the remains from Hisarlik. Rude as some of the earliest Greek works were in pottery and sculpture, the remains at Hisarlik were, beyond all comparison, ruder. Mr. Newton here entered into full details, which he illustrated by photographs of objects in the British Museum, and by some actual terra-cottas and sculptures from other collections. The upshot of the whole seemed to resolve itself into this,—because the Hisarlik remains are in their extreme rudeness non-Hellenic, does it follow they are pre-Hellenic? Mr. Newton was inclined to answer this question in the affirmative, but he was aware it was attended with much difficulty, which was only to be met by careful comparison and more extensive excavations. Passing over the stone and bronze implements, about which he professed to have no special knowledge, Mr. Newton came to the so-called Treasure of Priam. It consists of a quantity of gold necklets &c., and of a number of vessels of gold and silver. The British Museum possesses a remarkably fine collection of gold ornaments, but in none of them could he trace any resemblance to the Hisarlik specimens. Mr. John Evans, however, had called his attention to the remains found at Hallstadt, in Upper Austria, and published by Baron Von Sacken, and these, no doubt, did present points of comparison. In conclusion, Mr. Newton again urged the expediency of further excavations.—Prof. Max Müller said he was not altogether prepared to say that the antiquities at Hisarlik were non-Hellenic, but he would certainly say they were non-Homeric. He appealed to the feeling for the beautiful, so manifest in the Homeric poems, and so conspicuous by its absence in the remains from Hisarlik—he appealed especially to the evidence of language. Dr. Schliemann had made a great point of the vases with owl faces in connexion with the Homeric epithet of γλαυκῶπις as applied to Athene, but every Greek scholar was aware that γλαυκῶπις cannot possibly mean "owl-headed." That termination always refers to eyes, and to eyes alone.—Never could that word have meant "with the head of an owl."—Earl Stanhope stated that in spite of what had fallen from Prof. Max Müller, he retained his belief that the recovered city was none other than the Homeric Troy.—Mr. Bunbury wished to state, in reply to the animadversions of Mr. Gladstone, in a letter read to the meeting, that as a second analysis had proved to Dr. Schliemann that some of the arms and implements found by him, and which he at first believed to be copper, were, in fact, of bronze, he ventured to think that he was justified in the inference that the same result would follow if all the others, now classed as copper by Dr. Schliemann, were accurately tested. He doubted (and Dr. Percy was of the same opinion) whether any arms or edged implements could be made of copper.—Mr. A. W. Franks said that facts were against this conclusion. There could be no manner of doubt that implements of pure copper had been found in France, in Ireland, in India, and in Syria. He this evening exhibited two copper celts from near Bethlehem. It was also believed that some of the Cypriote implements were in reality copper.—Further remarks were made by Mr. Howarth and Mr. B. Dawkins.

ARCHÆOLOGICAL INSTITUTE.—May 1.—Mr. O. Morgan, V.P., in the chair.—Mr. R. H. S. Smith read 'Notes on some of the Specimens of Wrought Gold forming part of the Ashanti Indemnity,' of which Messrs. Garrard exhibited many specimens. Among these, the most conspicuous were, one of the human heads, probably of a victim gagged for sacrifice; one of the griffins from the King's chair; one of the enormous iron sword-blades, supported on four golden balls; the King's leopard-skin cap, ornamented with gold bands in *repoussé*; and one of the

reliquaries. The mode of production and the relative artistic skill and style of ornamentation shown in these objects were critically examined by Mr. S. Smith at some length.—In the discussion which ensued, the Earl Amherst, Mr. W. Egerton, Sir J. Maclean, and others, took part.—Mr. Tregellas and Sir J. Maclean exhibited gold rings of special make, lately acquired on the West Coast of Africa.—Mrs. J. G. Nichols sent some original MSS., comprising a letter under the Great Seal, and Sign Manual of Edward the Sixth and the Lords of the Council empowering the officers of the Mint at Canterbury to arrest, and retain for their service, goldsmiths and other artificers, and to take possession of metals and minerals. The deed is an interesting example of the exercise of the Royal prerogative of impressment, and appears to have passed through no preliminary stages and not to have been enrolled. The other MSS. were several thirteenth-century deeds relating to Titchhurst, &c., in Sussex, with seals attached; a Commission from the Mayor, &c. of Hastings for the carrying of the canopy at the Coronation of Charles the Second; and a power of attorney by the Superior of the town of Youghall to give seisin of land there, temp. Richard the Second; Licence of entry to his lands to John Trollope, from Toby Mathew, Bishop of Durham.—The Rev. J. Beck sent some Icelandic ornaments of silver, including a silver bodice lacing which had been gilt, but had been put into the fire by a silversmith of Reykjavick to get off the gilding. Some of these ornaments, among which were several large and richly chased buttons, which are modern, but obviously copied from a very early type.—Mr. Feuardent exhibited some bronzes found at Annecy, in Savoy, consisting of three heads, the smallest of which was of full life size; a human foot; and a statuette, nearly twenty-four inches high, representing an athlete. This figure, of which the *Athenæum* has already made mention, was the subject of a dissertation by Mr. C. W. King, who maintained that it was an example of the best period of Greek art—a position which was contested by Mr. Fortnum, who considered it to be a Gallo-Roman work of great beauty, and in this opinion he was supported by Mr. Waller.

PHILOLOGICAL.—May 1.—A. J. Ellis, Esq., President, in the chair.—Mr. J. D. Meiklejohn was elected a Member.—The paper read was 'On the History of English Sounds, Part III,' by Mr. H. Sweet. In this third paper Mr. Sweet dealt with the modern period,—from the loss of final *e*,—which he divided into five sections: 1, Earliest, A.D. 1450-1550; 2, Early, 1550-1650; 3, Transition, 1650-1700, the period of the short *u* in *but*; 4, Late, 1700 to 1830, the period of vowel-narrowing; 5, Latest, 1830-1874, the period of diphthongization of vowels, a change now largely proceeding, though unnoticed by grammarians. Mr. Sweet held that, in the ordinary talk of men now, no pure vowel sound was uttered, except sometimes the *e* in *father*, and the *a* in *all*; and he showed that these were passing into diphthongs, that is, utterances not ending with the same sound that they started with. Mr. Sweet read specimens of his theoretic pronunciation from the Saxon Chronicle, the 'Ancient Riddle' (of about 1230 A.D.), Chaucer's Prologue to the 'Canterbury Tales,' and Shakespeare,—Portia's speech on mercy, and Laurence's talk to his dog. He promised to print full lists of the spellings of words from a series of authorities during the whole course of English, and said they would prove the English language to be, perhaps, the most regular in its development in the world, one most obedient to laws, and laws easily stated and understood.

INSTITUTION OF CIVIL ENGINEERS.—May 5.—Mr. Harrison, President, in the chair.—Five gentlemen were elected as Members.—Messrs. P. Burrell, T. C. Clarke, C. W. Hawkins, W. King, and H. V. F. Valpy—and eighteen as Associates.—Messrs. T. H. G. Berrey, G. W. Brennan, J. R. Britton, W. F. Butler, F. Chasman, H. Deane, C. P. Gibbons, E. W. Jarvis, T. W. Jeffcock, W. J. M. Mayes, J. C. Mellis, E. Perrett, J. G.

Pimentel, R. Sharland, W. H. C. Stanford, E. H. Stone, A. Sutter, and H. M. Whitley.—The Council have transferred Messrs. W. Airy, H. J. C. Anderson, M. Smith, and W. Wilson, from the class of Associate to that of Member; and have admitted the following Candidates as Students of the Institution: Messrs. L. M. Acland, P. L. Addison, R. P. Atkinson, C. J. S. Baker, E. Baker, A. W. T. Bean, A. Bewley, H. R. Blackburn, P. W. Britton, W. H. Cole, G. O. W. Dunn, C. H. Holmes, E. H. Johns, L. M. Kortwright, P. Lang, W. C. Lewis, E. Leicester, C. Perrin, and the Hon. L. M. St. Clair.

ROYAL INSTITUTION.—May 1.—Annual Meeting.—Warren De La Rue, Esq., V.P., in the chair.—The Annual Report of the Committee of Visitors for the year 1873 was read and adopted. This Report testifies to the increasing prosperity and efficiency of the Institution, and congratulates the Members on the fact that the new laboratories have been constructed and fitted up by means of funds contributed by themselves; and that this heavy charge is not larger than what the surplus income of a few years will probably be able to reimburse. Fifty new members were elected in 1873. Sixty-two lectures and nineteen evening discourses were delivered. The books and pamphlets presented amounted to about 120 volumes, making, with those purchased by the Managers, a total of 259 volumes added to the library in the year, exclusive of periodicals.—Thanks were voted to the President, Treasurer, and Secretary, to the Committees of Managers and Visitors, and to the Professors, for their services to the Institution during the past year.—The following gentlemen were elected as officers for the ensuing year: *President*, The Duke of Northumberland; *Treasurer*, G. Busk; *Secretary*, W. Spottiswoode; *Managers*, G. Berkeley, Adm. Sir H. J. Codrington, Warren De La Rue, Sir T. F. Elliot, E. Frankland, P. Galton, J. P. Gassiot, C. H. Hawkins, A. Latham, J. C. Moore, Sir W. F. Pollock, The Earl of Roese, R. P. Roupell, C. W. Siemens, and Col. P. J. Yorke; *Visitors*, J. Brown, J. C. Burgoyne, A. J. Ellis, Col. J. A. Grant, Lieut.-Gen. Sir F. W. Hamilton, T. H. Hills, R. P. Linton, W. Millar, A. C. B. Neill, W. S. Portal, W. Salmon, J. B. Sedgwick, J. Spedding, The Hon. J. G. P. Vereker, and H. Wedgwood.

May 4.—The Duke of Northumberland, President, in the chair.—Miss C. C. Astley, Messrs. G. L. Basset, W. M. Brown, J. O. Corrie, H. Deacon, G. K. Hardie, G. J. S. Lock, T. F. Miller, S. Sampson, and T. Taylor, were elected Members.—J. Tyndall, Esq., was re-elected Professor of Natural Philosophy.—The Managers announced that they had appointed J. H. Gladstone, Esq., Fullerton Professor of Chemistry.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—May 5.—Dr. Birch, President, in the chair.—The following candidates were elected Members: Miss E. Bagster, Messrs. H. Bland, W. Boscawen, jun., J. Dryden, J. H. Lydall, Rev. J. M. Fuller, and Rev. Canon Lane.—The following papers were read: 'Synchronous History of Assyria and Judah, B.C. 746-688,' by Mr. J. W. Bosanquet, Treasurer.—'Revised Translation of the Descent of Ishtar, with a further Commentary,' by Mr. H. Fox Talbot. In this paper the learned Assyriologist showed that the Legend of the Descent of Ishtar was, in its present form, dramatically arranged as a species of Mystery or Miracle Play. The translator was now able to render the whole text more complete by the addition of a fragment of a duplicate copy, containing ten lines, recently found by Mr. G. Smith in the British Museum.—'On the Egyptian Altar at Turin,' drawn by Mr. J. Bonomi, and described by Mr. S. Sharpe.—'Translation of the Hieroglyphic Inscription upon the Granite Altar at Turin,' by Dr. S. Birch, President.

ANTHROPOLOGICAL INSTITUTE.—April 28.—Prof. Busk, President, in the chair.—Mr. C. C. Tennant was elected a Member.—Mr. H. H. Howorth read a paper, 'Strictures on Darwinism,

Part III, on Gradual Variation.' The paper was in continuation of a series in which the author endeavoured to show that Mr. Darwin's main conclusion is not supported by the evidence of the changes in type that can be examined. Mr. Darwin differed from the older naturalists in assigning as the cause of variation a struggle between the individuals of a class for existence, by which a favoured individual and its progeny eventually survive. They, on the contrary, argued that variation is induced by a change in the external conditions of climate, food, &c., which operate upon the whole class together, and make it change, as a whole, in a certain definite manner and direction,—that is, in one which can be actually predicted; so that if any individual of a class, or any number of individuals of a class, be subjected to a certain alteration of conditions, a certain definite and uniform change will be produced in the individual or the class. Again, if the new conditions were annihilated, the object of the experiment is reverted to its original surroundings. The author supported that argument by a large number of facts, and, in doing so, was constrained to conclude that the operating cause of variation in man, as in the case of plants and animals, is the working of external causes; and that an individual with its progeny is not so much better fitted for enduring the new conditions that it eventually supplants the rest, but rather that the whole class is moulded together into a new shape, which is called a new variety. Some facts were drawn from the experience of history, showing that where the conditions have been uniform, as in Egypt, although there has been a considerable mutual pressure among the individuals of a class for food, &c., yet there has been no variation; while a transplanting of similar individuals, as in the case of European emigration to America, has been followed by almost immediate change. The illustrations that might be drawn from the cases of man, as in the changes that have ensued in both the Aryan and the Black Emigrants to North America, in the Dutch at the Cape, in the Portuguese at South America, &c., were notable and telling instances of the operation of the law argued for by the author, inasmuch as changes of type of a marked character have occurred where there has been neither time nor opportunity for the creation of a fresh type by the successive amelioration or change in the idiosyncrasies of the descendants of a common ancestor, but where the change has undoubtedly occurred in the whole class together over a very wide area.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** United Service Institution, 2.—'Volta Expedition, during the late Adriatic Campaign,' Capt. Glover.
- Tue.** Society of Arts, 8.—Carbon and certain Compounds of Carbon treated principally in reference to Heating and Illuminating Purposes, Lecturer V. Prof. F. Barff (Lancaster Lecturer).
- Wed.** Society of Arts, 8.—Agricultural Geology, Mr. E. J. Smith.
- Thurs.** Geographical Soc., 8.—Geography and Resources of the Country between the River Volga and the Caspian, Capt. J. R. Glover.
- Fri.** Royal Institution, 2.—'The Nervous system,' Prof. Rutherford.
- Sat.** Civil Engineers, 8.—'Pant Fust Machinery,' Mr. J. McC.
- Mon.** Anthropological Institute, 8.—'Statistics obtained from Schools, and Excess of Female Population in the West Indies,' Mr. F. Galton; 'Extinction of Families,' Rev. H. W. Watson; 'Ancient Stone Monuments of the Nigra,' Major H. Evelyn-Austen.
- Tues.** Literature, 4.—Council.
- Wed.** Geological Soc., 8.—'Generic Modifications of the Pleistocene Faunal Order,' and 'Mammal-sources London, a Pleistocene from the Oxford Clay,' Mr. H. G. Seeley; 'Remains of Labyrinthodonts from the Keuper Sandstone of Warwick, preserved in the Warwick Museum,' Mr. L. C. Miall.
- Thurs.** Society of Arts, 8.—'Importance of a Special Organization for the Diffusion of Sanitary Knowledge,' Major-General Syme.
- Fri.** Royal Institution, 8.—'Physical Symmetry in Crystals,' Mr. S. M. Mackay.
- Sat.** Mathematical Soc., 8.—'Correlation of Two Planes,' Dr. Hirst; 'Contact of Quadrics with other Surfaces,' Mr. W. Spottiswoode.
- Mon.** Anatomical Soc., 8.—General.
- Tues.** Botanic, 4.—'Reproductive Organs of Plants and the General Principles and Systems of Classification,' Prof. Bentley.
- Wed.** Philosophical Soc., 8.—Anniversary. President's Address.
- Thurs.** Royal Institution, 8.—'The Steamship Faraday, and her Application for Cable Laying,' Dr. C. W. Siemens.
- Fri.** Royal Institution, 2.—'Planetary System,' Mr. E. A. Proctor.

Science Gossip.

The Annual Dinner of the Fellows of the College of Surgeons takes place on the 4th of July, Prof. Erasmus Wilson in the chair.

MR. BOWDLER SHARPE has been engaged for the last year on a work on the 'Birds of Prey,' which will be published this month by the Trustees of the British Museum, as the first volume of

a Catalogue of Birds. Mr. Sharpe's work will give complete descriptions, not only of the species contained in the national collection, but of all the birds of prey known throughout the world.

In a communication to the May number of the *Zoologist*, Mr. W. H. Wallis notices the recent discovery of large numbers of fossil bones during extensive draining operations at Reading. Many of the bones were brought to light in digging a trench through some low meadows between the Kennet and the Thames.

In our list of the New Council of the Society of Antiquaries we, last week, accidentally omitted from the eleven members retained from the old Council, the names of Richard Henry Major, Esq. and Octavius Morgan, Esq., auditors.

DR. A. STELZER, an old Freiberg student, who was appointed some time ago to a chair in the University of Cordoba, has contributed to a recent number of *Tschermak's Mineralogische Mittheilungen* some 'Mineralogical Observations in the Argentine Republic.'

SOME curious examples of crystallised glass, obtained from bottle-glass works, at Blanz, in the Department of Saône-et-Loire, have been recently described by M. Peligot. Unlike ordinary devitrified glass, the specimens are well crystallised in prismatic forms, resembling crystals of augite. It is maintained by some chemists that vitreous and devitrified glass differ from each other in chemical composition, whilst others assert that the two substances are identical in composition, but differ in the arrangement of their molecules. Analyses of the Blanz specimens tend to support the former view; in fact, the crystallised portions contained more magnesia and less soda than the clear glass from which the crystals had separated.

In a recent session the Associates of the First Class of the Royal Academy of Sciences of Lisbon voted an expression of regret that the Portuguese Government should have resolved not to send out a Scientific Expedition, destined to proceed to Macao, to observe the Transit of Venus.

The *Journal of the Franklin Institute* for April contains two very important papers by Prof. R. H. Thurston. The first is 'On the Thermal and Mechanical Properties of Air and other Permanent Gas, subjected to Compression or Expansion'; and the other is 'On the Strength, Elasticity, Ductility, and Resilience of Materials of Machine Construction.' The latter paper is to be continued; the present section describing a new testing machine, fitted with an autographic registry, by means of which the remarkable and valuable results recorded were obtained. Various hitherto unobserved phenomena, noticed during those experimental inquiries, are also described.

FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE SEVENTH ANNUAL EXHIBITION is now OPEN, at Pall Mall East, from Nine till Seven.—Admission, 1s. Catalogue, 6d. ALFRED D. FRIPP, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE FOURTH ANNUAL EXHIBITION is now OPEN from Nine till Six.—Admission, 1s. Catalogue, 6d.—Gallery, 58, Pall Mall, N.W. H. F. PHILLIPS, Secretary.

THE SUMMER EXHIBITION OF THE SOCIETY OF FRENCH ARTISTS, 168, New Bond Street, is now OPEN, from Half-past Nine to Six o'clock.—Admission, One Shilling.

'THE SHADOW OF DEATH.' Painted by Mr. HOLMAN HUNT in Bethlehem, Jerusalem, and Nazareth; begun in 1868, completed end of 1873.—NOW ON VIEW at 39a, Old Bond Street.—The Gallery is opened at Ten, closed at Six.—Admission, 1s.

DON'S GREAT PICTURE OF 'CHRIST LEAVING THE TOMB.' With 'The Dream of Filipe's Wife,' 'Night of the Crucifixion,' 'Christian Martyrs,' 'Froncosas de Rimini,' &c., at the DON'S GALLERY, 38, New Bond Street. Ten to Six.—Admission, 1s.

Will Close, on May 16th.

ROUND THE WORLD WITH W. SIMPSON, being Pictures from the Four Quarters of the Globe by "A Special Artist."—Burlington Gallery, 131, Piccadilly. Open from Ten to Six.—Admission, including Catalogue, 1s.

THE SALON, PARIS.

(First Notice.)

It is the general impression in Paris that the Exhibition of this year is not equal to the average in merit. It shows, at any rate, no falling off in number, for the aggregate of works is nearly 3,700

—paintings, sculptures, engravings, architecture included—and the Catalogue is a handy volume of 600 pages. We are not yet in a position to accept or reject the idea we have mentioned, but it is certain that a considerable number of fine paintings have already come under our notice with, it must be admitted, not a few which do not come up to the art-standard of Paris. We miss works by MM. Baudry, Bida, A. Desgoffe, Diaz de la Pena, J. Dupré, E. Frère, Hamon, Jahnert, Legros, Meissonier, Millet, Regamey, Roybet, Tissot, and others, besides M. A. Stevens, whom we are not to call a Frenchman, and Mdlle. R. Bonheur. On the other hand, the following more or less famous painters are more or less favourably represented here: MM. Antigna, Bellel, Berne-Bellecour, whose admirable scene in a battery will be remembered by all, Bertrand, Biard, Bonnat, Boulanger, E. Breton, J. Breton, Brion, A. Cabanel, V. Chavet, Corot, Q. F. and K. Daubigny, B. Desgoffe, Doré, C. Duran, Duvergier, Fantin-Latour, Fichel, Fromentin, Gérôme, Hébert (a portrait only), Laugé, Luminais, Pils, Pavis de Chavannes, Tony Robert-Fleury, Saintin, and Ziem; also Madame H. Browne, Mdlle. N. Jacquemart, and Mr. Alma Tadema, whom we are glad to call an Englishman, and who sends two remarkable pictures, with one of which our readers are already familiar. There are, therefore, names enough in the Catalogue to give ample promise of an inexhaustible Exhibition. We say nothing of the sculptures, engravings, architecture, and drawings, although in each of these classes fine examples have caught our eyes already; and we are obliged to be thus reticent, because it is beyond mortal powers to take a complete survey of the *Salon* in the time which has hitherto been at our command.

The more important pictures will come under review in their proper order; but meanwhile, without prejudice to future observations, we may give the following summary of a part of this gigantic gathering, and name, in the order of the Catalogue, the salient works in some of the rooms. M. Adan contributes a truly pathetic and capital painted illustration of 'Faust' in *Marguerite* (No. 6).—Mr. Alma Tadema sends *La Dixième Plaque d'Égypte; Mort des Premiers Nis* (18), which, minus certain improvements since effected, was at the Royal Academy under the same title; also a large picture, the companion to that now in Burlington House, and, like it, executed for Mr. Gambart's villa at Nice. This is *Sculpture* (19), and shows a Roman gentleman displaying to his friends, and in a sculptor's workshop, a noble fountain of black marble which he has bought.—M. Barillot has two capital cow pictures (74, 75), at which Mr. T. B. Cooper might look with astonishment and admiration.—M. Berne-Bellecour contributes a capital humorous piece in *Le Pritendu* (145), a lover holding thread for his mistress's unwinding; likewise *Un Matin d'Été* (147).—The *Roméo et Juliette* (181), by M. Bertrand, is a pathetic piece in the painter's mode; the lovers recline before the tomb. He sends besides *Jeune Fille* (162) and *Anuccio* (163).—M. Biard's *Le Capitaine Pleville* (173) has the merit of a striking subject, a lame hero being lowered over a cliff to the rescue of a shipwrecked crew: see also *Les Convivés en Retard* (174).—M. Arus's *Armée de la Loire* (44), a snow-piece, with small figures, is a marvel, to be criticized at length by-and-by.—M. André's *Brigands pour les Châteaux* (22) shows an upland road, with the rickety cart of M. T. Gauthier's comedians in 'Le Capitaine Fracasse' arrested by the hero and his phantom assistants; the travellers alight in a hurry. The figures are, comparatively, of little account, but the painting of the baggage and the cart is admirable; full of spirit and vivacity.—M. Appian's *La Mer, Calme Plat* (33), with thunder-laden clouds gathering above and reflected in it, and enormous cumuli towering against a brassy gleam on the horizon caused by the setting sun, is intensely expressive and pathetic; but we have seen better work by the artist, for this is painty, and parts here and there are mechanical.—M. von Thoren's *Campagne de Rome* (1818) and *Buffes*

Romains (1819) recall the mode of painting affected by the late George Mason, and have the same origin.—M. Wahlberg's *Port de Pêcheurs* (1826) is beautifully painted.—The student must not miss M. J. Breton's *La Palais* (267), nor the vivid *La Via Appia, au Temps d'Auguste* (235), by M. Boulanger, with its rich illustrations of Roman character and admirable design and composition.—M. Anblay's *Ferme au Tréport* (48) gives, with rare ability, a sunny courtyard.—*Fleurs et Fruits* (38), by M. Armand-Delille, is painted as few but Frenchmen paint such subjects.—M. Beaumont's *Têtes Folles!* (106), a humorous piece, of ladies looking at the antics of dwarfs, shows the same turn for that vein of humour as Zamaoia. It is first rate in its way. The same artist has '*Bête comme une Oie*' (105), a cook selecting his victims from a hissing, intrusive crowd of birds.

M. L. Bonnat signalizes himself by painting an intensely naturalistic crucifixion, called *Le Christ* (206), and, in one respect, thereby supports his great reputation; but the figure, the very antithesis of that in Mr. Holman Hunt's 'Shadow of Death,' is nothing but a model, however marvellous it may be in execution. A more pleasant production is *Les Premiers Pas* (207), a young Italian mother guiding her child.—M. G. Brion sends the capital *Une Nœce en Alsace* (265), the happy pair preceded by musicians.—*Nuit d'Hiver* (256), by M. E. Breton, gives, with felicity, snow in a village; by the same are *Crepuscule* (255) and *L'Automne* (254).—M. Bourée has a capital *Retour de la Pêche* (237), fishermen on a beach.—M. Bouvin's *L'École des Frères, la Petite Classe* (216), depicts school children in perfection. His *L'Écurie* (217) is wonderful; a woman scours a brass pot.—M. Billet's *Fraudeurs de Tabac* (181) shows smugglers with dogs, in a snowy landscape.—M. Bouguereau's *Charité* (232) is an allegorical composition, the genius with two babes; a fine academical painting; he has likewise two other pictures, *Homère et son Guide* (233) and *Italiennes à la Fontaine* (234); of which the last pleases us most.

Madame H. Browne has, besides two fine portraits, *Un Poète, les Copies dans la Haute-Égypte* (275), two figures, one writing at a table, painted with noble solidity and fine colour.—M. Cabuzel's *L'Automne* (298) is superb as a landscape.—M. Pavis de Chavannes, in his *Charles Martel after the Victory of Poitiers* (1828), shows his fine powers of design, and something of his weakness in painting.—M. Corot sends three characteristic landscapes, in *Le Soir* (459), *Clair de Lune* (460), and *Souvenir d'Arles-du-Nord* (458). The second of these is the most attractive; the moon seen beyond a vista of trees, and glinting on the flowing stream of a full river, where it slides towards the darkness.—M. Matejko's *Étienne Bathori, Roi de Pologne, devant Pakow* (1875), men bringing symbols of submission to the victor, is a picture which we commend to the admirers of the works of Sir J. Gilbert. It is impossible not to compare the sketches of the popular English artist with this scattered but prodigiously vigorous and rich work, which is of immense dimensions.—M. Detaille sends one of the best of the numerous pictures representing incidents in the late war—pictures in which, as we are glad to say, our unfortunate neighbours retain their self-respect. These works generally show the losses rather than the victories, for there were such, of the French in the contest. *Charge du 9^e Régiment de Cuirassiers dans le Village de Morbronn, Journée de Reichshaffen, 6 Août, 1870*, (598) is intensely full of dramatic power and rich in incident. The soldiers are stopped by barricades of farm-carts as they ride through the street, and fired at from the windows of the houses.—One of the best pictures here is M. Fille's *Un Pardon aux Environs de Guéméné Morbihan* (1489), Breton peasants assembled near a church: a triumph of composition in regard to distinct groups, and inexhaustible in individual character; likewise admirably painted in detail.—*La Fontaine du Couvent* (335), by M. Castres, gives a sunny street, with figures.—M. Coosemans has painted a tragic-looking landscape in *Le Soir, Campine Limbourgeoise* (445), a marshy waste,

with the last remains of light fainting over its expanse.

M. Compté-Calix is satirical in the suggestions of his *Adam et Eve* (436), a girl standing on a horse's back behind her lover, while she reaches on high to pluck apples from a tree; a snake, creeping to her heel, is attacked by a dog. The composition is cleverly made—the horse is the best part of the picture.—M. Daubigny gives, in his noble *Les Champs au Mois de Juin* (522), a lovely and solemn twilight, of great heat, over a field of poppies. *La Maison de la "Mère Bazot," à Valmondois*, (523) is by the same; a fine twilight, of the richest and gravest character.—In M. Coëssin de la Fosse's *La Chanson de Roland* (410) a minstrel sings before a lord, his lady, and their attendants, who listen with an intensity of mental emotion that is wonderfully expressed.—M. Pils sends a rather conventional work, of large size, in *Le Jeudi-Saint en Italie* (1490), a refectory, with monks giving a dole to children and women.—M. K. Daubigny's landscapes are *Ferme Sainte-Siméon, à Honfleur* (524), an orchard in flower, and *Route de Paris* (525).—M. Claude has before now won our admiration by his capital miniatures of equestrian subjects. He is happy in studying the most graceful aspect of London life in *Retour de Rotten Row* (398), ladies parting at a house door, and in a very different subject, *Conversation* (400), two mounted gentlemen gossiping in the shade of a tree in Hyde Park. Both are gems in their way; nothing could be better.

That Henri Regnault should be outdone was as certain to happen as that Herod should be out-Heroded; accordingly, we have in M. Georges Clairin, an artist of great technical ability, but with unrefined, unrestrained tastes, one who, on canvas, sheds blood with sickening gusto, and seems only comfortable in decapitations. Next year he will rise to happiness in a few *autos-da-fé*, an impaling scene with a dozen victims, or the punishment of the trough, though the last is not sanguinary, may, in time, follow. *Le Massacre des Abencérages* (393), a hideously powerful and coarse painting, is quite in the vein of the painter who died gloriously at Buzénval. In another mood, and admirably designed, is *Un Conteur Arabe, à Tanger* (394); the speaker stands in the midst of a listening, seated crowd, whose faces show how numerous have been the artist's studies.—M. Couder's *Retour des Champs* (478), flowers, is deliciously soft, broad, and rich; an example of flower painting. He has, likewise, *Bouquet de Fleurs des Champs* (479), a favourite subject of his, admirably depicted.—M. X. De Cock sends, with two other lovely landscapes, *Forêt* (544), a sunlit thicket, with deer. We shall notice these, with other landscapes by M. O. De Cock, on another occasion.

M. Cabanel's masterpiece, as we think, is *Prémiers Vêpres de St. Jean-Baptiste* (294); the young saint seated in the shadow of a rock. The painter has two fine and solid portraits of ladies.—M. Castan's *Intérieur de Bois à Gargilesse* (329) gives finely a wood under flying shadows and gleams of sunlight.—M. Carolus Duran, like M. Cabanel, contributes a single subject-piece and two portraits: the former is the whole-length, life-sized, naked figure of a modern young lady arranging her hair after the bath; it is admirably drawn and painted, but a little greyish and cold in the carnations: this gives chastity to the subject. The picture is called *Dans la Roche* (661).—M. E. Dubufe has three portraits of ladies (641, 642, 643).—M. Cermak's *Portrait de Mlle. M. L.* (348) is a charmingly painted head of a child. He gives, in *Rendez-vous dans la Montagne* (347), a figure of a damsel in a picturesque costume, standing in a mountain path. There are good landscape elements in this work.—M. Daliphard's *Le Printemps au Cimetière, Souvenir de Normandie*, (504) is a richly painted picture of trees in bloom, and rich sward.—Another telling, well-painted incident of the war appears in M. Dervilly's *Adieux à leurs Officiers des Soldats du . . . Bataillon partant pour la Captivité, Metz, 29 Octobre, 1870* (607); it is full of character and

subdued passion.—Rabehais himself would surely enjoy *Frère Jean* (646), by M. Dugamean, an admirable single figure, painted with great force.

Another subject of the war, and amongst the finest of its class, is "*Tirailleurs, en avant!*" *Paris, 1870* (650), a party of riflemen ascending a bank of earth, one falling dead. There is great energy of design here. It is by M. Du Pasy.—M. V. Chavet's little figures have long been popular, on account of the grace and freedom of his designs, and the delicate way in which he paints. He never did better than in *Le Repos du Modèle* (375), a half-dressed girl reclining in a chair. He sends likewise *Henri III. à Saint-Cloud 1^{re} Août, 1589* (374).—M. Doré is, as usual, spectacular, in *Les Martyrs Chrétiens* (625), an arena, with beasts and the slain; above all is a group of angels hovering in a film of blue light, exactly as it is managed in theatres. He has a coarse, rankly-painted, effective landscape in *Le Sentier, Souvenir des Alpes* (626).—M. B. Desgoffe's *Cristal de Roche Gravi* (588) contains much exquisite painting of bijouterie, striking imitations of numerous materials.—A very grim and dreadful picture, paintable only in France, is M. Cormon's *Une Jalousie au Réveil* (451), a black slave showing the naked body of a woman, whom he has killed, to another woman, who, with the action of a panther, lies prone with knitted limbs on a couch. Both the women are naked; the corpse shows a horrid wound, and is wrapped in blood-stained garments.—M. E. Feyen, in *La Caravane de Cancale* (718), a crowd on a beach, has designed with admirable tact.—M. Duverger, always happy in painting children, is at his best in *Quand les Chats n'y sont pas, les Souris dansent* (680), a school scene.—Miss Éppe contributes a charming single figure in *Le Jardin* (688).—Mrs. Alma Tadema sends *Le Coin de Feu* (17), marked with fine and strong colour.—M. Laurens's *Portrait de Marthe* (1095), a half-length of a little girl, is beautifully painted, with a pathetic expression, such as is rarely attempted in English portraiture.—No. 1227, *A l'Heure!* by M. Loir, is an admirable snow-piece of a road.—M. A. Girard has a torrid *Café Maure, près d'Alger* (813), with figures, very delicately painted.—M. Lambert has two first-rate pictures of cats in *Installation Provisoire* (1059), and *L'Heure de Repas* (1060), cat and kittens at play.—M. E. Fichel has a very solid and neatly executed work in *La Forge du Roi Louis XVI.* (724), the king and his favourite locksmith.—M. Perrin-Feyen, in *Retour de la Pêche aux Huîtres* (721), has designed, with rare spirit and abundance of grace, a long line of girls and lads laden with oysters.—M. Letouche's *Marie Baase* (1000) is one of those pictures of the sea, of a milk-white tint, in which some French marine painters are so exquisitely successful.

M. Gérôme is in great strength in *Rex Tübicus* (797), the King of Prussia working away at his flute in his cabinet, with dogs sleeping, and a smirking bust of Voltaire over the *secrétaire*. The painter attracts crowds by *L'Eminence Oriss* (798), the stalwart figure of the grim worthy descending a splendid staircase, reading in a breviary, and utterly regardless of the obeisances of the courtiers: a wonderfully solid picture, with abundance of incident in it. *Une Collaboration* (796), by the same master, gives an interior; Racine reading a play to Molière.—Another noble snow-piece occurs in *Vue prise en Suède* (779), by M. Gegerfelt, and a first-rate coast scene in *Le Bord de la Mer* (780), an old boat sahoze.—*Pêcheuse Cancaleise* (1145), by M. Lefort des Ylouses, a girl on the beach, is beautiful in tone. *Marie Baase, à Treboul*, (1075) gives a tremendous tumult of thundering waves surging against a solitary rock.—An heroic subject is presented, with singular dignity and pathos, in M. Lançon's *Morts en Ligne!* (1066), French soldiers as they fell in line of battle at Bazeilles, Germans looking at them.—A very different mode of French art appears in M. Fantin la Tour's *Fleurs et Objets divers* (702).—A difference, not less great, appears in *Intérieur de l'Atelier d'un Artiste, à Rome* (713), a magnificent display of bric-

à-brac, with old gentlemen rapturously looking at it, yawning attendants standing by, is the splendid work of M. B. Ferrandiz, a Spaniard by birth, pupil of MM. Duret and Fortuny.—M. F. Girard's *Les Francs* (815) shows, with rare brilliancy and beauty, a happy couple and others quitting a church by a leafy path.—M. Harpignie's landscapes are well known for their fine "classic" spirit and rich conventional colour. He never did better than in *Bords de l'Aumance* (895), a rocky river, with trees in summer. The same artist has two other pictures here.—Colour applied in another mode appears in M. Guillaumet's *Intérieur, à Alger* (878). This is remarkable for its splendour and softness.—The classic inspiration of much French art, with brilliancy of tinting peculiar to itself, so that the figures are graceful in the extreme, and the landscape sparkles with light, is presented by M. Heullant in *Larandières* (927), Greek girls ascending and descending a rocky path from a clear pool in shadow to a ruined temple above, in bright sunlight.—No. 842, *Les Bûcherons*, by M. Gomelin, gives a French forest with great vigour and dignity, and considerable breadth of style; peasants are barking a fallen tree.—We return to a figure picture, and obtain a humorous subject in M. Hayon's *Incroyable à sa Toilette* (899), a "beau" of c. 1790 standing before a mirror, his ringletted wig at his side, ready to be assumed.—The interior of a church, with the effect of sunlight through stained glass, including figures, is given with felicity and power, though not without crudeness of colour, in M. G. Jundt's *Le Denier de Sainte-Anne* (1004).

The student who wishes to know how sunlight may be painted, and the impression of air trembling in reflected heat conveyed, should look at M. Kaemmerer's *La Plage de Scheremynus* (1006). He will find in this work a crowd of little figures seated and at play on the sands, and among them humorous incidents and graceful forms rendered with spirit and grace, such as we have no conception of in England. We recommend M. Kaemmerer to send this work to London. Its precision of execution, without apparent labour, due to the most intelligent rendering of form, colour, light, and shade, aided by a wonderful delicacy of handling, makes it a marvel.—Mlle. N. Jacquemart has three admirable portraits, the most striking of which is *Portrait de M. R. de W.* (970), a gentleman, painted with intense vivacity and skill. *Portrait de Madame R. de W.* (969) represents a lady in a red dress, with a black fan. These pictures recall in many of their qualities the work of Mr. Leighton.—M. Lhermitte is the master of his subject in *La Moisson* (1216), women reaping in a landscape, most of the qualities of which occur in Mr. Linnell's pictures. There are here more style and soberer colour than in our own countrymen's pictures; the figures are capital.—*Une Aubade au Chef* (1202), by M. Leard, a band performing before a damsel in armour, the costumes being of the sixteenth century, has wonderfully fine execution, noticeable in the armour and dresses. The work is of the school of M. Gérôme. The tapestry in the background is painted with the greatest skill and freedom.—No. 1048 gives, with that brilliancy and breadth which we rarely find out of French or Belgian art, a picture of sunlight falling on a group of ladies assembled, and resting on the sward, while they overlook Paris. It is called *Un Beau Dimanche, à Bellevue*, and is by M. La Foulhouse. Here are charming local and general colour, perfect keeping, and delicate execution.—M. E. Lévy reproduces, in many ways, his master Picot, and has given us a capital piece of its kind in *L'Amour et la Folie* (1205), life-sized figures, she teaching the blind boy to direct a random arrow at a group of revellers. The technical qualities of Cupid's figure are admirable, though the painting is a little weak.—We are not generally among the admirers of M. Landelle's mode of painting, because it appears to us the culmination of academy painting, with sentimental designs to boot; but his *Portrait de Mlle. C. de F.* (1068), a bust, is irresistible with its capital painting and charming sentiment.—M. J. P. Laurens, who painted 'Marthe' above-named, has produced a fine

study in red, together with striking character, in the seated figure, *Le Cardinal* (1098), reading a letter, and enthroned.—Among the brilliant pictures of the class of 'Un Beau Dimanche' (see above), is M. Laborne's *Le Marché, à Blois* (1033), a crowd of women, small figures, with unaccountable heaps of vegetables, under trees in a place, in sunlight and shadow; a capital composition, with abundance of incident.

We hope to conclude our general survey of the *Salon* next week, and, after that, return to the fuller consideration of the more valuable pictures. Already we must have written enough to give a tolerable, if not a complete, idea of the amazing wealth of the gathering, which, nevertheless, as we have said, good judges think not equal to the average of its forerunners. We admit that, as we proceed, we incline to rate this *Salon* more highly than others have done.

THE ROYAL ACADEMY.

(Second Notice.)

FURTHER opportunities of examining this Exhibition have led us to the conclusion that the paintings and sculptures, although more numerous than on any former occasion, are below the average of the Royal Academy shows in the higher artistic qualities. In architecture, on the other hand, a decided improvement is observable. In the paintings we are impressed by what may, broadly speaking, be described as a laxity of style, and a lack of solidity in the workmanship of the pictures as a whole. That too evident seeking after success by comparatively easy methods, which we have more than once observed to be on the increase, is now, so far as we are yet able to judge, more than ever rampant. The galleries contain, we believe, a larger display than on any previous occasion of "clever" pictures; unsubstantial and brilliant execution seems more frequent than the results of serious studies—such studies seem to be going out of fashion. This Exhibition contains, of course, a considerable number of capital specimens, works in which high technical skill has been devoted to the expression of ideas which are at once poetic and paintable. Even these admirable works are, however, fewer than has been the case on recent occasions; and those of them which are likely to preserve the gathering itself in men's memories are not numerous. To several of them we have already called the reader's attention, and there remain fewer fine works to speak of than has been the case in former years. In short, the pictures which are at once salient and admirable, are by no means numerous. Our task of reviewing the whole is, therefore, not likely to be so pleasant a one as hitherto.

The visitor receives a shock, at least such was our feeling, at the very moment of reaching the top of the staircase. At this point we encounter rows of ghastly portrait busts, in marble and plaster, the obtrusiveness of which is due, not only to the pallor of so many faces, but to the formidable array they make, stretching on either hand, and in grim rows, right across the entrance. Yet there are some noteworthy productions even in these rows; of them we shall write by-and-by. Among the sculptures proper, i.e., statues and designs in relief, an unusual number are meritorious.

Mr. Watts's portraits are five in number, and are all more or less delightful. To that of *Lady Arthur Russell* (No. 318) we have already referred. It is a bust portrait, in a black dress, seated, with that charm of simplicity and refinement in the treatment of the face and figure which so often makes the works of this artist valuable. His *Mrs. Le Strange* (44) depicts with rare power of characterization, in a gentle way, a lady with a pearl necklace, the whole beautiful in its delicate breadth, and, like No. 318, a masterpiece in its fine and chastened way. Every one will turn with interest to the unique portrait of *The late John Stuart Mill, Esq.* (246), not only on account of its artistic nobility, although the work being unfinished, that quality has not been fully developed, but because in it is, we believe, the only existing likeness of the eminent original. Mr. Mill entertained, or, at least, showed, great reluctance to sit for a por-

trait, and it was only at Sir C. Dilke's instance that he was induced to give the necessary opportunities to Mr. Watts. These were, it is to be regretted, but too few; yet, however unfortunate this may have been as regards the completion of the picture, posterity will possess in Mr. Watts's work a most "speaking" likeness. It seems to be a privilege reserved for men of eminence that their portraits should be painted by Mr. Watts, for here is a noble and beautiful portrait of *The Rev. James Martineau* (51), a half-length, with a fine though yet worn face, rendered with intense pathos, and perfect recognition of the poetry of the far-seeing eyes and sensitive lips. The tone and colour of this picture, its masterly and free modelling, render it the best portrait in the gallery. *The Rev. Harry Jones* (1353) is painted with keen appreciation for character, perfect solidity and richness of tone, and wealth of colour, in a sober, fine way. In these portraits, whether we consider them as likenesses or pictures, Mr. Watts may be said to have surpassed himself. At least he never did better.

We noticed last week the more important two of Mr. Marks's contributions, and may now at leisure turn to those which interest us less than *Capital and Labour* (179) and *A Page of Rabelais* (388). *Winter* (978) is a large decorative picture, designed, with others, we believe, for the decoration of a gentleman's seat near Middlesbrough; it is one of a series, and comprises nearly life-sized figures of two itinerant musicians, standing in the little garden before a cottage, the hostess of which rewards their exertions with a dole. One fellow is old, the other a stalwart young man; the one is clad in brown and red, the other in green. The landscape is in keeping with the title, a champagne covered with snow. There is a hale "Englishness" about the persons depicted here, which will please every one; and the workmanship is as spirited and sound as the humour of the picture is genuine and wholesome. The only fault we can find with this painting is that the wall of the cottage is needlessly crude and red. The bricks and mortar there are more strongly suggestive of a doll's house than we conceive to be desirable. The picture has peculiar interest on account of its being intended for the enrichment of a private dwelling. Another work, by Mr. Marks, will attract a much greater number of admirers than the last. It is styled *The latest Fashion* (125), and illustrates the old verses:—

Any silk, any thread,
Any toys for your head,
Of the newest and finest wear.

The scene is a mediæval shop or booth, belonging to a mercer. A lady is choosing a new head-dress, and she hesitates about one which is furnished with a lofty horn, and is trimmed with black; while the shopman commends the structure as "The newest thing out, ma'am," and seems likely to get rid of it. There is abundance of humour in the design of these figures, and much of that satiric vein which characterizes the lighter pictures of the artist. It is capably painted, and has a more than usually rich effect.

Mr. Ryre Crowe sends, besides the capital *Fox-Hounds in Kennel* (1045), which we noticed last week, several other works, which, although less valuable than that one, possess remarkable merits of their own. Still the style of painting adopted by the artist is much against his success, for it is hard, although firm and, though bright, rather cold and opaque. One of these is *The Dinner-Hour, Wigan* (676), a vista of a street, the topography of which, however unlovely it may be, is correct, with tall brick mills on either hand, their lofty shafts and bald walls being purplish red in sunlight; the pavement slopes before us to a lower level. On the wall which divides the one road from the other, are gathered many damsels, chattering away an interval of labour; one, leaning against a lamp-post, throws apples to her neighbours; another squats on the pavement, and takes a meal from a service of tin, two gossip as they loiter. The effect of the picture, rendering of light, &c., is quite stereoscopic, but a photographer could have contrived as much;

notwithstanding the local interest of the subject, we think it was a pity Mr. Crowe wasted his time on such unattractive materials. Another work by him, though decidedly more grimy than the last, has higher claims upon our attention, yet photography would have sufficed for this occasion too, as the picture is the representation of *A Spoil Bank* (537), one of those heaps of useless material brought up, and rejected at the mouth of a coal-pit, with figures. The temporary wooden frame-work which supports a railway from the pit's mouth to the end of the bank, and which is extended as the "spoil" increases, rises on high towards the front of the picture; a truck at the end of this road has been tilted, and deposits its load in a cloud of dust and smoke with abundance of noise; the whole looks harsh, foul, and painful. There are groups of persons, women and children, who rush to obtain chance scraps of coal from the overthrown truck load, and who grovel eagerly in the dust,—five kneel in the smoke, two are in the front, one takes a can from her neighbour. Three children are grouped on our right in front, and in this group, the vitality of Mr. Crowe's genius may be compared with that of Nature herself on the spot he has so well, if not wisely, represented. As she insists on, at least, blades of sourly grass, so the painter must have incident and character, however trivial and mean they may be. One of the children has formed a little pile of coal, and fenced it with a circle of brick-bats, vain fortress round a grimy treasure. We admire Mr. Crowe's conscientiousness in painting such uninviting subjects as these, but we submit that he might often have used his time more wisely, and that photography was made for such work as recording all that these pictures tell us, and that inferior hands might be trusted with the colour they display.

Last week we spoke of the lack of ambition shown by Mr. Elmore this year. It is to be lamented that he did not find opportunities for greater efforts than *Alice Bridgenorth* and *Julian Peveril* (327), the lovers at a door; she turns from him, while he places his hand to close the entrance. Still Mr. Elmore never read his subject more carefully than in these brightly painted figures; the expressions are all that can be desired, and the work is highly dramatic, and of excellent quality. No. 421 gives, from Thackeray's 'Virginians,' *Mistress Hetty Lambert*, with a bunch of violets; she has a fine thoughtful expression. This is a study in lower keys of colour and tone than Mr. Elmore generally affects. *Wandering Thoughts* (428) shows a lady seated, with a book on her knee, following with vacant eyes the flying fancies of her mind.—Mr. E. M. Ward has seldom painted better, and rarely designed so well as in the figure of the king in *Charles II. and Lady Rachel Russell* (252); the latter kneels, imploring a short respite for her husband. Had she been more beautiful than she seems to have been, the king would surely have granted her prayer. He is the better figure. It is capably painted, admirably designed, full of rich and vigorous colour, and as solid as it can be. He trifles with a spaniel, and casts down his eyes, indifferent to her clasped hands and streaming eyes. The Duke of York, prompter of the refusal, looks on. In the background, the Duchess of Portsmouth—here Mr. Ward carefully hints at the dark influences at work in this case—loiters at a doorway. The lighting of this picture is very good indeed. Mr. Ward sends three less important paintings.

Mr. Frith has, as we said before, done much towards retrieving his reputation by producing more taking pictures than we have had from him for some years. Still, about the design of the most important production there is a good deal of what must be called "deadly-lively." The subject is *Blessing the Little Children: an Episode in the Great Annual Procession of our Lady of Boulogne* (243). Social virtues have so often obtained support from the painter of 'The Derby Day,' 'The Railway Station,' and the 'Salon d'Or,' that we are not surprised to find the artist gently rebuking a whim of the day, so gently, indeed, that, at first

sight, we did not see his drift. We suppose there can be no mistaking the meaning of the group of English Philistines on our right in Mr. Frith's design, the humour of which, if not of Hogarth, is "Hogarthian." This group comprises, if we recollect aright, an elderly gentleman, a young one, and two ladies, all in costumes of the "brumous isle." The latter pair seem to have been taken alive out of London and dropped here on their knees before the Bishop, who in taking part in the procession in which the sailors carry the famous silver *nef* up the long and pleasant street of Boulogne, with the cathedral in the distance. Something like the prose of this, and in rather slovenly painting, we see here. The kneeling damsels play at devotion, and we ought, we suppose, to admire the subtlety of the artist, who has contrived to make them appear insincere, for, as the painter, quoting Shakespeare, says, in the motto of his work,—

One touch of nature makes the whole world kin.

It is clear that the young ladies do not believe in the bishop, or see the good of his blessing the babes, any more than they confide in the *nef* which goes up the street so grandly; in fact, we doubt not that, if they think at all, the whole business savours of idolatry to their innocent minds. Still it may appear to them that, after all, it may look well to kneel in the street. Their own costumes, as they are quite aware, are not worth much, and Mr. Frith, with due forethought, has made the pavement extremely clean. So down they go, as piously as you please. Papa looks on; but there is scorn, to say nothing of bad tobacco and worse wine, in the face of the younger gentleman. Besides these figures, there are the bishop, his attendants in the queer caps, mothers and children, lookers-on, &c.; and, in a balcony above, a whole British family, ladies and others, engaged most energetically in seconding the petition emblazoned on a scarf stretched before them, being "Priez pour l'Angleterre." Now that we have discovered and expounded the subject of this picture, it will be incumbent on the Royal Academicians to provide policemen to protect it against danger from the Philistines who may take offence. It is quite safe from the clergy, Roman Catholic or Ritualistic. Technically and seriously speaking, we are bound to praise the effort made by the artist to recover the dexterity shown in his early works. This picture is superior to many we have had from him of late; but it lacks air, the flesh is leathery, and the expressions less really lively than it is within the power of the artist to make them. The dresses do not sparkle so much as, in sunlight, they might be expected to do, while the inferior figures, e.g., those in the balcony, have received much less attention than was due to them. *Pamela* (74) sits in full face before us, in a black dress and a white mob cap, writing, or in an interval of writing, and, with one hand on her cheek, with eyes of meditation, looking out at nothing. She seems to have been hard at work on a letter. The picture, despite its lack of brilliancy, looks, from a distance, attractive, from its cleanliness; but, when we go nearer to it, we detect the fallacies of art which underlie the work, the false modelling, the lack of care shown in the flatness of the painting, the defect of half tints and tones, and the mistake (as it seems to us) of making Pamela look like a consumptive serving-maid. By far the best painted part of this picture is the flat top of the shiny, circular table on which the young woman writes. This, with its wealth of reflections and brightness, is really very good indeed. Another picture by Mr. Frith is called *Wandering Thoughts* (167),—a lady seated in a chair, but whose thoughts do not wander, for the simple reason that she does not and cannot think. A woman with eyes like these being incapable of that. The damsel—she lacks much to make her a lady—sits in a red chair, has dark hair, and wears a stone-coloured dress, which, if it were more solidly and less pretentiously painted, would be capital. The white petticoat below the dress is the best piece of execution here. The carnations are open to the remarks we made in regard to 'Pamela.'

One of the by no means numerous designs which are marked by spontaneity of conception, and by their fine execution justify their existence, is Mr. Wallis's *From Naxos* (572), showing the marble wall of St. Mark's, at Venice, with the bench at its foot, and the two elderly merchants, in red robes and black caps, whom we saw last year seated in the same place, and in the receipt of "News from Trebizond"; but in the interval between the two pictures more than a year has passed over the heads of the worthies. Their hair has whitened, and, although still hale, their forms are less erect than before. They still wear red robes, but of a crimson tint, which does not become them quite so well as the red proper. Nevertheless, they remain fine old fellows, and a new phase of life has come on them. A man does not stand cap in hand, but kneels before them this time; for there is no need to return with a message to the old merchants' correspondents at Trebizond; all that is over: the great carrack has, it may be, gone to pieces, or made their fortunes by a happy return. It seems more likely that the latter is the case, for what this kneeling man offers is a rarity of considerable price, and, apparently, not before known to the signors, being nothing less than Cupid, an antique relic, dug up, as it seems, in the Isle of Naxos, where our friends had dealings of yore, but for remains and such like goods. They look at the relic with great interest and some hesitation. Here is Cupid at last, fresh as ever, though made in lustrous, dark, gold-hued bronze, and just rescued from the basket of that jovial Levantine sailor, himself a model of his kind, and one of the best designed figures Mr. Wallis has produced. We enjoy heartily the brilliant lighting, the rich colour, the rare spirit of this picture; but it suffers from the tints, both of the gowns and the marble wall being a little forced, as if the artist had used gas-light too freely while he painted them, or, in obedience to an afterthought, changed the gowns from red proper to crimson.

M. Legros sends *Un Chaudronnier* (24), and another picture, which we will consider presently. The former is among the artistic productions of the year, although it has no more ambitious subject than an old itinerant French tinker at work on a copper pan, while he sits by a wayside gravely and patiently hammering; his portable forge is by his side; three trees rise behind the figure. These elements are made into a picture by the artist, who has given the charm of earnest expression to the man's worn, but not sorrowful face, added rich colour, superbly solid painting, and chiaroscuro such as Velasquez might enjoy. The Royal Academicians have, it would seem, yet to make the acquaintance, or at least to learn to respect these fine qualities of art, to say nothing of the genius of this remarkable artist. Ignorance of art and the man is the only honest apology they can offer for the ignominious place in which the hangers—let those by no means numerous gentlemen divide the responsibility between them—have placed this fine work: above the line, not in a good light, and in a second-rate room; while, in the better places, are acres of gaudy, sentimental trash, such as these very hangers are quite well educated enough to reject if asked to take it to their own homes, where they might not be sorry to welcome the picture of M. Legros. It is useless to offer the usual idle and false excuses for this injustice, e.g., that the scale of the picture is large, so that the work does not suffer, nay requires, to be hung at a distance from the eye, while, at that elevation, the trash could not be seen at all. The fact is that M. Legros is a foreigner, and "has no friends" in the old school sense of the phrase, so everybody's friends are served before the stranger gets a place. This is probably the main reason; but there must be a good deal of sheer ignorance at work in these cases, and critics can hardly refuse to credit the effect of that ignorance when they observe what has been done with Mr. H. Moore's noble wave piece, *Rough Weather in the Open Mediterranean* (1409).—Mr. Holman Hunt has a wonderfully solidly-painted portrait of *Thomas Fairbairn, Esq.* (660),

seated in a room. The background is occupied by glass cases and the general contents of a collection of works of art, referring, we suppose, to the distinguished part taken by Mr. Fairbairn in forming the International Exhibition and gathering the Art-Treasures of 1857. This picture shows the transcendent manipulative power of the painter as such, but it may serve to prove that portrait painting is by no means so easy an art as many profess to think. The modelling throughout, the fine draughtsmanship, powerful and brilliant local colouring, and all those qualities which derive from intense grasp of the subject, are here in abundance. That the whole lacks something of those less strenuous elements which we are accustomed to require in portrait-painting is probably true.

EXHIBITION OF THE SOCIETY OF FRENCH ARTISTS.

THE gathering of pictures now at 168, New Bond Street is hardly equal to most of its forerunners. On the other hand, it comprises a considerable number of fine works, and—would that we had more frequently the opportunity of saying so—there are absolutely no bad ones. When people enter the charming little Exhibition,—by far the pleasantest in London,—which the agents of M. Durand-Ruel have established where the gaunt and staring German Gallery once was, they enter a home of culture, skill, and refinement. There are, it must be said, plenty of trivial pictures, the outcome of mere conventions; but there is nothing which is vulgar or defiant of art, nor can we discover any outrageous offences against those canons of design which are laws for the artist and guides to the critic. The astounding ignorance,—the wilful blindness to everything which the toil of ages has secured for man labouring in art,—the contempt for everything that the individual painter has not cared to learn,—the amazing technical incompetence,—these, and other too distinct features of a British exhibition, are not seen here. The very Catalogue they sell you in Bond Street is a different thing from that which you have to buy elsewhere. It is nicely printed, and covered with stiff grey paper of a pretty tint; it is not too big for one hand, nor too small for two; and it has a margin on which you can write, the pages not having been, like the thing the Royal Academicians sell, cropped to the very bone. There is another difference between the Catalogues which at once oddly and emphatically marks the contrast between a "British" exhibition and this one, that is, that the painters' names are placed before those of the subjects of the pictures. The picture before us, for example, is a "Corot"; that a "Fantin de la Tour"; that M. Daubigny painted; M. Madrazo's handiwork is there; here hangs the noble and grave mastery of Georges Michel. It is a secondary matter that those larks are depicted by a flower-painter whose delight it is to apply grand principles of design to beautiful subjects. We can see for ourselves that M. Madrazo meant that for a boudoir, and it is almost superfluous to style M. Daubigny's painting there "Banks of the Oise."

We have said that this collection is not quite up to the standard of its forerunners. Nevertheless, there is abundance of art here,—as much skill and beauty as would set up half-a-dozen common picture-shows, where one daub outstares its neighbour, until it is quite a treat to come on something showing signs of culture, although they may be as weak as the "educated whicker" of the Laureate's Sir Robert. Of course this is a collection of "picked" works, and it would be ridiculous to compare it with others, in the formation of which almost every other interest than that of Art has been considered. An exhibition of 500 paintings, 300 of which are bad or indifferent, is not so interesting as the collection would be if the unfortunate majority had been weeded out beforehand, and each visitor were not compelled to weed the 500 for himself.

We will take the pictures here in the order of the Catalogue, grouping each artist's works. M. Fantin sends *Larks and other Flowers* (No. 2), a rich, solidly painted, and beautiful work, pos-

seeing unusual brightness of tints. The local colour and the drawing, free as the latter is, are superb, delicate and masterly. *Rhododendrons* (121), by the same, shows branches of flowers and their dark green, lustrous foliage, on a rose-grey ground, drawn with perfect spirit, and painted with unusual brightness.—Mdlle. M. Cazin has chosen a capital subject in *A London Market Garden* (3), undoubtedly at Fulham, which, not to depart from nature, is a little sooty, but otherwise charming from its richness of colouring, and, above all, from the delicate handling of the distance, a hazy vista of trees, and the mid-distance. The same artist has two other excellent pictures.—M. Madrazo's *In her Boudoir* (6), showing a coarse-featured Spanish lady, seated, nursing her knees, and wearing a pink dress and red scarf, has his characteristic sparkling execution, and marvellous charm of precise touch, with lovely colour.—Mr. Alma Tadema has a characteristic and capital likeness in *The Wedding Present* (10), portraits, one of a student looking with delight at a picture. It is painted with extreme care, solidity, and clever workmanship, and is remarkably successful in dealing with the effect of daylight.—*Waiting for Admission* (14), by M. R. Legrand, is one of those miniatures which are easily described as "in the manner of M. Meissonier," which in a rough way, it may be said, they are. It shows two negroes, standing one on either side of a house-door in Cairo; an intense picture of sunlight, a little hard, yet firmly and dexterously touched. It reminds us, however, more strongly of M. Heilbuth than of M. Meissonier.

Georges Michel is fairly represented by two little pictures here: *A Windmill, Plain of St. Denis*, (27) and *A Road through the Forest of Fontainebleau* (30). The former is an immensely striking, broad and fine picture of a plain, with grey rain-clouds driving onwards to meet themselves in solid ranks before a storm begins, and gleams of light intervening between the shadows of the vapour; a lonely and rough road runs past a mill and a few cottages. The effect of air in this painting is vast and noble; the colour has a grave inspiration: and the effect is most impressive. The latter picture differs extremely in materials, incidents, subject, and even in manner, from the Windmill. It gives a sunny and brilliant effect on autumn foliage with wonderful felicity, power, and richness.—The chief work here is M. Corot's large picture, the famous *St. Sebastian* (28), an upright canvas, showing, on a larger scale than usual, a vista of lofty trees over a road, in the distance of which the soldiers are riding away; while, near the front, charitable women cherish the body of the saint as it lies on a large white cloth. In the air, that is, in the arch of the foliage, two child-angels hover with the palm and crown. The hill-side rises in rocks on our right, and is seen between the graceful stems of the beeches, that glimmer like men in armour at twilight. The solemnity and halcyon calm pervading this noble picture, of which the incident represented is but a poetical though cleverly-employed key-note, are indescribably fine. Its charm lies in the silvery light which seems to hallow the vault of foliage where the angels hover, to give something like sanctity to the shadows of the foreground, where the saint lies in death, and is also seen in the heavenly tenderness of the faint roses of the clouds which close the vista far beyond the darkening ridge where the soldiers ride. *A Corner of the Forest of Fontainebleau* (48) is a rocky passage, of extreme beauty, by the same master. See, likewise, *A View of Etretat* (38). *The Goat-herd, Evening*, (43) is deliciously poetical in its treatment and in its suggestiveness,—a grove of birches, standing, in calm evening air, beside a pool, by which their stems are in part reflected. It is lovely in its colour and effect, and the combination of the forms, the tree-trunks, and masses of foliage. See, likewise, *Dunkirk* (73) and *A Hamlet in Picardy* (84), a remarkable picture of silvery sunlight in a barren, arid street.—M. Lecœur sends a subject similar to the last, but very differently treated

in *A Street in Montigny* (33), a sunny, bright and white vista.

M. Lhermitte has an interesting study for a subject and picture in *The New Wine* (55), a group of wine-pressers seated or standing outside a press-house, each tasting the product of the season. There is plenty of humour and character in the actions and expressions of the men. This work can boast of abundance of rich colour and powerful tones; indeed, there is so much of them, that the theme the artist has chosen might be worth working out. As it stands, the painting before us is a rich, bold, and luminous study: but the grouping needs compactness.—M. C. F. Daubigny found a congenial, if not exhilarating effect, with ample resources for dealing with colour in his own fashion, in *St. Pauls, from the Surrey Side* (41), a learned and masterly study of diverse tones, and in black and rosy grey tints. There a rich dash of smoke. A tier of black lighters, richly handled and painted, lie right across the picture; beyond them, the soiled surface of the river; further off, the dome and its neighbouring steeples, wharfs, and houses; above all, a fine sky of "London peculiar," not fog, but light absorbed in smoky vapours. The whole is a masterpiece in its way.—No 46, *A Peasant of Douarnenez (Brittany)*, by M. J. Breton, is masterly in colour, and the tones are remarkably rich. It represents a woman, squidily clad in a blue gown, a black shawl, and with a white cap on her head. Behind is a deep blue-tinted sea, and cliffs, &c., in sunlight.—A capital piece of colour, with rare beauty of tone, is G. Bellenger's *Finistère, Couchard* (47), a girl leading a dappled grey cow.—M. Roybet has more than one picture here. Of these, the smaller is *A Negress Charming a Heron* (50), a vigorous, rendering of rich fabrics, silk, inlays, and embroidery, all most solidly painted. *Gipsy* (112) gives, with extraordinary force and boldness of solid handling, and fine deep-toned colour, a woman, of life-size, seated, head on hand, and elbow on knee, sadly thinking, with a gaunt, worn face, of great expressiveness.—M. J. Dupré's *Fishing Boats at Sea* (52), with an effect of evening on turbulent waves and a tumultuous sky, is highly characteristic of one of the most powerful marine artists of the modern French school. The sky is a little painty, not to say coarse.—M. Pelouse's *Wood Gatherers* (70) we saw lately at the Salon: a fine large picture of the skirt of a wood, at evening; a girl near a spring.—Among other works to be admired here are M. Boudier's *Pond at Rougemont* (9), with a delicate silvery sky; it is otherwise a little crude.—M. E. Manet's vigorous portrait, life-sized, of *A Spaniard* (4),—M. Daubigny's *Moonlight* (72), a fine bold sketch of a good effect,—and M. Huguet's capital panorama of a salt marsh, near the sea, styled *White Horses at Grass* (102).

THE TEMPLE OF DIANA.

Ephesus, April 10, 1874.

IN compliance with your request, I herewith forward you a brief but comprehensive account of the results of my excavations here during the past season, which commenced last October.

On my return from England to direct the work, I continued to clear out the sand and debris from such portions of the site of the Temple of Diana as had not been already explored, as well as a considerable area in every direction beyond the lowest step of the Temple platform, Pliny's "univerrsum Templum." Fearing that the rainy season would set in earlier than usual, and that the water, rising in the excavations, would prevent the exploration of the site to the required depth, I engaged three hundred workmen, who, under the sergeant and corporal of the Royal Engineers allotted me by Government, as well as a Greek ganger and three Turkish *cavasses*, rapidly cleared the ground to be explored. Happily my fears were not realized, and, instead of an unusually early wet season, it was exceptionally dry, and I was, therefore, able to explore the whole site 2 feet lower than in former seasons.

More than 100 feet of the lowest step of the

Temple platform was found in position on the north side, and about 10 feet on the east end. Over the step on the north side, a large circular lime-kiln, 15 feet in diameter, had been erected soon after the destruction of the Temple, and into this, and several others found on the site, was doubtless thrown most of the beautiful sculpture which had so materially added to the magnificence of the structure which it adorned. The width of this step was 22 inches, but the second step had evidently overlapped it, and had left the tread only 19 inches wide. The rise of the step was little more than 8 inches, so there must have been fourteen in number to ascend to the pavement of the peristyle, which was nearly 9 feet 6 inches above the pavement surrounding the platform. The width of the masonry supporting the steps, viz., 21 feet 3 inches, serves as corroborative data. This at the west end is greater, being as much as 25 feet; and here very likely the steps were wider, as described for temples generally by Vitruvius. No portion, however, of the steps from the west end was found. That on the north side found in position showed very little wear; and I am inclined to think that the use of the side steps for ascending to the peristyle was discouraged by placing a bar of wood between the outer columns, as I observed a notching in the base of the column found *in situ*, which might have been cut to receive such a bar.

The great altar, 19 feet 6 inches square, discovered last season, has now been fully laid bare. There is a drain in the foundation of it, which, I suppose, served to carry away the water used in washing the surface. The position of this altar gives the approximate position of the statue of the goddess, as well as that of the columns which decorated the interior of the cella in two tiers. The dry season enabled me thoroughly to explore the whole of the cella. In so doing I discovered remains of three distinct Temples, the last but two, the last but one, and the last. The former must have been that built 500 a.c., for which the solid foundations described by Pliny and Vitruvius were laid. A portion of the west and south walls of the cella of this Temple, with some of the pavement, was found remaining in position, as well as a great quantity of the pavement, under the peristyle of the last Temple. This pavement consists of two layers, one of white marble, the other of limestone, and is the same as that which was found the last day of the year 1869, marking the site of the Temple. Between 5 and 6 feet below the pavement, and under the foundations of the walls of the cella, I found the layer of charcoal, 4 inches thick, described by Pliny; this was laid between two layers of a composition about 3 inches thick, similar to, and of the consistency of, glazier's putty. Could this have been the fleeces of wool on which the Temple was said to have been built? The lower stones of the ante of this early Temple were also found in position, as well as those of the bases of one or two of the columns. Between the ante were found five of the mortices which were cut in the pavement to receive the standards of an iron grille, which separated the pronaos from the peristyle. We found remains of the pavement of the last Temple but one, the one commenced in the early part of the fourth century a.c., and burnt by Herostratus in the year 356 a.c. This pavement had been highly polished, and was raised nearly 4 feet higher than that of the preceding Temple. In conjunction with it were found two of the stones immediately connected with the door, in one of which was cut the mortice hole to receive the door-post, and the groove upon which the inner wheel ran, on which the door was moved; in the other stone was cut the wide and deep groove for the outer wheel. These blocks had been raised upon a strong foundation of limestone. The doorway must have been nearly 15 feet wide. The pavement of the last Temple was raised still higher, that of its peristyle being as much as 7 feet 6 inches above the pavement of the cella of the last but two.

On removing the ground beyond the Temple platform, a portico was discovered at a distance of

30 feet beyond the lowest step, which, apparently, ran round three sides of the whole area, and beyond this, on the south side, a Grecian Doric building was discovered, with foundation piers for columns, spaced as much as 30 feet apart from centre to centre!

In the ground explored during the present season, now brought to a close, many fragments of architecture and sculpture, which belonged to the last three Temples, now proved to have been built on the same site, and of similar magnitude, have been found, of which may be mentioned capitals of columns, portions of the large and small acroteria, fragments of the sculptured drums of columns (the *columnæ calata* of Pliny), several very large lions' heads, from the cymatium, of various characters, a fine boar's head, and many fragments of an interesting archaic frieze from the earliest Temple, corresponding in character to similar fragments, probably of the same frieze, sent last season to the British Museum. In most of the fragments of enrichment and sculpture were found distinct traces of colour, chiefly vermilion and blue. One specimen of inserted gold as a fillet has been found, but there is no doubt gold was freely used in the building of the last Temple.

Abandoned for the present are the excavations at Ephesus. The Temple, the platform upon which it was raised, and the ground beyond, all around to a distance of 30 feet, has been explored. Beyond this there may be treasures of art of the greatest value; the ground surrounding the Temple to the extent of 8 acres belongs to the British Government, and it is to be hoped that British enterprise, which nowadays does so much for art and science, will one day continue the exploration which has been so well commenced by the Trustees of the British Museum under the auspices of Government.

J. T. WOOD.

Fine-Art Gossip.

THE death is announced of Mr. J. Lucas, the portrait painter.

THE Preface to the new edition of Mr. Street's 'Brick and Marble in the Middle Ages, North Italy,' a work Mr. Murray has sent us, states the author's intention to publish a second volume on the subject, comprising notes of tours in the centre and south of Italy, thus fulfilling Mr. Street's original design. The newly published volume is considerably enlarged.

M. FERDINAND HEILBUTH, the painter of Cardinals, is about to return to London from Rome, bringing with him several pictures, one of which represents a party assembled at an excavation at the site of the Palace of the Cæsars, with explorers, &c.

By the removal of several old buildings, a long-hid portion of the ancient Abbey of Paisley has just been brought to light. This consists of a portion of the south wall of the structure measuring 19 feet in length by 30 in height, and permits the original plan of the building to be much more distinctly visible than formerly. It has been found that much ruthless destruction of fine mouldings had been accomplished by the builder of the accretive structure just removed, but enough remains to mark the whole building as one of the finest specimens of Gothic architecture in the west of Scotland. The abbey was founded in the twelfth century, and is believed to have been long a royal burial-place.

MUSIC

MUSICAL UNION.—MIDLE KRENS and SIGNOR PAPINI. FRIDAY, May 10, 7 o'clock.—Quintet, G minor, Mozart: Piano-forte Quartet, Schumann, F-sharp; Quartet in B-flat, Four Movements, Beethoven: Piano Solo, Midle, Krebs Singl.—Admission, 7s. 6d.; to be had of Crumer, Lucas, and Austin, at St. James's Hall. Visitors, on giving their names, can pay at the Regent Street entrance.

PROF. ELIA, Director.

WAGNER SOCIETY, St. James's Hall.—Last Concert this Season. WEDNESDAY EVENING, May 15, at 8 o'clock. Orchestra and Chorus, 120 performers. Conductor, Mr. E. Hauptvogel.—Tickets 10s. 6d., 7s. 6d., 5s., 3s., 2s., 1s., of Stanley Lucas, Weber & Co., Chappell & Co., Oliver, Mitchell, Bond Street; Hays, Royal Exchange; Keith, Frow & Co., Chancery; Austin, St. James's Hall; and W. H. Lee, Davies Brothers, 19, Cannon Terrace, Lancaster Gate, W.

MR. RIDLEY PRENTICE'S PIANOFORTE RECITAL, at St. George's Hall, on WEDNESDAY MORNING, May 15, at 10 o'clock.—Vocalist, Miss Eliza Horne. Prelude and Fugue, in E-flat minor (Bach); Lieder ohne Worte (Mendelssohn); Sonata in E-flat, Op. 11 (Beethoven); Minuet and Trio; Romanesque, "Eld", and Gavotte (Ridley Prentice), &c. Stalls, 7s. (to admit three, 12s.); Gallery, 2s.; of the Hall, or of Mr. Ridley Prentice, 20a, Wimpole Street, W.

MIDLE STURMFEHL and MIDLE FRIESE'S MORNING CONCERT, at Camelford House, Park Lane, by the kind permission of Sir Charles and Lady Louisa Wynn, on MONDAY MAY 13, at Three o'clock. Madame Otto-Alvrahen; Violon, Madame Norman-Noréda and Midle, Friese; Pianoforte, Midle, Sturmfehl.—Tickets, One Guinea each, of Stanley Lucas, Weber & Co., 44, New Bond Street.

THE OPERA SEASON.

How many Traviatas of how many countries have died on the lyric stage since the lugubrious and equivocal three-act opera was produced at Venice, in March, 1833? It would be a curious calculation to count the number of *prime donne* who have taken to this disagreeable part, which is, perhaps, less revolting in the original French play, 'La Dame aux Camélias,' of M. Alexandre Dumas *filz*. Since Madame Doche and Midle, Jane Essler moved Parisian audiences to tears with the woes and sufferings of Marguerite Gautier (Violetta Valery, in the Italian version), there has been a nice discussion as to the degree of sauciness or of bashfulness with which the vocalists who enact the Traviata should invent the consumptive lady, who coughs *pianissimo* and sings *fortissimo* in her death-scene. Midle, Piccolomini, not being able to command her scales, like too many of her successors, presented Violetta as a personage who had special friends in the stalls; but Midle, Bosio abandoned this method, and made Alfredo's lady-love quite *comme il faut*. This has been accepted as the proper way of mitigating, if not subduing, the repulsiveness of the part; but a *débutante*, Midle, Imogene Orelli (an American lady, we believe), took a different view last Tuesday night at Her Majesty's Opera, and the audience had a daring and dashing Violetta, who acted with unbounded confidence, and who sang with disagreeable vigour. On such a performance it can answer no end to dwell, as it is most unlikely it will ever be seen again. Signor Fancelli was *Alfredo*, and Signor Galassi his heavy and sentimental father, *Germoni*; but with such a troupe as is now at Drury Lane, a work like 'La Traviata' can be advantageously shelved. The *début* of Midle, Singelli, in the Italian adaptation of Auber's charming opera, 'Les Diamans de la Couronne,' is announced; and next Thursday, Mozart's 'Nozze di Figaro' is promised, with the first appearance of Midle, Marie Rose as *Susanna*; so that the lady returns to her Paris Opéra Comique *répertoire*, in which she is most welcome, instead of soaring to tragic parts like Margherita, in 'Faust.' The mistakes artists make in assuming characters quite out of their special line arise from their not being told the honest truth as to the extent of their capabilities. They are apt, too, to rely upon their popularity to carry them through. Madame Patti fell into the error of essaying Valentina, in the 'Huguenots,' and Elvira, in 'Ernani,' with what fatal results is known; and now we hear that Madame Nilsson wishes to undertake two Leonoras ('Fidelio' and the 'Favorita'). This brings us to the Elvira, in the 'Paritani,' of Midle, Albani at Covent Garden, the music of which is beyond her executive powers, as the acting is beyond her dramatic qualifications. The combined vocal and histrionic gifts of Grisi and Bosio are needed for Elvira. There is the *polacca* "Son Vergin vizzosa," requiring the dexterity and finish of the most thoroughly skilled *bravura* singer, and the *sonata*, "Qui la voce," in which intensely passionate expression should be associated with ability to execute brilliant *floritures*. Now the fair Canadian, who, in smooth *cantabile* passages, where she can hold on her high notes, has real charm, and is, therefore, essentially a ballad singer, does not possess the finish necessary for the aria *d'agitato*, and her dramatic sensibility is not strong enough to create sympathy in a prolonged mad scene. There is, indeed, one artist, Midle, Murkin (now in America, but she ought to be here), who, in singing the rousades which composers have thought neces-

sary for insane *prime donne* to sing, such as in Lucia, Linda, Dinorah, Elvira, &c., has no equal in this school of lunatic heroines; but then, unfortunately, the Hungarian artist had few lucid intervals. The return of Madame Patti next week in 'Il Barbiere' and 'Dinorah' will be the great event of the Covent Garden season. In 'Dinorah,' Signor Graziani will be the Hoel, and next Saturday, M. Faure, one of the finest baritone basses who has ever adorned the lyric stage, will be at his post. The subscribers may be congratulated, therefore, on hearing again their favourite artists, and will be freed, partially at all events, from the pretenders who are so pertinaciously thrust upon them.

SACRED HARMONIC SOCIETY.

SIR MICHAEL COSTA'S oratorio, 'Naaman,' was gracefully selected for the concluding concert of the forty-second season of the above association, which has assuredly entitled itself to the designation of "National." It was originally proposed to give the work at an earlier period, but Sir Michael kindly gave way in order to facilitate the production of Mr. Macfarren's 'St. John the Baptist.' The subscribers certainly did not forget this act of professional consideration, for they bestowed on Sir Michael Costa an enthusiastic greeting when he took his place to conduct 'Naaman,' a reception in which hand and chorus joined most heartily. On the remarkable character and power of this sacred composition it is scarcely necessary to dwell, so popular have the leading numbers become in the concert-room, so often is the work performed in its entirety in the provinces, and so constant are the choral societies in the selection of prominent pieces for performance. 'Naaman' was originally produced at the Birmingham Musical Festival, on the 7th of September, 1864, with Madame Adelina Patti, Madame Rudersdorff, Miss Palmer, Messrs. Sims Reeves, Cummings, and Santley, and no less than twelve out of the forty-four numbers of the score were encores. The oratorio was given again at the Festival of 1870, with Mesdames Lemmens, R. Wynne, and Drasdil, Messrs. Sims Reeves, Cummings, and Santley. It was first performed by the Sacred Harmonic Society on the 12th of May, 1865, with Mesdames Rudersdorff, Edmonds, and Sainton-Dolby, and Messrs. Sims Reeves, Cummings, and Santley. The cast on the 1st inst. included Madame Otto-Alvrahen (for the first time), Mrs. Suter, and Madame Patey, Mr. Cummings, Mr. Montem Smith, and Mr. Santley. The German *prima donna* achieved a deserved success, first in the recitative and air, "They shall be turned back," the declaration of faith of Adah; next in the air "Maker of every star," the prayer of the Israelite maiden for the miracle, the cure of Naaman by ablution, a deeply devotional strain; but above all in the quartet (with Madame Patey, Mr. Cummings, and Mr. Santley) "Honour and glory." The sustaining power of Madame Alvrahen in the high notes quite took the hall by storm. The quartet was re-demanded by acclamation, and the amateurs were unreasonable enough to require a double encore, so exciting is this round in the canonic form. The melody is simple, and yet so ear-haunting, and the distribution of the parts for soprano, alto, tenor, and bass remarkably effective, with an animated undercurrent of masterly accompaniments. Madame Patey, who was in splendid voice, had to repeat the air "I dreamt I was in heaven," a melodious strain, which touches the hearts of all mothers deeply, being the narrative of the child whose life has been restored by the prophet's invocation of divine aid, of his dream of cherubim and seraphim. Mr. Santley, who sang throughout the oratorio with such grandeur the music of Elisha (whose name ought to have been the title of the oratorio, and not 'Naaman'), was encored in the consolatory cantabile, "Lament not thus, thy tears are vain." But these three re-demands, only complied with by the conductor after most decisive and universal expressions of opinion, might have been increased in favour of the choralists, who sang generally with

an accuracy of accent, a precision of attack, and an observance of light and shade, proving their thorough good training and their keen appreciation of the beauties of the choral pieces. We may mention "The curse of the Lord," so replete with dramatic contrasts and so exquisitely accompanied by the orchestra; the chorale, "When famine over Israel prevailed," massively harmonized; the invocation to "Mighty Rimmon," with its fugue; and the thanksgiving *finale* of the first part, "Praise the Lord," so broad in its jubilant strains and so brilliant and masterly in the fugue. Again, in the second section of 'Naaman,' the singing of the "Sanctus" by sopranos and altos was beyond all praise; when the full choir joined in, the effect was surpassingly imposing. Another jubilant theme by the chorists, "Thanks, grateful thanks," showed how attentive they were in taking up the points at the right moment. The instrumentalists accomplished wonders, for it was, so to speak, an improvised orchestra. Up to the 30th of April certain members of the Covent Garden orchestra, who formed a portion of Sir Michael Costa's band when he was musical director, were allowed by their engagements to play at the concerts of the Sacred Harmonic Society, and if it happened that they were required on opera nights, the artists were allowed to attend Exeter Hall and find substitutes for Covent Garden. But this privilege ceased on the 1st of May. The players, who were most anxious to be again under the *bâton* of their former chief in one of his works, requested, we believe, permission of the Director of the Royal Italian Opera, but were refused. So, at the eleventh hour, the Committee of the Sacred Harmonic Society engaged the Drury Lane orchestra, and although they were playing almost at sight an oratorio new to them, the result was a most superb performance of the picturesque and brilliant instrumentation which abounds in the score of 'Naaman.' With M. Sainton as *chef d'attaque*, Messrs. Dando, Weist Hill, Wiener, Amor, Willy, Diehl, Newham, Ralph, Nicholson, Waefelghem, Bernhardt, Zerbini, Mapleson, Lasserre, H. Chipp, Reed, Viouxemps, White, Waud, Edgar, Brossa, Barnett, Dubucq, Engel, Lazarus, Snelling, Wootton, Haverson, Paquis, Reynolds, Brindley, Neuzerling, Tull, Webster, Sanders, Smith, &c., and with Mr. Willing at the organ, the accompaniments were executed to perfection. The calls upon the powers of the wood and brass were onerous, but the executants were quite up to the mark, and we need scarcely add that in tone and skill the stringed could not be surpassed.

It is to be hoped that Sir Michael Costa is occupied with his third oratorio. The permanent popularity of 'Eli' and 'Naaman' has proved that the mantle of the old Italian masters has fallen on him, so far as regards the voicing is concerned. His two oratorios are quite vocal and thoroughly tuneful, hence the pleasure taken by the singers in their respective parts. In the orchestration there is the hand of a musician, who has understood the capability of every instrument to aid in the emotional development of the incidents of the sacred story.

The forty-second season at Exeter Hall thus ended with a memorable performance, and the Sacred Harmonic Society has again shown that, despite all rivalry and opposition, and notwithstanding the yearly increase of choral societies in every part of the metropolis, the supremacy of excellence in the *ensemble* rests with the ancient association. The execution of the various oratorios has been fully up to the standard of perfection which won for the Society its well-merited reputation. The musical world generally have also to be thankful for the production of two novelties, one the 'Palestine' of Dr. Crotch, and the other a new work, the 'St. John the Baptist' of Mr. Macfarren, the success of which at the Bristol Musical Festival has been fully confirmed in London. The eulogy bestowed upon this oratorio of the blind composer has been almost unqualified, and the objections have been of so slight a nature, that the word "masterpieces" can, without exaggeration, be applied to his composition.

The Sacred Harmonic Society will now be

actively engaged in preparing for the Grand Handel Festival next June, in the Crystal Palace. Triennially, in the vast "Sydenham Glass-House," are the majestic strains of Handel heard with an executive of 4,000 artists, vocal and instrumental; and whatever may be the narrow-minded notions of those Handeliens who think that the oratorios of the master-mind should be heard only with the limited number of singers and players of his day, there are stupendous effects achieved in the Palace execution which were never before dreamt of. If old Handel could rise from his grave to hear them, he would be as enthusiastic in his eulogy as Meyerbeer was when he listened to the choruses in the 'Israel in Egypt' with sensations of awe and delight, which he said he had never before experienced.

CONCERTS.

THERE was not a single novelty in the scheme of the third concert of the Philharmonic Society, conducted by Mr. Cusins, on the 4th inst. The resuscitation of Spohr's overture in *r*, although it was expressly composed for the association in 1820, did not meet with a warm welcome from the auditory, for it is cold and formal, technically clever indeed, but quite unimaginative. It would seem that the Cassel composer quite forgot the work, as he does not mention it in his autobiography. Herr Straus, the *chef d'attaque*, played cleverly Herr Max Bruch's interesting violin concerto, in *c* minor, for the second time, having introduced the work in 1868. The *adagio*, in *e* flat, is a melodious inspiration. The 'Eroica' symphony, the 'Ruy Blas' overture of Mendelssohn, and the programme-prelude, 'The Paradise and the Peri,' by Sir W. S. Bennett, were the other orchestral pieces. Madame Lemmens was the vocalist.

A new overture was introduced at the Saturday and Wednesday Concerts of the New Philharmonic, called 'Otto der Schütz,' the composition of Herr Rudorff. The analyst of the programme admits with naïveté that the "composition is not characterized by great originality of thought and style," and stereotyped as the objection may be, it is fatal to the popularity of any modern overture, however able may be the technical treatment. The Symphony, on the 2nd, was a second performance of the *c* minor, Op. 101, by Sir Julius Benedict, and, on the 6th, of Mendelssohn's Italian work, in *A* major, No. 4. The overtures were, Mendelssohn's 'Ruy Blas,' and Weber's 'Oberon.' M. Duvernoy was the pianist on both occasions—playing, on the 2nd, Mendelssohn's concerto in *c* minor, and, on the 6th, Beethoven's, in *e* flat ('The Emperor'). The French artist also performed on Saturday Chopin's Nocturne, in *b* flat, and the *schizzo* from Weber's third sonata. M. Duvernoy's digital dexterity is equal to all demands: he has much power, and shows good taste. An infusion of more light and shade would materially enhance the charm of his interpretations. Mdlle. Nita Gaetano and Mdlle. Smeroschi were the vocalists on the 2nd, and Mdlle. D'Angeri and Miss Alice Fairman on the 6th. Herr Ganz and Dr. Wyldé conduct in turn, but the *bâton* ought to remain in the hands of the German artist throughout.

Whether the system that it is intended to follow in the concoction of the schemes at the Crystal Palace Concerts during the summer series will please the Saturday promenaders is problematical; but there can be no doubt that it will help to develop public taste. The programme of the 2nd inst. was classified as Music for the Church, for Home, for Nationality and Patriotism, and for the Ball-Room. We fear that Lanner's Waltzes will be more ear-catching than Dr. Stainer's Organ Fugue by Bach, in *c* minor, and that audiences will prefer popular ballads to Beethoven's Symphony in *A* and to Mendelssohn's Pianoforte Concerto, so ably executed by Fräulein Krebs. Certainly Madame Otto-Alvaloben, in Bach's Variations and in Schubert's 'Gretchen at the Spinning-Wheel,' and Herr Behrens in Mozart's stately air of Sarastro, "In Diesen Heil'gen Hallen," and in Schubert's pathetic 'Wanderer,' carried off the honours. The experiment of a series of concerts

illustrative of nationalities will be curious and instructive, and we hope appreciative audiences may be found for them.

A Sonata in a minor, for violin and pianoforte, executed by Madame Norman-Nérada and Miss Agnes Zimmermann, at the evening concert of the accomplished pianist, demands recognition for its classic merits. Miss Zimmermann has won the suffrages of connoisseurs of chamber compositions by former works, but in this sonata she has taken higher ground. That opinions were divided as to whether the superiority should be awarded to a piquant *scherzo* in *d* minor, or to a delightful *andante cantabile*, is sufficient evidence that two out of the four movements were duly appreciated. The whole work, whilst unexceptionable in form, is charming in idea. The two executants did full justice to the sonata. The pianist undertook the interpretation of Schumann's long series of 'Carnaval' pieces, a selection from the fifteen items of which would have sufficed. The two ladies, allied with Mr. A. Barnett, viola, and Herr Daubert, violoncello, played a portion of Herr Brahms's Quartet in *A* major, Op. 26. Mr. Santley was the vocalist.

The novelty at last Tuesday's Musical Union Matinée was a charming MS. 'Légende' in *A*, composed by Signor Papini, the violinist, to display the rich tone and intense expression of M. Lasserre, the violoncellist. M. Duvernoy was the pianist, and had for solos pieces by Weber, Chopin, and Dr. Liszt. The other items of the scheme were Mendelssohn's Quintet, Op. 87, in *e* flat, executed by Signor Papini, M.M. Wiener, Van Waefelghem, Otto Bernhardt, and Lasserre; Beethoven's String Quartet in *D*, No. 3, Op. 18; and the Trio in *e* flat, Op. 70, for piano, violin, and violoncello, by the same composer.

Musical Gossip.

MADAME FLORENCE LANCIA, one of our leading English vocalists, who, both in the concert-room and on the lyric stage, has occupied a deservedly high position, retires from the profession at the end of this season. Her farewell Matinée is announced for the 13th inst., and will terminate her engagement at the Crystal Palace English Opera-house next month.

LAST Tuesday, the summer season of Operas in English was commenced at the Crystal Palace, with Balfe's 'Rose of Castille.' The repertoire of twenty-five standard works will be increased by the production of Meyerbeer's 'Dinorah' and Signor Verdi's 'Ballo in Maschera.' The company will include the following artists: Mesdames Florence Lancia, Blanche Cole, Ida Gillies-Corri, L. Franklein, A. Barth, and A. Thirlwall; Messrs. G. Perren, E. Cotte, Pearson, F. H. Celli, G. Fox, W. Carlton, H. A. Pope, J. Tempest, and H. Corri.

THE annual performance of Handel's 'Messiah,' for the benefit of the Royal Society of Musicians, took place on the 8th inst., in Exeter Hall, under the direction of Mr. Cusins. The solo singers, who gave their services, were Mesdames Otto-Alvaloben, B. Cole, Maudsley, Severn, and Patey; Messrs. Cummings, Guy, T. Beale, and Lewis Thomas, with Mr. E. J. Hopkins at the organ.

THE Festival Service of the London Gregorian Choral Association, with 1,000 voices in the choir, was celebrated in St. Paul's Cathedral on the 7th inst., with Mr. C. W. Jordan, Mus. Bac., and Mr. Stainer, Mus. Doc., at the organ.

THERE will be grand concerts at the Crystal Palace on the 16th, and at the Royal Albert Hall on the 18th, when the Czar will visit both places in state, accompanied by the Prince and Princesses of Wales, and the Duke and Duchess of Edinburgh.

THE Wagner Society will give the last concert for the season next Wednesday evening, under the direction of Mr. Dannreuther.

M. SAUZAY, a professor of the violin in Paris, who was a pupil of Baillot, has stolen a march on M. Gounod by setting seven of the "Intermèdes" attached to the 'George Dandin' of Molière, who, in several of his comedies,—such as 'Monsieur

de Pourceaugnac, 'Le Bourgeois Gentilhomme,' 'Psyché,' 'Le Malade Imaginaire,' &c.,—has added music and dancing: Molière pleaded the authority of antiquity for this *mielange*. These "Intermèdes" have been composed by various musicians, beginning with Lulli, in Molière's days. M. Sauzay introduced his versions at a Soirée, given at the Paris Palais de l'Élysée, by Madame La Maréchale de MacMahon: the solo singers were Madame Barthe-Banderli, Mlle. Armandi, MM. Vergnet, Hermann-Léon, and Ponsard. The music pleased the visitors at the Presidency. M. Gounod's comic opera, 'George Dandin,' the libretto of which he also has written from Molière's text, will have the advantage of a *mise en scène* when produced at the Salle Favart in the autumn.

THE Paris season of Italian opera was ended on the 5th inst. The *début* of the Russian contralto, Mlle. De Belocca, has proved enough to make it remarkable. At her benefit this young artist played Rosina, in 'Il Barbiere,' and in the last act of Vaccai's 'Romeo e Giulietta,' the lady being the Romeo.

At the Opéra Comique, Mozart's 'Noce de Figaro' is being carefully rehearsed with a fresh cast. Madame Carvalho gives up her favourite part of the Page and will be the Countess, Mlle. Priola will undertake Susanna, and Mlle. Edma Breton will make her *début* as Cherubini; M. Bouhy will be Figaro, and M. Melchimedec the Count.

A NEW operetta by M. Offenbach, 'Mademoiselle Bagatelle,' is in rehearsal at the Bouffes-Parisiens, the chief characters to be supported by Mesdames Judic, Grivot, and Suzanne, and M. Edouard Goegea.

M. MASSENET, the successful composer of the sacred drama, 'Mary Magdalene,' is setting a libretto by M. Louis Gallet, 'Le Roi de Lahore.'

THE new four-act opera by M. Jules Costé, 'Cent Mille Francs et Ma Fille,' based on an old vaudeville, has been successfully produced at the Paris Théâtre des Menus-Plaisirs.

In addition to the splendid gifts presented to him during his long professional career in France, Italy, and Germany, there are harpichords and pianofortes which belonged to Beethoven, to Mozart, and to Haydn, among the collection given by Franz Liszt to the Museum at Pesth.

THE municipality of Brussels has granted M. Campo-Casso an increased subvention, to enable him to continue as Director of the Théâtre de la Monnaie.

SIGNOR VERDI'S 'Aida' has been produced in Berlin at the Imperial Opera-house with marked success. The leading parts were sustained by Mesdames Mallinger, soprano, and Brandt, contralto; Herr Niemann, tenor, and Herr Betz, baritone.

DON RUBERTO CHAPI, a young Spanish composer, has been quite successful in his first opera, produced at the Italian Theatre, with Madame Fosse, Signori Tamberlik and Ordina, in the chief characters. It is called 'The Ships of Cortes.'

THE death of Signor Mongini at Milan is announced. Little surprise can be felt at his premature decease. Gifted with one of the finest tenor voices ever heard, he contracted an early habit of taking strong stimulants before singing. Under such a system his style became thoroughly vitiated. During his engagements last year both at Drury Lane and at Covent Garden, he had few redeeming moments in the characters he undertook. He sang during the past winter season at Cairo; but his appearances were rare, and Signor Fancelli was his substitute in the leading parts. There is, however, no successor to Signor Mongini among the present race of Italian tenors as regards the extraordinary compass of his superb chest-notes. He sang Arnoldo, in 'William Tell,' in the original key, like M. Duprez and Herr Wachtel, and had no occasion to resort to transposition, as is too often done even with the lowered pitch.

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The Examination will be held at Oxford and Cambridge, and at certain schools which have applied to the Board for the appointment of School Examiners.

The Regulations under which the Examination will be conducted, and the Certificates granted, are published at the University Press, and may be purchased through any Bookseller.

The Examination will extend over a fortnight in all; but it will be arranged for those Candidates who are examined at Oxford and Cambridge that they will be able to qualify themselves for Certificates, and to satisfy the Examiners in Greek, Latin, Mathematics, and at least one other subject, within a week from July 14, when the Examination begins. Copies of the Time-table, showing the days on which the Papers in each subject will be set, may be obtained on application to one of the Secretaries.

The Candidates will, under certain conditions, receive from Responsons at Oxford and the previous Examination at Cambridge, and from nearly all the Entrance or Matriculation Examinations of the Colleges and Halls in Oxford and Cambridge.

The Names of Candidates should be sent, not later than June 1, to one of the Secretaries, Mr. ALFRED KENNEDY, New College, Oxford, or Mr. J. A. RICE, Christ's College, Cambridge, by whom further information, if required, will be supplied.

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London: HODDER & STOUGHTON, 27 and 31, Paternoster-row.

SATURDAY, MAY 16, 1874.

LITERATURE

GEORGE ELIOT'S POEMS.

The Legend of Jubal, and other Poems. By George Eliot. (Blackwood & Sons.)

THERE are certain developments of the genius of George Eliot for which verse is the only satisfactory medium. Artistic longings and fancies such as abound in 'Romola' and 'Middlemarch' can scarcely find adequate expression in prose. In the march of verse and in the effect of recurrent sounds there is something which aids as much the writer in the development of his thought as the reader in its appreciation or retention. Not seldom the continued labour of the author imparts to his work a grace and a significance beyond his expectation, that come upon him almost as a surprise and a revelation. Where no such result is obtained there is a pleasure in the task of polishing to the utmost poetic utterances, which combines the glad service of the worshipper with the mother's delight in attendance upon her offspring.

Since the success of the 'Spanish Gypsy' has shown that verse in the hands of George Eliot is a serviceable and manageable instrument, there is little cause to wonder it is again adopted. The poems in the volume now published deal with that aspiration which takes, in different natures, the form of music, devotion, love. For such themes poetry is the fittest medium. In welcoming George Eliot once more as a poet, however, and in expressing sympathy and admiration for her present production, we are far from implying that we should like to see a large portion of her effort directed to verse. Her case is analogous to that of Scott. No one will now contest the value of Scott's ballad romances. While, however, in his own days Scott had in poetry rivals and superiors, in prose fiction his supremacy was unchallenged. In like manner, the appearance of a poem from George Eliot is a matter of interest, while that of a novel is an affair of highest literary importance.

The four principal poems in the volume have already appeared in print in various magazines, English and American. All have a measure of resemblance in the lesson they enforce. In 'The Legend of Jubal' and in 'Armgarth' aspiration develops itself through music; in 'Agatha' it finds its utterance in a life of devotion; and in 'How Lisa loved the King' it blossoms into love. After his departure from the presence of his offended God, Cain built a city, in which his offspring dwelt, unaware of the curse of death that was upon them. Idly they laboured,

—as a maid who weaves

Her hair in mimic mate, and pauses oft
And strokes across her hand her tresses soft,
Then peeps to watch the poised butterfly,
Or little burthened ants that homeward hie.
Time was but leisure to their lingering thought,
There was no need for haste to finish aught.

Accident first revealed the presence in their midst of the grim spectre of death, and a change came over the scene. Each man, feeling the insecurity of his tenure now that "Death was Lord of Life," strove to snatch the passing hour.

And Work grew eager and Device was born.

Chief workers among those stung into activity were the sons of Lamech, in whose family death had made first inroad. Jubal, the eldest son, learned "to tame the lowing kine," to nurse the "star-browed calves," and "soothe the silly sheep." Tubal "yoked the fire"

And made it roar in prisoned servitude
Within the furnace, till with force subdued
It changed all forms he willed to work upon.

Meanwhile, listening to the clanging symphonies of the beaten and resonant metal, Jubal heard

—some melody.

Wherein dumb longings inward speech had found.

Long he brooded over the sweet and mingled sounds,—

The fluctuant changes of the spoken word.

The mother's call, the children's answering cry,
The laugh's light oarblast tumbling from on high;
The suasive repetitions Jubal taught
That timid browsing cattle homeward brought;
The clear-winged fugue of echoes vanishing;
And through them all the hammers rhythmic ring.

The result of his meditations was the birth of the lyre. Alone among the hills he practised, until his hand obtained a mastery over the chords. At length, one holiday-tide, he ventured to prove before his companions his new gift. Absorbed at first in this unexpected response to the "strange thirst" within them, "the fateful growth, the unnamed discontent," the listeners sat in silence, until the twin sister of music sprang into being:—

The youths and maidens both alike long-tressed,
By grace-inspiring melody possessed,
Rose in slow dance, with beauteous floating swerve
Of limbs and hair, and many a melting curve
Of ringed feet awayed by each close-linked palm:
Then Jubal poured more rapture in his psalm,
The dance fired music, music fired the dance,
The glow diffusive lit each countenance,
Till all the circling tribe arose and stood
With glad yet awful shook of that mysterious good.

Subsequently, Jubal, having taught to others his new-found art, travelled to where "Eastward the hills touch heaven," and remained away until most of those who had known him were dead. He returned to find cities where he had left pastoral valleys. Memory of the benefits he had bestowed survived, however, and the people on the day even of his return were holding a feast in his honour. When the weary grey-haired wanderer claimed to be the Jubal whom they worshipped, the minstrels rose and beat him with their flutes for irreverence, and he who had given mankind its most priceless boon, sought the "screen of thorny thickets," where, alone and untended, he died, cheered only by visions of Song. The close of this striking amplification of the suggestion thrown out in Genesis resembles closely the notion, German in origin, we believe, upon which Mr. Wills founded his 'Man of Airie.'

'Agatha' depicts the grave, placid, and beneficent existence of a woman, "half-grandame and half saint," repaying by prayers the assistance she obtains from the villagers among whom she dwells. Prayer to her is a "way of singing."

Just as the nightingales pour forth sad songs.

Not too sure is Agatha that her intercessions are of much avail:—

Nay, I cannot sing:

My voice is hoarse, and oft I think my prayers
Are foolish, feeble things; for Christ is good
Whether I pray or not,—the Virgin's heart

Is kinder far than mine; and then I stop
And feel I can do nought towards helping men.

Her simple life, sanctified wholly to the service of her faith, and her warm and gentle creed, that "would have young things merry," are touchingly depicted.

'Armgarth' is a dramatic sketch, showing the dominion of the artistic passion over the breast of the singer, who can hold thousands spell-bound by her song, and the defeat and collapse which follow when, after a brief period of triumph, the voice gives way, and the priceless instrument is worthless. Just as devotion in 'Agatha' and the sound of the lyre in 'Jubal' suffice for all expression of emotion, the voice of Armgarth is adequate to all utterance.—

"Poor wretch!" she says, of any murderer—

"The world was cruel, and she could not sing:
I carry my revenges in my throat;
I love in singing, and am loved again."

The fretfulnesses, vanities, and anxieties of the artistic temperament have seldom been depicted more forcibly than in this poem. They are subjugated, however, by the absolute "possession" which Armgarth's art exercises over her nature. Her reasons for rejecting the suit of Graf Dornberg are well given, and the study of artistic fervour and feminine wilfulness is fine as it can be. Armgarth's address to the doctor, whose drugs, while curing her illness of throat, have ruined her voice, is thoroughly impassioned:—

Yes, thick, thick, thick! and you have murdered it!
Murdered my voice—poison'd the soul in me,
And kept me living.

You never told me that your cruel cures
Were clogging films—a mouldy, dead'ning blight—
A lava-mud to crust and bury me,
Yet hold me living in a deep, deep tomb,
Crying unheard for ever! O your cures
Are devils' triumphs: you can rob, maim, slay,
And keep a hell on the other side your cure
Where you can see your victim quivering
Between the teeth of torture, &c.

The lesson of patience Armgarth learns at length from the resignation of her music-master, an old composer, whose philosophical calm stands in effective contrast with the tumultuous effervescence of youth.

'How Lisa loved the King' catches happily the spirit and something of the note of Provencal song. It transports the reader to a court like that of King René, and to a world to which the Golden Age is restored, where Arcadian dreams are realized, and where all pleasures are permissible since all desire is virtuous. What song is to Armgarth, music to Jubal, and devotion to Agatha, love is to Lisa, and the manner in which utterance is given to her aspiration is very fanciful and delicate.

Of the new poems in the book, 'A Minor Prophet' is our favourite. Here George Eliot is on her own territory of humour. Nothing can be cleverer than the opening description; nothing deeper, more subtle, more sympathetic, and more significant than the application. The poem commences—

I have a friend, a vegetarian seer,
By name Elias Baptist Butterworth,
A harmless, bland, disinterested man,
Whose ancestors in Cromwell's day believed
The Second Advent certain in five years,
But when King Charles the Second came instead,
Revised their date and sought another world:
I mean—not heaven but—America.
A fervid stock, whose generous hope embraced
The fortunes of mankind, not stopping short
At rise of leather, or the fall of gold,
Nor listening to the voices of the time
As housewives listen to a cackling hen,

With wonder whether she has laid her egg
On their own nest-egg. Still they did insist
Somewhat too wearisomely on the joys
Of their Millennium, when coats and hats
Would all be of one pattern, books and songs
All fit for Sundays, and the casual talk
As good as sermons preached extempore.

Equally admirable is the description of Elias,
in whom ancestral zeal is modified by "Trans-
atlantic air and modern thought," with

— hair

Brushed back to show his great capacity—
A full grain's length at the angle of the brow
Proving him witty, while the shallower men
Only seem witty in their repartees.
Not that he's vain, but that his doctrine needs
The testimony of his frontal lobe.

The Millennium of Elias will be reached
when men are all vegetarian and practical.
Science and civilization will bring about the
day when "dogs will all be moral" and all "the
uglier breeds will fade from memory," when

Wart-pigs with tender and parental grunts,
Wombats much flattened as to their contour,
Perhaps from too much crushing in the ark,
But taking meekly that fatality;
The serious cranes, unsteung by ridicule;
Long-headed, short-legged, solemn-looking curs,
(Wise, silent critics of a flippant age);
The silly straddling foals, the weak-brained geese
Hissing fallaciously at sound of wheels—
All these rude products will have disappeared
Along with every faulty human type.
By dint of diet vegetarian
All will be harmony of hue and line,
Bodies and minds all perfect, limbs well-turned,
And talk quite free from aught erroneous.

Sadly our author thinks of the conse-
quences of such a state of affairs. Endowed
with that sympathy and pity for error, and
that respect for failure, which are the rarest,
most unmistakable, and least regarded attri-
butes of the highest genius, she falls into a
strain of regret for those who, living in
those perfect times,—

Will not know half the dear imperfect things
That move my smiles and tears—will never know
The fine old incongruities that raise
My friendly laugh; the innocent conceits
That like a needless eyeglass or black patch
Give those who wear them harmless happiness;
The twists and cracks in our poor earthenware,
That touch me to more conscious fellowship
(I am not myself the finest Parian)
With my coevals.

A noble moral indicated in the line,—

Our finest hope is finest memory,

—comes as the close of a poem which, by its
gentle teaching, its fine sympathy, and its sad
irony, moves one highest admiration.

'Brother and Sister' is a tender poem, with
some delightful descriptions of rustic scenery,
forming an appropriate frame for poetical
thought. 'Stradivarius' shows the nobility of
art in its mechanical portions even.

'Tis God gives skill,

But not without men's hands: He could not make
Antonio Stradivari's violins
Without Antonio.

—So speaks Stradivarius himself. 'Two
Lovers' is in motive a little like the Lau-
reate's poem of 'Circumstance.' 'Arion' gives
finely the legend told by Herodotus.

The volume in all poetic respects is an
advance upon the 'Spanish Gypsy.' In those
qualities which, without being indispensable
to poetry, supplement and elevate it; in large-
heartedness, tenderness, and humour, it is worthy
of the author of 'The Mill on the Floss.' It
cannot fail to advance its author's reputation,
bringing her nearer our sympathies, as well as
placing her higher in our admiration.

THE CABUL DISASTERS.

*Reminiscences of Forty-three Years' Service in
India by Lieut.-General Sir George Law-
rence, K.C.S.I.C. Edited by W. Edwards,
H.M.B.C.S. (Murray.)*

The great fault of a biographer generally is,
that he dwells too much upon matters of
merely personal and family interest, to the
exclusion of those topics which are acceptable
to the public at large. That is to say, the
hero is made to take a central and absorbing
part in the drama, to the exclusion of every-
body and everything else. This error Mr.
Edwards has succeeded in avoiding, and Sir
George Lawrence becomes rather the vehicle
of history than the narrator of his own ex-
ploits, save when those exploits constitute an
essential portion of the chronicle. For this
suppression of undue individuality we are, we
fancy, chiefly indebted to the genuine modesty
of Sir George himself. Forty-three years'
service in India! What a fertile theme,
especially if we bear in mind that the last
twenty comprise our disasters in Afghanistan,
the second Sikh war, and the Indian Mutiny;
and it is but just to say that the subject is
admirably treated. Sir George had an im-
portant share in all three events, saw much,
did much, observed much, and remembered
much, and, what is more, states facts with calm
yet bold impartiality. The early years of his
service in India were singularly uneventful.
He landed in Calcutta as Cornet of Bengal
Cavalry in 1821. In 1824 he was appointed
adjutant of his regiment, which post he held
for ten years. In 1827 he paid a visit to
Simla, then in its infancy, and had an inter-
view with the Governor, Lord William Ben-
tinch.

"Well, sir, what do you want?" was his greeting.
—"Nothing, my lord, for myself," I replied.—
'Well,' said the Governor-General, 'you are the
first man I have met in India who gave me that
answer; but you must want something.'—"Yes," I
replied, 'for my brother Henry, an artillery officer;
I wish your lordship to be good enough to nominate
him to the revenue survey, for which he is qualified.
For myself I want nothing, as I am adjutant of
my regiment, and perfectly content.'—"Well, sir,
I never promise; but go to my military secretary,
Benson, who will put your brother's name down,
and I will see what can be done." I thanked his
lordship and retired, and in six months thereafter
my brother received the appointment he desired.

After seventeen years of wearisome life in
cantonnements the expedition to Afghanistan
was decided on, and Capt. Lawrence received
orders to take the field. A thorough soldier,
he refused two offers of staff appointments,
"preferring regimental duties."

The story of the march to Cabul has been
so often told that our author wisely abstains
from dwelling upon it. He, however, records
one fact which is noteworthy, as showing
to what a pitch of luxury Anglo-Indian
officers had at that time attained. We are
apt to sneer at the old French noblesse for the
extreme pains they took to make campaigning
resemble, as far as possible, a *fête champêtre*;
but even the high-born officers of Louis XIV.'s
armies can hardly have surpassed an officer
of the 16th Lancers, who, notwithstanding the
repeated orders limiting the number of
servants, took with him not fewer than forty.
We scarcely sympathize with him when we
learn that one day his "cook was killed and
his baggage plundered in the Bolan Pass."

Well might an Afghan horseman say with
contempt, when such a state of things pre-
vailed, "You are an army of tents and
camels; our army is one of men and horses." Soon
after the arrival of the British army
at Cabul, Capt. Lawrence was appointed
Political Assistant to the Envoy, Macnaghten,
and his position was such as to keep him
thoroughly well informed of all the circum-
stances which led to our disasters. So little
were these anticipated, that the Envoy and
most of the married officials and officers
sent for their wives from India. Unfortu-
nately, we had taken an incorrect view of
the Afghans' character, and were under the
delusion that owing to their numerous blood
feuds and mutual jealousies any coalition
against us was improbable; we forgot, how-
ever, that religious fanaticism and hatred of
strangers were feelings so strong that they
swallowed up all minor feelings, and formed
for the time one nation out of the many inhar-
monious fragments into which it is usually
split up. It is interesting to read what so
experienced and keen an observer as Sir George
Lawrence says of the Afghans:—

"Possessing many noble natural qualities, such
as individual courage, hospitality, and generosity,
of fine and commanding appearance and presence,
good horsemen, capable of enduring without com-
plaint much exposure and fatigue, fond of all
manly sports, and frank and social in their bearing
and manners, there was much calculated to pre-
dispose us in favour of the Afghans as a people on
first acquaintance. Further experience, however,
proved them to be destitute of all regard to truth,
treacherous, revengeful and bloodthirsty, sensual
and avaricious to a degree not to be comprehended
by those who have not lived among them and thus
become intimately acquainted with their character."

The feeling of security which at first
animated the Envoy was short-lived. Dost
Mahomed re-entered the country, and again
displayed his standard. Troops were sent
against him, and the result being victory to
the British arms, the Dost gave himself up.
In one of the actions, however, a lamentable
incident occurred. At Purwan Durrah two
squadrons of the 2nd Bengal Cavalry had just
received orders to retire, in order to take up
a better position, when Capt. Fraser, their
commander, seeing that 400 of the enemy's
horsemen were coming down on them, gave
the word to front, draw swords, and charge.
Believing that their men were close behind
them, Fraser and his officers plunged head-
long into the mass before them. The troopers,
however, merely followed at a trot, which soon
became a walk, and, after feebly crossing
swords with the Afghans, turned and fled.
Of the officers two were instantly killed, one
escaped from the *mêlée*, but was shot imme-
diately afterwards; one, after being severely
wounded, was saved by the devotion of the
riding-master, Bolton; Capt. Fraser, who had
his right hand nearly severed at the wrist, and
received numerous sword-cuts, owed his life
only to the strength and activity of his horse.
The other officers escaped unhurt by a miracle.
Sir George Lawrence tries to account for this
lamentable event, but, say what he will,
Purwan Durrah must ever remain a blot on
the reputation of the 2nd Bengal Cavalry,
while, at the same time, it will serve to
illustrate the devoted heroism of British
officers.

Towards the end of October, Sir William

Macnaghten was about to leave Cabul in order to assume the Governorship of Bombay, when his departure was arrested by the information that the Ghilzye tribes had risen and cut off our communications with India by the route of Jellalabad and Peshawur. These tribes had been subsidized by a payment of 3,000*l.* per annum, in return for which they were to keep the passes open. Nominally given by the Shah, this money actually came from our own treasury. Lord Auckland thinking that it was time for the Shah to pay for the maintenance of his authority out of his own pocket, ordered the Envoy, in spite of his strong remonstrances, to contribute no more cash. The folly of this act must be apparent to everyone. Our very existence in Afghanistan depended on the safety of our communications; and, though it was right that the expense should be borne by the Shah and not by the British, surely the wise course to have adopted would have been to have paid the money first and recovered it afterwards from the Shah. Lord Auckland, however, thought otherwise, and the result was the rising of the Ghilzyes, who not unnaturally conceived that we had broken faith with them. "Thus commenced a conflagration which soon spread over the length and breadth of Afghanistan, producing most unlooked-for and disastrous results." On October 25th Capt. Lawrence returned to cantonments, after dining and sleeping at Major Skinner's house, in the city of Cabul, with only a single companion, and when the storm burst, the British were not only completely unprepared, but the troops commanded by men utterly unfit for the difficult position which they were suddenly called upon to fill. It is generally supposed in India that a military man in civil employ is more civilian in his prejudices than a civilian, but Sir George Lawrence remained all his life a true soldier, and his testimony may, therefore, be accepted as important and authentic. Terribly damaging indeed is that testimony to our military chiefs, and clearly does it prove that but for gross mismanagement and an amount of irresolution seldom exceeded, the destruction of the British army would, in all human probability, never have taken place. On the morning of the 2nd of November, 1841, the insurrection commenced with an attack on the house of Sir Alexander Burnes. Capt. Lawrence, on hearing that the city had risen, hastened to the Envoy, who had just received a note from Burnes, asking for help, and did not know that he was past all aid. Gen. Elphinstone was in earnest consultation with Macnaghten and the principal officers of the staff; so early had the poor General begun to take counsel of others. Capt. Lawrence was shown the note, and asked what he would recommend. His reply was, that a regiment should at once be sent, in the first place, to Burnes's house, and from thence to seize the chief instigators of the outbreak. This proposal was treated as that of a madman, and at once negatived by the military conclave. He then suggested that orders should be sent to Brigadier Shelton to move from the lines to the Bala Hessar, the citadel and residence of the Shah, where he would be in a position to act with effect. This suggestion was only partially adopted, for Shelton was ordered not to move at once, but to hold

himself in readiness to march as soon as it should be ascertained that the Shah required his presence. Capt. Lawrence was despatched to inform the Shah of this order, and after being nearly cut down and shot, reached his destination in safety. The Shah, believing that Burnes had escaped, begged Lawrence to wait, to see what his son and the Vizier had been able to do towards suppressing the tumult, for the affair was at first nothing more serious. Matters becoming worse, the Shah recalled his son, but consented to let Lawrence summon Shelton. This mission accomplished, he rejoined the Envoy, with whom he returned to the Bala Hessar, where he found Shelton interchanging distant shots with the insurgents. To understand the events which followed, it is indispensable that Brigadier Shelton's character should be appreciated, and Sir George Lawrence may be accepted as an important witness on that point. He says that Shelton was unpopular with his corps—the 44th—but well acquainted with his duties, and a good disciplinarian. Sir George confesses that he had entertained doubts as to how Shelton would comport himself in an emergency, but had dismissed those doubts as unjust. These misgivings were not unnatural, for "he was apt to condemn measures not emanating from himself, and call in question and deprecate the merits of others, after alluding to what he himself would do were he in their position. . . . Added to all, he was dissatisfied with his position, a great croaker, and anxious to return to India." On this occasion "he seemed beside himself, not knowing how to act, and with incapacity stamped on every feature of his face." Turning to Capt. Lawrence, he asked him what he should do. Lawrence replied, "Enter the city at once." Shelton answered, sharply, that his force was inadequate, and that, apparently, Lawrence did not know what street fighting was. Lawrence then recommended that two guns should be planted on a commanding spot, from whence they could fire effectively "on the very limited portion of the city to which the disturbance was then confined." Shelton assented: but the artillery officer declared that his horses could not drag the guns up. On this, Lawrence, losing all patience, exclaimed, "Really, sir, if you allow your officers to make objections, instead of obeying, nothing can be done," and advised that two companies of the Shah's infantry should drag the guns up, which they did. Beyond this, however, Shelton would do nothing. Nor was the General more decided and energetic. He was, unfortunately, much influenced by his staff, which consisted mainly of men totally deficient in audacity. Two officers held fortified posts in the city, and were hard pressed by the mob. Lawrence offered to guide a party to their rescue by a short road presenting little risk, but the enterprise was deemed too hazardous. Yet the two officers above mentioned proved, "by their successful resistance, although unaided, the weakness, at that time, of the mob, and how easily we could have quelled the insurrection had we only firmly and instantaneously used the powerful military force at our disposal. But, alas! vacillation and incapacity ruled in our military councils, and paralyzed the hearts of those who should have acted with energy and decision. By their deplorable pusillanimity an accidental *émeute*, which could have been

quelled on the moment by the prompt employment of a small force, became a formidable insurrection." These are strong words, but they are fully applicable; and the history of our Cabul disasters will long remain a blot on our military fame. Not that the leaders were wanting in personal courage, for both Elphinstone and Shelton displayed conspicuous intrepidity in danger, but they had no capacity for command, and were no more than mere fighting men. Poor Elphinstone, indeed, was to be pitied. He was advanced in years, and worn out by infirmities both of body and mind. He was aware of his own unfitness for the responsible duties thrust upon him, and had done all in his power to avoid assuming them; but the Governor-General and Commander-in-Chief insisted, and he had no alternative but to obey.

According to Sir George Lawrence, the Envoy alone from the first appreciated the gravity of the crisis, and throughout counselled boldness and energy; but he was helpless in face of the *non possumus* of the military authorities. What he could, however, he did do, and promptly summoned all the detached columns to Cabul. An enumeration of the blunders committed would prove tedious to all save professed students of military history; and we shall, therefore, content ourselves with mentioning that it was impossible for any one to have shown a more deplorable absence of common precaution, a more lamentable supineness, than did Brigadier Shelton, to whom the General, at the Envoy's earnest solicitation, surrendered the chief command. At first, the outbreak might have been quelled with ease; later, it might have been put down with a little hard fighting; but matters became daily worse and worse, till at last the baneful thought occurred to the General of trying to make terms for the safety of the force. The Envoy, more clear-sighted and mindful of British honour than the military authorities, urged the propriety of evacuating cantonments which had been most unskilfully planned, and proceeding to the Bala Hessar, with a view to holding out till spring, when reinforcements might be expected. The General would not, however, listen to the suggestion, and at length consented to treat with the insurgent leaders. The terms proposed by the latter were, however, so unreasonable that the Envoy entreated the General to form his troops in order of battle, and set all on the hazard of a general action. This suggestion he more than once made, but such high counsels were little palatable to the General and his advisers; and, at length, Sir William Macnaghten agreed to try what an interview with the hostile chiefs would do. He was well aware of the personal risk which he was about to incur; but, when asked if there was not some danger of treachery, replied nobly,—

"Treachery! of course there is; but what can I do? The General has declared his inability to fight, we have no prospect of aid from any quarter, the enemy are only playing with us, not one article of the treaty have they fulfilled, and I have no confidence whatever in them. The life I have led for the last six weeks you, Lawrence, know well; and rather than be disgraced and live it over again, I would risk a hundred deaths; success will save our honour, and more than make up for all risks."

We all know what his heroic determination

cost him; and the last scene of the drama is told in simple but graphic language by Sir George Lawrence, who accompanied his chief to the interview, and narrowly escaped his fate. The adventures of Sir George Lawrence during the eventful period which followed were most exciting and touching, but we cannot attempt even an abstract of them here. We may, however, mention, as the highest praise which we can give him, that he bore himself throughout with the calm, chivalrous courage of an English gentleman, and showed himself well worthy to be a brother of Sir Henry Lawrence. He secured the respect and esteem even of the foe, who, though false, treacherous, and guileful themselves, could not help admiring the truth and honour of this British officer. Soon after he returned from captivity he found the strain had been too much, his health failed, and to repair it he took a three years' furlough to England. On his return the Punjab was in the position of a subsidiary state. Appointed Political Agent at Peshawur, he had a task of no common difficulty to play during the war of 1848-49; and after showing the greatest tact, courage, and ability, he once more became a prisoner. His personal character, however, was such that he was treated with respect, and shortly afterwards the victory of Goojerat regained his liberty. Finding the climate of Peshawur unsuited to him, he was in July, 1850, at his own solicitation, and in the handsomest manner, transferred to the Political Agency of Meywur, in Rajpootana, his brother, Sir Henry, being Governor-General's Agent for the latter. On the transfer of the latter to Oude, Sir George was appointed his successor, and during the Mutiny did much to stem the tide of rebellion in Central India. With reference to this event, he makes some remarks which it would be well if all Indian statesmen would bear in mind. Speaking of the Rajpoot States, he says,—

"The just and generous policy so long pursued by our Government towards these ancient and influential principalities now bore its legitimate fruit. The Princes felt that their interests were identical with ours, and that their own positions of power and dignity were best secured by the maintenance throughout Hindustan of British supremacy."

In April, 1859, he returned to England to recruit his health, landing again in India in November, 1861; but he soon discovered, as he says, that his work was done, and in April, 1864, he resigned his appointment, and quitted for ever the country in which he had played so useful, so honourable, and distinguished a part.

NOVELS OF THE WEEK.

Under the Lime. By the Author of 'Christina North.' 2 vols. (Macmillan & Co.)

"*B.*," an *Autobiography.* By E. Dyne Fenton. 3 vols. (Low & Co.)

Ingram Place. By a Cape Colonist. 2 vols. (Longmans & Co.)

Roseteague. By Mrs. Bray. 2 vols. (Chapman & Hall.)

Une Campagne en Kabylie. By Erckmann-Chatrian. (Dulau & Co.)

THE author of 'Christina North' has again produced a pleasing story of character in the tranquil though rather sombre loves of Sebastian Viner, a painter, and Rose Anstie, a

refined and affectionate young woman, of High Church theological leanings. The scene of action is laid in the garden of a suburban villa, where Rose is occupied with the care of her brother's children, when her half-unconscious love for the interesting artist breaks in upon the tranquillity of her days. Sebastian does not at once perceive what is good for him, and for some time wastes a great amount of imaginative devotion upon a slight-natured piece of middle-class femininity, who soon shrinks from the fulfilment of her contract with one whose deeper nature rather shocks than attracts her. Miss Etta Laugel is an uninteresting subject, but, by an extremely minute and painstaking process, her shallow, but not altogether heartless, nature is so fully displayed to us, that we part from her rather with pity than contempt. The instinct which prompts her to disengage herself from one whose affection seems likely to be too exacting, directs her interest to a gentle but insouciant baronet, whose apparently languid nature and complaisant manners seem to promise a more attainable prospect of happiness. Unfortunately, she has not quite read the character of her easy-going friend. In spite of his indolence and carelessness, he has capacities of passion, though they lie rather deeper than she is likely to look for them, and they have been drawn into activity already by his cousin Rose. To the mundane mind, it seems rather a pity that when Laurence Carey has so far been developed into something like a man, and is already showing the fruits of his repentance in going down to his country place and taking care of his estate, he should be instantly stricken with the conventional decline, and removed, under the auspices of a grim gentleman in buckram, called a "priest," from the scene of his increasing usefulness. But this, perhaps, was necessary for the polemical purpose which we detect in a book which, to our thinking, it considerably mars. The celibacy of the clergy and the worship of the Virgin (if we are right in explaining in the latter sense a passage which rather halts in its grammar) would seem to have but little to do with the plot, and are topics which, for many reasons, would have been better omitted. The story would not have been less picturesque without the sinister figure of Mr. George Kinnaird.

A drunken mother and an austere father are gloomy influences for a growing child. Poor "B." suffered much at the hands of his parents, and it is much to his credit that he writes on the whole in such a cheerful strain. Fortunately for him, he finds good friends in the persons of two excellent old ladies, whose steady kindness makes up in no slight degree for an unhappy home. Miss Gurgess and Miss Tynacke are a delightful pair, the rough-spoken energy of the one and the gentle helplessness of the other rendering them admirably suited to each other. Perhaps nowhere is Miss Gurgess's peculiar humour better displayed than in her lecture to her nephew, the curate, on his approaching marriage:—

"When these children—say twenty of them—come into the world, what will they say? Her audience looked helplessly at one another. 'They will say,' the lady went on, "'here we are. Brought into the world from some inscrutable motive that we cannot help wondering about, we are referred to you, who, as having caused our misfortune, may

be able to solve the mystery.' To try and cover your ignorant folly, you will quote to these poor wretches, 'Honour your father and mother,' and leave them as wise as ever. 'We are hungry,' then they will say. 'Take us where we may feed; here are shops full of food, orchard trees covered with fruit.'—'Impossible!' will be your answer to this. 'The things in the shops, the fruit on the trees, are not our property. The police would interfere. We have two hundred and fifty pounds a year; our aunt Matilda allows us another hundred; you must be hungry and not complain; and, above all, don't cry.' These creatures of quickly expanding size will want socks and shirts and long clothes, possibly crutches—out of so many one or more must be cripples—as our absurd soon-learned conventionality will suggest. You will have to say, 'You can't go naked, and you can't have long clothes and crutches and things.' If they reply that you are illogical, again you will mutter, 'Honour your father and mother.' What, then, may be taken as the most obvious idea to suggest itself to the sixteen brains—not being idiotic! Won't it be this? 'Our parents must be fools!' Do I convey your meaning, Letitia?' Bowing and smiling becomingly, Miss Tynacke murmured, gently nodding her head, 'You are ever right, Matilda. Very fine; very fine, indeed.'"

Of course, this philosophical lady is as warm-hearted a practical philanthropist as ever belied a theory in practice. Other characters in this long and complicated story are amusing. When B. runs away from home, urged to the rash step by an usurper there of the Stiggins type, a repulsive and unnatural personage, he finds himself the member of a quaint family party in humble life in London, some of whom are described with much of the humour which Dickens rendered fashionable. Seagreen, the maid-of-all-work, consumed by an honest passion for the ungainly Amos; Rosa J., the mature charmer who practises her airs and graces on the misguided B.; and the excellent Hal Heavens, whose love for Evie, the heroine, forms a pathetic incident in a book which is not strong in pathos, are well imagined and executed conceptions. There is also a rather racy old beau, the hero's uncle; and the old-fashioned squire and his wife, large-hearted people, with a large house and large notions of hospitality, are also excellent. The defect of the story is in its plot, which is improbable and unpleasant; and a certain want of depth about the more serious characters prevents the whole book from rising above the level of a tolerably lively collection of disjointed sketches.

'Ingram Place' is not without indications of ability, though its views of life—the conception of haughty ferocity on the part of the aristocratic actors in the tale, of generous virtues inherent in the class which is opposed to law and order, of the nobility of wild revenge, and the permanent characteristics attached to noble birth and high descent, are comically unnatural. The plot hinges on the vengeance of an outlaw, named Balfe, who is first introduced to us as interceding with Lord Ingram, who appears to be also Chief Justice of Ireland, to pardon (of his own motion, apparently) the convicted daughter of the outlaw. Failing in this rather irregular application, Mr. Balfe consoles himself by kidnapping the daughter of the cruel nobleman, and educating her carefully as a professional thief. Though he succeeds in obtaining the conviction of poor Kate by her father, the relentless judge, he finds her inherent nobleness of nature too strong for his efforts to secure her moral ruin, and finally too

powerful for his own purpose of unceasing hostility. She wins his affection, in spite of himself, and he is induced to release his victim to her cousin Beatrice, now the apparent heiress of Lord Ingram, and by her care she is educated and qualified for her real position. Of course there are many complications and difficulties before every one is amicably settled, and Kate's final restoration to her father is accomplished. Everything ends happily, however;—Ingram dies in Australia, when he has discovered the convict's daughter, whose expatriation has cost him so many years of misery, and Balfe makes a repentant end, expiring in that daughter's arms. There is plenty of incident and life in the narrative, and one character, that of Jenny Joyce, Kate's early companion and champion, would be worth remembrance, were not our recollection already occupied with the similar figure of the "dolls' dressmaker" in 'Our Mutual Friend.'

The story of 'Roseteague' is too slight to bear any analysis. Suffice it to say that the scene is laid in Cornwall in the last century, when the embers of Jacobitism were still smouldering in nooks and corners of the country. It professes to be partly based on truth; and we are led by the Preface to believe that Mrs. Bray has accumulated materials for the construction of other West Country stories of a similar sort. Of these we will only say that they will be welcome, if merely as a variety of type from the increasing flood of modern love stories. The present tale is not badly handled, and there is enough mystery, smuggling, conspiracy, and bloodshed, to satisfy the most sensational appetite, while the morbid elements which make up the usual three-volume novel of the day are conspicuous for their absence. Mr. Ardenell, when he settles down at his country place, will, no doubt, have more to tell us about his old-fashioned neighbours.

The volume of short stories by MM. Erckmann-Chatrian is not up to the former level of its talented writers; indeed, the last story is a mere second-rate "stump" speech on the present state of France.

LORD COCKBURN'S JOURNAL.

Journal of Henry Cockburn; being a Continuation of the Memorials of his Time, 1831-1854. 2 vols. (Edinburgh, Edmonston & Douglas.)

It is difficult at first sight to understand why the publication of the Journal of which these volumes are composed has been delayed so long, or why, after the delay had occurred, they should be brought out at this particular moment. The "Memorials of his Time," by Lord Cockburn, were given to the world in 1856, and contained a narrative of events up to the close of 1830. After that year Lord Cockburn made it a practice to keep a record of the events of the day, accompanied by reflections and comments, "though often with large intervals." The Journal, equally with the Memorials, was evidently written with a view to publication. The difference between Lord Cockburn in his private letters and as he shows himself in what he designed for the public, will be evident to any one who compares this Journal with the letters to Mr. T. F. Kennedy, recently printed, and against the publication of which the editor of these volumes

has protested. The letters of Lord Cockburn to Mr. Kennedy were, the editor says, "of a strictly private and confidential nature, the publication of which Lord Cockburn himself never would have permitted. They have been made public without the sanction or knowledge of his executors and family." This was obvious on the face of the book, which, at the same time, is one of the most slovenly productions in all literary respects that ever discredited a publisher. Possibly, its appearance has been the cause of the issue, after eighteen years' delay, of this Journal, which presents the old Scotch lawyer and Judge in a more calm and self-possessed attitude than he assumes in such a letter as that, for example, to Mr. Kennedy on the 15th of May, 1834, in which he writes despairingly of the difficulties of Scotch politics, "all owing to that cursed Church; acting on shallow and wilful heads." In the Journal he is the affectionate friend of the Church, and most of all of the seceding portion which founded, in 1843, the Free Kirk. Yet it is doubtful how far those will be satisfied who were looking forward to this book as the vindication of the reckless policy which resulted in the "disruption." Lord Cockburn certainly condemns the procedure and decisions of the majority of the Scotch Court of Session which led to the secession, but he condemns the seceders almost as strongly. When both parties to a controversy are denounced, neither of them is likely to be pleased.

The chief interest of these volumes consists in the light they throw upon the events preceding, and which led up to the formation of the Free Kirk. And the appearance of them at a time when there is again a prospect of legislation with the view of removing that lay patronage which has been the cause of all the secessions from the Church of Scotland as by law established, is seasonable, though it is a coincidence for which the editor will not, probably, claim any credit. In regard to other matters, the Journal offers little that is of special importance, even in the way of self-revelations. The criticisms of contemporaries are usually generous and appreciative, except where strong prejudice makes itself visible, as in the case of Lord Brougham. The remarks on Chalmers, Scott, and Jeffrey, are of some personal interest, and those on Guthrie, Candlish, Cunningham, and other divines of the period, who have recently passed away, are creditable to the sagacity of the shrewd but kindly old lawyer. Not without interest either is it to trace the change in political sentiment, which, as old age drew on, seems to have toned down the buoyant-reforming zeal of the veteran Whig. The Journal, which opens amid the din of the first Reform struggle in Scotland, and which then dwells with patriotic pride on the moderation and political good sense, accompanied by resolute reforming zeal, of the people of Scotland, predicts, twenty years later, the overthrow of the British Constitution, if the sacred ten-pound barrier be thrown down. Remembering how Lord Cockburn spoke and wrote, and the active part he played in 1832, one is hardly prepared for the declaration, in 1852, that all is over with British liberty whenever the House of Commons shall cease to be returned by "property." "If," he writes, on the 30th of January of the latter year, "the elective qualification shall ever be

reduced so low that the property element is made merely nominal, and a greatly increased portion of that House shall be returned by mere population, I fear that our boasted constitution must soon sink into that democracy which seems to be the natural result of every government where the people have become politically free." A struggle between democracy and the monarchy would ensue, "in the next generation, or the one after it," and everything would "gravitate towards the republican centre." The prospect of Lord John Russell's second Reform Bill excited these forebodings, and led Cockburn to run in the teeth of what he had said only four years previously. That the alarm with which the progress of reform, and the changes it might bring in its train were viewed, was the result of a change in Lord Cockburn himself, will be seen by comparing what he wrote about the Reform Bill in 1832. At that time, he thought he was safe in predicting that the first Bill would have the following effects:—"The restraint practised by landlords over their tenants will induce the ballot; the 10^l. franchise will stand, and in a few years Dissenters will not be compelled to pay for the maintenance of the Established Church." Then the progress of events, and the political education of the people, would lead to "the sinking of the two safe parties, and the triumph of the dangerous one. The Tories are certain to be utterly sacrificed; the Whigs may survive, but it will only be by becoming somewhat Radical. They ought to unite with this party, so far as to take its wiser leaders into their councils. Nothing else can save us." Lord Cockburn, though strongly averse from the ballot, saw that it was certain. "It is a difficult and dangerous subject," he wrote in 1837. "But we shall have it The natives of our remotest villages are demonstrating the necessity of ballot. They will do the same with the Peerage and the Church, whenever fire is set to the train, if these become intolerable, and can do no more than exclaim, 'We are very old.'" These anticipations did not then create much anxiety, for the prophet had confidence in the good sense of the people. The conservatism, with its accompanying timidity, which is incidental to advancing years, afterwards took possession of Henry Lord Cockburn, as of others, and the old confidence in the people seems to have almost disappeared.

The impression of Lord Cockburn's political sagacity produced by this Journal is not profound. He was a Whig, with all the virtues and all the narrowness and prejudices which characterize the Whigs. In the finish of the Reform enthusiasm he was ready to put faith in the people; but as the old grooves in which he had been accustomed to see politics move were departed from, and the alterations were developed which were the natural issue of the first Reform Bill, he became frightened, and ultimately seems half-doubtful whether the popular cause were the right one. The idea of Toryism ever having the boldness to "diah the Whigs" by political concessions does not appear to have occurred to him, even when he saw that the adoption of such a policy might make the Tories popular. "Toryism," he writes in 1841, "would be invincible (but then, to be sure, it would not be Toryism) if it could only be made to see that numbers

can be made harmless in no other way than by conceding to them all that cannot be withheld without injustice." He was far from imagining that the time might come when that lesson would be equally needed by Whigism, and that the Tories might act upon it while the Whigs only talked. After all, though he writes a great deal about politics, Cockburn was rather a party man than a strong politician. All his opinions, as well as those on politics, were strongly tinged by personal feelings, and by the local influences by which his life was surrounded. It is but a limited circle who will take an interest in what is written in this Journal about Edinburgh and Scotch politics, and about many of the men who peopled Cockburn's comparatively small world. There is a great deal which is of only secondary value, and which will not be appreciated out of Edinburgh, while there is not a little which it may be doubtful if it will be greatly appreciated even there. Lord Cockburn's descriptions of the scenery of the places he visits, and his lengthened observations upon the weather, will not be prized by the general public. Sometimes his remarks under these heads—as, for example, his description of Ayr—are interesting; but, in others, the amount of chaff almost smother the grain.

It is, as already remarked, in the criticisms of the ecclesiastical situation, and the exposition of his views as a lawyer regarding the constitutional position and claims of the Kirk, that we find most matter of public importance. Cockburn was one of the minority of the Scottish Court of Session who opposed the successive judgments of the majority regarding the jurisdiction of the Church, the enforcement of which led eventually to the "disruption." His narrative of the Court's doings and their results, and of the action of the party in the Church which demanded "freedom" from civil control over spiritual acts, is of historical value. The Judges in condemning the ecclesiastical rebels who insisted on separating between the spiritual and the civil elements in clerical appointments, and on requiring for the Courts of the Church absolute control over the former, acted, in his view, against both the law and custom of Scotland. Cockburn was of opinion that the Church of Scotland had by law a "spiritual independence," with which no authority in the land was entitled to interfere. Its Courts held independent jurisdiction from the Crown, and so long as they confined themselves to "spiritual" matters, and acted in accordance with their own rules and modes of procedure, no civil court had the right to call their decisions in question, even to the extent of reviewing them. The Auchterarder case, and a number of others, in which the "spiritual" right of inducting a clergyman to, or suspending him from, his clerical functions was mixed up with the purely civil right to hold certain goods and property in virtue of the office, raised the question of the respective limits of the jurisdictions of the ecclesiastical and civil courts. The decisions of the majority of the Court of Session implied that the Church had no exclusive right to induct or suspend, but was liable to control by the Civil Court; and that the latter was entitled to annul the sentences of the Church Courts, on the ground of the illegality of the "spiritual" reasons on

which they rested, and to enforce its view by encouraging suspended ministers to preach in defiance of their ecclesiastical superiors, and by forbidding any other clergy of the Established Church from preaching within the district declared to be theirs. While the Church—or the party in it which was then in the ascendant—was willing to admit the right of the Court to say that the sentences of the ecclesiastical courts should have no patrimonial consequences, since the former had authority over the temporalities connected with ecclesiastical offices, they denied its right to set at naught or even to touch these sentences *quoad spiritualia*.

"I have been accustomed to think," wrote Cockburn, "that the Church, acting within its clear jurisdiction, was no more liable to be controlled by the Court of Session, because it erred in law, than the Courts of Justiciary or Exchequer are. The patrimonial consequences of an illegal act is another matter; but can the act be entirely suspended, or the anticipated act be prohibited?"

The majority of the Court of Session held it could, while the majority of the General Assembly thought otherwise. Hence the collision of jurisdictions, and the assertion that in enforcing its judgments on the Church the "spiritual independence" of the latter was violated.

The cause of this collision, and of the consequent secession, as of the previous secessions from the Kirk, was lay patronage. The Church Courts claimed and put in practice the right of rejecting a presentee whom they deemed unsuitable; but the unsuitable presentee moved the courts of law to set aside all objections, and confirm him in the possession and enjoyment of his rights. The Court of Session was prepared to go any length to enforce the law, as interpreted by a majority of the judges, "including interdict, fine, imprisonment, damages, and the separation of the stipend from the office." And the Church was equally obstinate on the other side. The practical result of the power claimed by the law courts, to give to a man suspended or deposed by the Church not only the temporalities of the benefice, but to recognize him as the holder of the spiritual cure, was, in Cockburn's opinion, "tantamount to the declaration that, as a separate and independent power, the Church is altogether superseded."

"It is difficult to fancy any act which it can do, or refrain from doing, without being liable to the review of the Court of Session; so that the great problem has been solved of having a perfectly powerless church. The Established clergy of Scotland are reduced by these judgments to the same state as the Established schoolmaster. They are established in so far as they are a body of public servants appointed and paid by the State, but are subject in all their proceedings to the control of the supreme civil tribunal as any common inferior court is."

The Church he held was thus deprived of all power of spiritual discipline, which it had hitherto exercised.

It was not to be expected that the Church would submit, and the struggle that followed issued in the secession of between four and five hundred ministers—"the whole chivalry of the Church"—and the paralysis for a time of the Church of Scotland. The Government, not believing the threats of secession, left matters alone, and the legislation which might have prevented the split, but which may be powerless to heal the division thereby caused,

remained then unattempted. Cockburn held that at this time "the Star Chamber never made greater encroachments on the common law of England than the Court of Session has made on the ecclesiastical law of Scotland." The Court of Session, according to the law as interpreted by the majority, could always reverse the ecclesiastical proceeding, or, by damages, compel the Church to do so, "provided that the Church, though acting within its proper sphere, has gone wrong in law."

We have not re-stated the case of the seceders who founded the Free Kirk, as it appeared to a shrewd and by no means over-religious lawyer of the period, in order to fight over again the battle of "spiritual independence," but to make plain what are the real grounds of separation between the two main divisions of Scotch Presbyterianism. It becomes clear, from what has been said and quoted, that, if lay patronage were abolished, the cause of the collisions of jurisdiction which have arisen between the ecclesiastical and civil courts in Scotland would be taken out of the way. Within a few years the Court of Session has distinctly affirmed the doctrine, for which Lord Cockburn in vain contended thirty-five years ago, that the Church has a definite sphere within which her jurisdiction is independent. In that sphere she is not subject to any control so long as she observes the terms of her contract with the State. Cockburn predicted that this would be the upshot, and the prediction has been realized. Now, if patronage were done away with, and the General Assembly allowed to regulate the conditions of popular election, it is evident that, in the face of this decision of the Court, there could be no controversy about "spiritual independence," for the civil court could have no occasion to exercise what it must always retain,—the power of deciding the limits of the spiritual jurisdiction of the Church. If patronage be abolished, therefore, there is no logical ground for the Free Kirk maintaining its separate existence, and it will either return to the Mother Church or become voluntary. The abolition of patronage would be its death-blow; and we need not wonder if it is strongly inclined to resist any measure for that purpose. Cockburn stoutly condemned the Dis-senters of his day, because they resisted the abolition of patronage when proposed for the good of the Kirk; and it is easy to prove that their successors at this moment in Scotland equally are inconsistent. But the instinct of self-preservation is stronger than the desire for logical consistency, and it will triumph now as it did then. If the Government introduce a Bill to abolish patronage in the Church of Scotland, the obvious design of the promoters of the measure will be to popularize the Established Church by readjusting its relations to the State. Those who object to the authority of the State being employed for such a purpose are not bound to forego their objections because, at a former time, in totally different circumstances, they sought for the Church of which they were then a part the privilege to be now bestowed on the Church from which they were driven because they did so.

OUR LIBRARY TABLE.

Under the title of *Glances at Inner England*, published by Messrs. H. S. King & Co., Mr. Edward

Jenkins gives us his lectures delivered in America during the last lecturing season. The volume is too exclusively political for us to deal with it, otherwise than by saying that it is very Radical.

THE movement among the agricultural labourers has naturally enough led to the publication of several works on the subject. Two of these are now before us: Mr. Heath's *English Peasantry*, published by Messrs. Warne & Co., and Mr. Clayden's *Revolt of the Field*, which is brought out by Messrs. Hodder & Stoughton. Mr. Heath's book is interesting and well written, and the author is entitled to much praise for it. Mr. Clayden gives many useful facts, but his style is vulgar in the extreme.

MR. BARTLEY'S *Seven Ages of a Village Pauper* we may also mention here. It would be much more effective if it were written in a less excited fashion; and Mr. Bartley should look for some more wholesome model than 'Ginx's Baby.' Messrs. Chapman & Hall publish Mr. Bartley's volume.

WE have received a volume called *The Durham Thirteen*, which is a reprint of some excellent articles which have appeared in the *Northern Echo*, published at Darlington, on the biographies of the present members for the county and boroughs of Durham.

Shakespeare's Home and Rural Life, compiled by Major James Walter, and published by Messrs. Longmans, seems to be chiefly intended for American circulation, and contains a large number of admirable photographs of Stratford, of the portraits, and of all the Warwickshire places which would interest lovers of the poet unable to visit England. Major Walter is a great horticulturist, and adds to his compilation on Shakespeare's life a dissertation on his rural and horticultural passages, which will find readers.

WE have before us the second issue of *The Insurance Blue Book* (Murby), which all people intending to insure their lives should consult.

M. HENRI PLON sends us a second edition of M. Du Mesnil-Marigny's elaborate book, *Histoire de l'Économie Politique des Anciens Peuples de l'Inde, de l'Égypte, de la Judée, et de la Grèce*.

M. JULES VERNE has published a volume of short stories, sold in London by Dulau & Co., under the title of *Le Docteur Ox*. The stories are as wild as his better-known ones, but less good, we think.

MR. MYERS'S *Jewish Directory* seems to be carefully compiled, and, for a first issue, complete.

LIST OF NEW BOOKS.

Theology.

- Adult's Church Service, illustrated, 18mo. 1/3 cl.
 Browne's (R. G. S.) Divine Revelation, cr. 8vo. 5/ cl.
 Collet's (J.) Exposition of St. Paul's 1st Epistle to the Corinthians, 8vo. 10/6 cl.
 Coleman's (Rev. J. W.) New Bible Commentary Critically Examined, 8vo. 25/ cl.
 Cox's (A. C.) Apollas, or the Way of God, cr. 8vo. 5/ cl.
 Farrar's (F. W.) Life of Christ, 2 vols. 8vo. 24/ cl.
 Heathcote's (G. V.) Notes for Bible Teaching, 12mo. 5/ cl.
 Jelf's (G. E.) Secret Trials of the Christian Life, 2nd edit. 5/ cl.
 Perowne's (J. J. S.) Book of Psalms, Vol. 2, 3rd edit. 8vo. 18/ cl.
 Russell's (J. F.) Form and Order of the Consecration, &c. of the Parish Church of Abbeystead, 8vo. 2/ cl.
 Sadler's (Rev. M. F.) Communicant's Manual, 18mo. 2/6 cl.
 Scott's (Rev. F.) Christianity and a Personal Devil, 12mo. 5/ cl.
 Three Hundred Bible Stories and Pictures, cr. 8vo. 2/6 cl.
 Walsh's (W. F.) Forty Days of the Bible, cr. 8vo. 3/6 cl.

Law.

- Erle's (J. W.) A Complete Juris Bill, 8vo. 1/ swd.
 Haynes's (V. O.) Supreme Court of Judicature Act, 1873, royal 8vo. 7/6 cl.

Fine Art.

- Snell's (H. J.) Enamel Painting on Glass, &c., 8vo. 2/6 cl.

Poetry.

- Knox's (T. C.) Songs of Consolation, 12mo. 4/6 cl.
 Legend of Jubal, and other Poems, by George Elliot, 4/ cl.

History.

- Findell's (J. G.) History of Freemasonry, 2nd edit. 8vo. 10/6 cl.
 Livingstone (Jr.), Life and Adventures of, by H. G. Adams, new edit. 12mo. 2/6 cl.
 Morris's (W. O'Connor) French Revolution and First Empire, cr. 8vo. 7/6 cl.
 Newman's (J. H.) Historical Sketches, Vol. 3, 2nd edit. 6/ cl.
 Frew's (H.) Simon de Montfort and the Battle of Evesham, 1/

Philology.

- Academic Progressive Reader, 4th Book, illustrated, 1/6 cl.
 Cornhill Nepotia Vitis, with Notes, &c., by Rev. J. F. Mac-michael, 12mo. 2/6 cl.
 Demosthenes de Falsa Legatione, by R. Shilleto, 4th edit. 6/ cl.

- Eve's Key to Composition, &c., in Second School Examiner, 2/6
 Eve's Second School Examiner, 18mo. 1/6. Answers, 12mo. 3/6
 Hay's (A. G.) French Composition, 3rd edit. 12mo. 3/6 cl.
 Ovid's Nasonis Heroides XIV., edited by A. Palmer, 8vo. 4/ cl.
 Roy's Satire against Wolsey, cr. 8vo. 12/ cl.

Science.

- Browner's (Sir D.) More Worlds than One, new edit. 4/6 cl.
 Cairne's (J. E.) Some Leading Principles of Political Economy, 8vo. 14/ cl.
 Collins's Second Grade Geometrical Text Papers, by T. N. Andrews, 4to. 1/ packet.
 Ever's (H.) Handbook of Applied Mechanics, 12mo. 1/6 cl.
 Noel's (G. H. U.) Gun, Ram, and Torpedo, cr. 8vo. 4/6 cl.
 Pettigrew's (J. R.) Physiology of the Circulation in Plants, in the Lower Animals, and in Man, 8vo. 12/ cl.
 Simpson's (Sir J. Y.) Works, 3 vols. 8vo. 31/6 cl.
 Thearle's (S. S. P.) Naval Architecture, Vol. I. Text, 1/ cl.
 Thorowgood's (J. C.) Student's Guide to Materia Medica, 6/6
 Waring's (J.) Remarks on the Uses of some of the Bazaar Medicines, &c., of India, 2nd edit. 12mo. 4/ cl.
 Williams's (J. W.) Skin Diseases of Constitutional Origin, 3rd edit. cr. 8vo. 3/ cl.

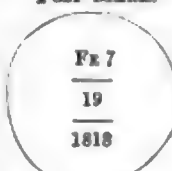
General Literature.

- Alcock's (C. W.) Football, our Winter Game, 12mo. 2/6 cl.
 Alpine Journal, Vol. 6, 8vo. 14/ cl.
 Ancient Nation, by Author of 'Knights of the Frozen Sea,' &c.
 Baldwin's (T.) Introduction to Irish Farming, 18mo. 1/6 cl. 1p.
 Bar and the Bride, by 'Vieille Montagne,' 8vo. 5/ cl.
 Bellair's (K. F.) Analysis of American and Canadian Securities, 8vo. 5/ cl.
 Bencke's (Rev. O. W.) Firm unto the End, cr. 8vo. 1/6 cl. 1p.
 Blackie's (J. C.) Horse Hellenism, 8vo. 12/ cl.
 Carey's (A.) Cloverbook, 12mo. 1/ swd.
 Cohn's Stock Exchange Arbitrageur, cr. 8vo. 2/6 cl.
 Cooper's (T.) Old Fashioned Stories, cr. 8vo. 6/ cl.
 Dalton's (W.) Powder Monkey, 12mo. 5/ cl.
 Essays and Addresses, by Professors and Lecturers of the Owens College, Manchester, 8vo. 14/ cl.
 Fall of Prince Florestan of Monaco, People's Edition, 1/ swd.
 Gibber's (A.) Drusie's Own Story, cr. 8vo. 5/ cl.
 Good Stories, ed. by J. E. Clarke, 31st series, cr. 8vo. 1/6 cl. 1p.
 Guide to the Unprotected, 4th edit. 12mo. 3/6 cl.
 Hinton's (J.) Mystery of Pain, cheap edit. 12mo. 1/ swd.
 Hors's (P. H.) Explanation of Ancient Terms and Measures of Land, 8vo. 4/ cl.
 Hugo's (V.) Les Misérables, Cosette and Marino, cr. 8vo. 2/6 cl.
 Jerrold's (B.) Cent. per Cent., cheap edit. 12mo. 2/6 cl.
 Jerrold's (D.) Brownrigg Papers, cheap edit. 12mo. 3/6 cl.
 Jones's (H. M.) Study of Life, 8vo. 1/6 cl.
 Lacocles's (J.) Local Government, cr. 8vo. 1/ swd.
 Left at Home, or the Heart's Healing-Place, by M. L. C., 1/6
 Little Folks, Vol. 7, 4to. 3/6 cl.
 Lytton's (Lord) Kenelm Chillingly, new edit. 2 vols. 10/ cl.
 Lytton's (Lord) Parisians, new edit. 2 vols. cr. 8vo. 12/ cl.
 Macmillan's Magazine, Vol. 23, 8vo. 7/6 cl.
 Month (The), Vol. 20, 8vo. 9/6 cl.
 Narrative of Edward Crewe, or Life in New Zealand, by W. M. R., 12mo. 5/ cl.
 Overland, Inland, and Upland, by A. U., 2nd edit. 8vo. 6/ cl.
 Schult's Universal Dollar Tables, imp. 18mo. 10/6 cl.
 South by West, edited by Rev. C. Kingsley, 8vo. 16/ cl.
 Stephen's (L.) Hours in a Library, cr. 8vo. 3/ cl.
 Welbelle's (W.) Brother's Keeper, 12mo. 1/ swd.
 Wilberforce's (S.) Essays Contributed to the Quarterly Review, 2 vols. 8vo. 21/ cl.
 Wrinkles, by the Old Sherry, new edit. cr. 8vo. 6/ cl.
 Wyld's (F. F.) Life and Wonderful Adventures of Totty Testudo, cheap edit. cr. 8vo. 5/ cl.

A LETTER OF KEATS.

THE following most interesting letter by Keats we publish by the leave of Mr. Addington. We print it without corrections, as we prefer to allow our readers to make them for themselves, rather than to risk the destruction of any passage:—

POST MARK.



Mr. John Reynolds,

Little Britain,

Christ's Hospital.

MY DEAR REYNOLDS,

I have an idea that a man might pass a very pleasant life in this manner—Let him on any certain day read a certain page of full poetry or distilled prose—and let him wander with it, and muse upon it, and reflect from it, and bring home to it, and prophesy upon it, and dream upon it until it becomes stale—but when will it do so? Never. When man has arrived at a certain ripeness in intellect—and one grand and spiritual passage serves him as a starting post towards all "the two and thirty Palaces." How happy is such a voyage of conception; what delicious diligent indolence! A dose upon a sofa does not hinder it, and a nap upon a velvet engenders ethereal finger-pointings—the prattle of a child gives it wings, and the converse of middle age strength to beat them—a strain of music conducts to "an odd angle of the isle"—and when the leaves whisper it puts a Riddle round the earth. Nor will this

sparing touch of noble Books be any irreverence to their Writers—for perhaps the honors paid by Man to Man are trifles in comparison to the Benefit done by great works to the "spirit and pulse of good" by their mere passive existence.

Memory should not be called knowledge—many have original minds who do not think it—they are led away by custom. Now it appears to me that almost any man may like the spider spin from his own inwards his own airy Citadel—the points of leaves and twigs on which the spider begins her work are few and she fills the air with a beautiful circuiting; man should be content with as few points to tip with the fine Webb of his soul and weave a tapestry empyrean—full of symbols for his spiritual hive—of softness for his spiritual touch—of space for his wandering—of distinctness for his luxury.

But the minds of mortals are so different and bent on such diverse journeys that it may at first appear impossible for any common taste and fellowship to exist between two or three under these suppositions. It is however quite the contrary. Minds would leave each other in contrary directions, traverse each other in numberless points—and all last greet each other at the journey's end. A old man and a child would talk together and the old man be led on his Path and the child left thinking. Man should not dispute or assert but whisper results to his neighbour—and thus by every germ of spirit sucking the sap from mould ethereal every human might become great and humanity instead of being a wide heath of Furze and Briers—with here and there a remote oak or vine—would become a great democracy of Forest Trees. It has been an old comparison for our urging on—the Bee hive—however it seems to me that we should rather be the flower than the bee—for it is a false notion that more is gained by receiving than giving—no the receiver and the giver are equal in their benefits—the former I doubt not receives a fair guerdon from the bee—its leaves blush deeper in the next spring—and who shall say between Man and Woman which is the most delighted?—Now it is more noble to sit like Jove that to fly like Mercury—let us not therefore go hurrying about collecting honey—bee-like, buzzing here and there impatiently from a knowledge of what is to be aimed at; but let us open our leaves like a flower and be passive and receptive—budding patiently under the eye of Apollo and taking hints from every noble insect that favours us with a visit—map will be given us for Meat and dew for drink. I was led into these thoughts my dear Reynolds by the beauty of the morning operating on a sense of idleness—I have not read any books—the morning said I was right. I had no idea but of the morning and the Thrush said I was right, seeming to say—

O thou whose face hath felt the Winter's wind,
 Whose eye has seen the snow clouds hung in mist
 And the black elm tops 'mong the freezing stars:
 To thee the spring will be a harvest time:
 O thou whose only book has been the light;
 Of supreme darkness which thou fellest on
 Night after night, when Phœbus was away
 To thee the Spring shall be a triple morn.
 O fret not after knowledge. I have none
 And yet my song comes native with the warmth
 O fret not after knowledge. I have none
 And yet the evening listens. He who saddens
 At thought of idleness cannot be idle,
 And he's awake who thinks himself asleep.

Now I am sensible all this is a mere sophistication, it may neighbour to any truths, to excuse my own indolence—so I will not deceive myself that Man should be equal with Jove—but think himself very well off as a sort of scullion—Mercury or even a humble Bee. It is not matter whether I am right or wrong either one way or another, if there is sufficient to lift a little time from your shoulders.

Your affectionate friend,

JOHN KEATS.

THE MARTIN MARPRELATE TRACTS.

Merchiston, Alderley Edge, near Manchester.

HAVING made the Martin Marprelate controversy a peculiar study for some years, I was much interested in reading Dr. Nicholson's communication on the subject in the *Athenæum* of the 25th of April. Dr. Nicholson is quite correct in saying that

many of the statements as to their authorship are erroneous. In addition to the three anti-Martiniest tracts that Dr. Nicholson assigns to Nash, I am inclined to believe that 'An Almond for a Parrot' was written by him. This is the opinion of Mr. Payne Collier. The late Mr. Petheram (and no man was better able to judge), in his Introduction to the reprint of it in 1846, distinctly gives Nash as the author.

In a review in the *Athenæum* of the 4th of April, of Dr. Waddington's 'Congregational History,' an error is made respecting the Marprelate tracts which I take the opportunity to correct.

Referring to the "ponderous volume" of the well-known Dr. John Bridges, published in 1587, the reviewer says, "It was answered in a bantering pamphlet, 'O read over John Bridges!'" Cooper, Bishop of Winchester, also wrote a work against him, entitled 'An Admonition to the People of England.'

Now the fact is, Dr. Bridges's book was answered by two pamphlets, the first called the Epistle, "Printed overseas in Europe within two furlongs of a Bouncing Priest," the second called the Epitome, "Printed on the other hand of some of the Priests." These two were answered by Bishop Cooper in 1589, in his "Admonition to the People of England," wherein are answered not only the slanderous untruths uttered by Martin the Libeller, &c., Cooper's work was answered by a tract called 'Hay any Worke for a Cooper.' This tract, the Epistle, and the Epitome, are evidently written by one hand. The language they are written in is as rude and unbecoming as the spirit is fierce and unchristian, and I cannot resist coming to the conclusion that Penry was the author of them.

Dr. Nicholson, in his communication, says he may return to the question of the authorship of these tracts on some other occasion. I trust he will, as the subject refers to one of the most important periods of our history, and was the means of the appearance of that immortal work, Hooker's 'Ecclesiastical Polity,'—a work which, independently of its subject, and considered merely as a composition, is, beyond comparison, the greatest work of the Elizabethan age, and whose existence must be coeval with our national language. GEORGE W. NAPIER.

NOTES FROM ST. PETERSBURG.

St. Petersburg, May 4, 1874.

AMONG the numerous efforts to assist the famine-stricken peasants of Samara are two books. One of them is a selection of the works of Pushkin, published, in a cheap form, at 75 kopeks (2s.) the copy, the printing and paper of which are most excellent. It is the most perfect edition of any of Pushkin's works that has yet appeared; the proofs having been read by four different persons, but seven errors were found to be corrected in the *Errata*. The selection was a matter of some difficulty, as it was necessary to restrict the book to a certain size, the proprietor of the copyright allowing only ten sheets of his edition to be used. Together with the poems, there is printed a biography by Polevoi, and the criticisms of Bielinsky and Gogol. 10,000 copies were printed, and 4,800 roubles were immediately paid over to the Samara fund.

This is the beginning of a cheap series of Russian classics, which have hitherto been inaccessible to many on account of their high price. A selection of Lermontoff is now in the press, and will be followed by selections from the works of Gogol, Tourguénief, and others. The present volume bears on its cover the words "for the benefit of the Samarans." It is a curious fact that, the famine being officially over, and the subscriptions having been stopped, the edition would have been confiscated had the words "famine-stricken" been added, as at first proposed.

The other book is a thick octavo of 700 pages, called 'Skhidichina' ('Contribution'), and is a collection of small pieces, poetry and prose, by nearly all of the living Russian authors,—Count

Leo Tolstoi being the only one of importance who is not represented. Amidst a mass of trash there are some remarkable things, such as the little sketches by Gontcharof, Stebedrin, and Tourguénief. The little tale of Tourguénief, called 'Living Belica,' was originally written for his 'Memoirs of a Sportsman'; but was left out of that collection, and has never before been published. It is, however, fully worthy of the author of those memoirs in his best epoch. Tourguénief, at the same time with this, has published several other sketches, which have been read with avidity by a public which is eagerly watching for a new novel, on which he has for the last year been engaged: 'Pegaz,'—which was printed for some benevolent purpose in Kazan,—the story of his dog; 'Ours,' a touching account of one of the days of the July revolution in Paris, where a workman left the barricades in order to bring intelligence to a German poet, whom none of the insurgents knew, that his infant child and nurse had been captured at the railway station, and put in a place of safety, and who, refusing any reward, and disclaiming any generous intention,—as he only obeyed the orders of "Ours,"—risked being shot down or arrested. 'Punin and Baburin,' in the last number of the *European Messenger*, is much longer and more developed, being the story of a Russian republican of the burgher class,—a class hitherto strange to Russian fiction. Baburin, the hero of the tale, is an overseer on an estate, but is constantly losing his situation from his opposition to the corporal punishment of the serfs and to the harsh measures which were given to them. Poor as he is, besides supporting a feeble friend, he meets a poor girl in distress, and educates her. Falling in love with her, he hopes to make her his wife, but she abandons him for some young man she has casually met; but when reduced again to despair by her desertion, she is fortunately found again by Baburin, who marries her. Getting some little position at St. Petersburg, where he lives in almost poverty, he is, of course, arrested for political conspiracy—as every one of liberal ideas was under the reign of Nicholas—and banished to Siberia, where he dies from fever, brought on by his enthusiasm on hearing of the decree liberating the serfs.

The pictures of Verestchagin, which were shown a year ago in London, have been, with some additions, on exhibition here, where they have produced a greater excitement and impression than any collection of pictures has ever done before. The public, which has become accustomed to the narrowness and stiffness of ordinary Russian Art, were surprised by the power of drawing, the accuracy of colour, and the atmospheric effects of Verestchagin's pictures. There was some talk of their being purchased by the Emperor; but, refusing, it is said, more advantageous offers from London, from reasons of patriotism, Verestchagin sold them to Botkin, the well-known tea-merchant and connoisseur of Moscow, for 90,000 roubles. They are to be open to the public, and never to leave Moscow. In spite of the almost unanimous approval of the public, there were ultra-patriots who found fault with Verestchagin for having represented the Russian soldier in what they considered an unpatriotic way. It was said that in his pictures the barbarians of Central Asia were too often victorious; and one of the very best pictures, 'The Forgotten,' was especially blamed, as the body of no Russian soldier could be left in the desert to the vultures. Stung perhaps by these remarks, and also by hints that this was an unfair return for the money which he had received from the Government while making his studies in Central Asia, where, though nominally an army officer, he was allowed exemption from service and great freedom of movement, Verestchagin, in a fit of rage, cut from the frames, and is said to have destroyed, three of the best pictures—'The Forgotten,' 'The Surrounded,' and 'The Attack on the Fortress.' Nearly all of the pictures have been photographed and photo-lithographed at Munich, and the sale of the photographs of the pictures which have been destroyed has not yet ceased.

Mention was made in a late number of the *Athenæum* of the death of Jacobi. Maurice Hermann Jacobi was born at Potsdam on the 21st of September, 1801. His parents desired that he should become an architect, and after completing his studies at the University of Göttingen, he established himself as architect of Königsberg, from whence, in 1835, he was called to be Professor of Civil Construction at Dorpat. Even while at Göttingen he had become much interested in galvanism, and in 1835 he published a pamphlet on the application of electro-magnetism to the movements of machines. At Dorpat he employed all his leisure in the study of electricity, and his papers were so highly appreciated that in 1837 he was called to St. Petersburg, and became in 1839 Adjunct Member of the Imperial Academy of Sciences, in 1842 Extraordinary Member, and in 1847 ordinary Member. The discovery of electrotypy, which he made in 1833, is that by which he is best known. The next year he applied electro-magnetism to the movement of a boat which navigated the Neva with fourteen passengers, and at that time he made the first submarine electric torpedoes, and established a subterranean electric-telegraphic communication. Very many of his electric machines and instruments are preserved at the Academy of Sciences; but he devoted himself with too much ardour to inventing and perfecting his machines, to describe them, or to publish the results of his investigations; many precious acquisitions have thus been lost for science. One of his inventions in the domain of applied electricity, that of batteries of polarization or counter-batteries which attenuate the disturbing influences in telegraphic transmissions, is of great importance to us, as we owe to it alone the possibility of transmitting messages by the Transatlantic cable. His most important scientific work is that which he undertook in connexion with Lenz, on "the laws of electro-magnetism." Jacobi did not devote himself, however, entirely to electro-magnetism, and during the last years of his life was using all his efforts to bring about the unity of weights and measures, and much of what has already been done is owing to his exertions. His life, to the last, was devoted to science, and the very evening before his death, though enfeebled by a year of suffering, he was busy with new inventions for the practical application of polarising batteries, about which, a short time before, he had addressed a paper from his sick-bed to the Academy of Sciences.

The library of Jacobi, consisting almost exclusively of books on mathematics and physical science, and especially rich in rare works and pamphlets, is to be sold by his family, and is now on exhibition.

Owing to the illness of the Grand Duke Nicholas Constantinovitch, the scientific expedition to the Amu-Darya has been delayed, but is now to leave in a few days under command of Col. Stolétoff. Major Herbert Wood, of the Royal Engineers, is the only foreigner accompanying the expedition. S.

'THE TAMING OF THE SHREW.'

Skipton Grammar School, May 2, 1874.

IN your issue of to-day, you honour a paper of mine on 'The Taming of the Shrew' with a notice which, in all respects but one, is, I believe, accurate and impartial. The exception of that one, however, places every other point that is mentioned in a false light; and I shall be grateful to you if you will allow me to supply the omission. My paper was not, as might be supposed from your report, a setting forth of any theory of my own, but merely an endeavour to support one fully published and ably developed long since by Mr. J. Payne Collier. It was the feeling of the unjust way in which Mr. Dyce and others had summarily dismissed his valuable and undoubtedly truthful conclusions as to this play that led me to try to support him with such new arguments as had occurred to me. I did not, however, dwell at length on Mr. Collier's previous investigations; as I took it for granted that gentle-

men who would publicly discuss the question would, of course, make themselves acquainted with them. Hence I merely mentioned the fact of Mr. Collier having preceded me, without enlarging on it. Unfortunately, I find I was quite wrong in my supposition. Mr. Furnivall evidently unaware of the extent of Mr. Collier's investigations, produced, as original, what he was pleased to call "exact lines of demarcation" between Shakespeare's work and his coadjutor's. These lines were merely Mr. Collier's statement, "that the scenes in which Katherine and Petruchio appeared together were the only ones written by Shakespeare," thrown into a tabular form, in which the acts and scenes were detailed. It had seemed to me that Mr. Collier's statement was amply full and accurate enough for all practical purposes; it is, in fact, more accurate in part than Mr. Furnivall's detailed scheme; hence I did not give anything in shape of a table of my own. My object in writing this letter is simply to ask you, by printing it, to call public attention to the fact that Mr. Collier did much work long since, which is now unfairly put aside or forgotten; and to express my personal pleasure in recognizing this fact, as increased by my having had, on other matters of some importance, to differ from that gentleman. As regards the special play in question I have, since sending my paper to the New Shakspeare Society, tested Mr. Collier's division of it by the rhyme-test, and find it confirmed in every particular, including the 'Induction,' which is, of course, Shakespeare's. I have, in conclusion, to express my regret, if I could by a more special notice of Mr. Collier's work have saved Mr. Furnivall from this error. In the narrow limits of a paper, to be read in half an hour, it is not possible to include all one would like to as to such matters.

F. G. FLEAT.

THE MOABITE INSCRIPTIONS.

Bodleian Library, Oxford, May 13, 1874.

I DO not propose to discuss in your columns who forged the inscriptions from Moab,—a question fast degenerating into a national dispute between French and German professors,—but I should like to point out that if, as seems likely, M. Ganneau should prove a certain Selim to be the culprit, this result will have little value, except to M. Shapira and those who believe in the documents impeached. It does not matter in the least who made them, if it can be shown, palæographically, that they cannot be true.

When the longest inscription (that published by Prof. Schlottmann, in the *Journal of the German Oriental Society*, 1872, part 2) was sent to me, in September, 1872, I, at once, stated that, for palæographical reasons, it could not be genuine. To this opinion I still adhere. In this inscription are characters apparently the same as those on the Moabite stone, and, therefore, if so, of the ninth century, A.C. With these are others of the latest period of Phœnician, or rather Lybian writing, and some, too, which I do not remember having ever seen before. Now, I hold it simply impossible that, in a genuine inscription, there can be letters of ages so remote the one from the other, and these, too, intermixed in one and the same line.

It is the old story: the forger has done his work with only half-knowledge. He has been able to copy some letters correctly enough, but has betrayed himself by jumbling together characters varying in date by, perhaps, a thousand years.

That a distinguished scholar like Prof. Schlottmann should have been misled by so impudent a forgery is, however, matter for real regret.

W. S. W. VAUX.

SIGNOR TOMMASEO.

On the 1st of May, the most eminent of Italian critics and men of letters, Niccolò Tommaseo, expired. He was born at Sebenico, in Dalmatia, in 1802, and he was educated in his native country, and at Padua. At seventeen, he was already an author, writing Latin and Italian

verses, tragedies, translations, &c. In 1822, he became Doctor of Laws, and he commenced contributing to the *Antologia*, which Giampietro Vieusseux had founded at Florence. A Sceptic originally, he made the acquaintance of the philosopher Rosmini and of Manzoni, and their influence brought Tommaseo gradually round to Catholicism, of which he proved, in his later years, an even intolerant champion. His articles in the old *Antologia* drew attention to his critical powers; but after the suppression of that periodical, he was obliged to quit Tuscany, and he went to France, where he remained till 1839, when he removed to Venice. In the meanwhile, he had published his masterpiece, the 'Dizionario dei Sinonimi,' a book on Education, a novel, 'Fede e Bellezza,' and a collection of the popular songs of Tuscany, Corsica, Dalmatia, and Greece. In the years 1847-49, he took an active part in Italian politics. Having demanded reforms, he was arrested along with Manin, and prosecuted. On the 17th of March, 1848, the people delivered him and Manin from prison; and Tommaseo was made a Member of the Provisional Government, then Minister of Public Education and Worship, and, finally, Envoy at Paris of the Venetian Republic. After the fall of Venice, he went into exile, and sought an asylum first in Corfu, and in 1854 at Turin. He had now lost his sight. The events of 1860 led to his return to Tuscany, and he took up his abode at Lungarno delle Grazie, where he continued to toil till his death. Owing to his Republican opinions, he refused to accept any title or any Government employment. He lived by his pen, and throughout his life preserved a noble love of independence. His articles fill several volumes, and his criticism is minute, but subtle and sometimes profound. His commentaries on Dante are esteemed, and his labours for the composition of the 'Vocabolario Universale' have been most useful.

Tommaseo was, before all things, a noble worker, and the city of Florence, by burying him with imposing pomp in the Church of Santa Croce, has done homage to his talents, his integrity, and his industry, perhaps also to his piety.

A. DI GUSEGNATIS.

Literary Gossip.

THE public will hear with interest that the collection of "Speeches and other Unpublished Political Writings of the late Lord Lytton," which the Messrs. Blackwood have in the press, will be accompanied by a Biographical Memoir and a Review of his political career, of considerable length, by his Son.

MR. GEORGE SMITH is expected to arrive in London, from Assyria, about the 25th instant.

THE concluding volume of Sir George Jackson's Diaries was, we regret to hear, destroyed in the fire at the Pantechnicon. This concluding volume contained some very interesting letters from Count Löwenstern written during the sittings of the Congress of Vienna.

A NEW house is to be built immediately at Cambridge, to receive those ladies who come into residence to join the classes of the University Professors and other lecturers. A site has been obtained at Newnham, on ground belonging to St. John's College. "Newnham Hall" will take the place of "Merton Hall," and will be governed, as the earlier foundation was, by Miss Clough; it will contain between twenty and thirty students, or more if funds will permit. It is hoped that the new building may be available before the end of the year.

MESSRS. HANSARD'S monthly list of Parliamentary Papers for April betokens a quiet time. It contains 61 Reports and Papers, 29 Bills, and 29 Papers by Command. Among the first, we note a Return of Appointment of

the several Medical Officers of Health, a Report on Naval Expenditure, from the pen of Sir Spencer Robinson, and a letter respecting the System of Taxation in Foreign Countries as to Beer and Malt. A Bill headed "Registration of Births and Deaths" is the only one of which the name betokens anything of possible national importance. There is a despatch respecting Suez Canal dues and International Tonnage among the Papers by Command; and there is a Report on the "Admission of University Candidates, Scientific Corps," together with Minutes of Evidence before the Royal Commission on Scientific Instruction and the Advancement of Science.

THE Rev. A. H. Sayce, of Oxford, has in the press a volume on the 'Principles of Comparative Philology.' An attempt will be made to establish several new conclusions; but the work will mainly be a criticism of current philological theories and assumptions. It will be dedicated to Prof. Max Müller.

THE Hunterian Club has just sent out to its members its first issue of publications for 1872-3, which includes Samuel Rowlands's 'Diogenes Laërtius,' 1607, and 'A Fool's Bolt is Sooner Shott,' 1614; the Bannatyne MS., Part I; Alexander Craig's 'Poetical Essayes,' 1604, 'Poetical Recreations,' 1623, 'Pilgrime and Heremite,' 1631, 'Miscellaneous Poems,' with an Introduction by Dr. David Laing, and Indexes and Glossary to all Craig's works. 'Sir Thomas Overbury's Vision,' 1616, which was announced for this first issue, is not quite ready. It will be sent out, before long, with the second issue for this year.

A NEW edition of Messrs. Chambers's Encyclopædia is ready. It may be a month of two, however, before it is in the hands of the public. It will be revised throughout.

MR. ROUTLEDGE writes to us:—

"In your last week's number, a Correspondent, signing himself 'N.,' calls attention to an early closing of the list of subscribers to the 'Charles Knight Memorial Fund,' alluded to in a paragraph of your issue of the 2nd inst. He suggests that it is premature to think of closing the subscription list till the case has been brought prominently before the public at large. Permit me to inform him that advertisements soliciting subscriptions have already appeared in the *Daily News*, *Standard*, *Telegraph*, and *Times*, and will be repeated in these and other periodicals. The amount subscribed at present is about 950*l.*, and I shall be glad to receive further donations at once, in order that I may include them in a list of subscribers which the Committee is about to print and circulate."

THE late Chancellor of the Exchequer, speaking in a debate at University College, the other day, on cheap literature, is reported to have said that an edition of 'Adam Bede' had been published at five shillings. No such edition was ever published, but there has been for some time an edition at a yet lower price.

At a meeting of the Historical Manuscripts Commission on May 7, a letter was read from Mr. C. T. Martin, of H.M. Record Office, giving a brief account of the Archives of Canterbury Cathedral, and it was resolved that the Rev. J. C. Robertson, Canon of Canterbury, be invited to contribute a Report on the Archives, with the assistance of Mr. J. B. Sheppard, of Canterbury. It is expected that this Report will form a very interesting portion of next year's publication of the

Commission. The archives have recently been examined by Mr. Sheppard, and a large number of interesting charters and other documents which had been mislaid have been rediscovered. The series of charters ranges from the Saxon period, and contains a few which were not printed by Kemble, and a very large number of the eleventh and twelfth centuries. There are also many documents referring to the monasteries of Christchurch and St. Augustine, contemporary copies of political documents relating to the civil wars in the reigns of Henry the Third and Edward the Second, and letters from most of the sovereigns of England.

A CORRESPONDENT confirms what we have written about Zadkiel, and says that Capt. Morrison was a Member of the Committee of the London Astrological Society, which flourished about the same time as the London Phrenological Society, and consisted of many men of attainments. Tao-Sze is connected with another of Capt. Morrison's designs for the advancement of science and the improvement of the world. He was the restorer and Grand Master in this country of the Tao-Sze, a secret society intended to be of immense power, and to outshine the Freemasons, but which, most probably, by his death, is reduced to two members, and inanimation.

A SHORT time ago an effort was made to obtain subscriptions for the purpose of erecting a monument to the memory of Father Prout (Mr. F. Mahony) in Shandon churchyard, Cork, where he is buried. The movement, which originated with Mr. T. F. Dillon Croker and Mr. Sandford, the editor of the *Cork Constitution*, was, we regret to say, unsuccessful. We understand that not more than about 18*l.* was promised to Mr. Croker and Mr. Sandford.

A RUMOUR is afloat that Mr. Disraeli's Government proposes to make a grant of a large sum of money towards the funds of Owens College, Manchester.

THE first number of a new monthly serial is to be published on July 1st, to be entitled *The Literary Mart*. It will address itself chiefly to booksellers, and especially to those who deal for the most part in old and scarce books.

MR. PEACOCK's forthcoming novel, 'John Markenfield,' enters into political questions. The scene opens in Lincolnshire, but the hero and heroine quit the fen country for America, where they arrive during the Civil War.

A WORK on the history of Co-operation in England is nearly completed. Its author, Mr. Holyoake, has been three years at work on the book, which will be published in two volumes. Many readers will be surprised to learn, what sexagenarians can still remember, that the co-operative movement was far more fervid forty years ago than it is now.

THE *Home Journal* (New York) has some remarks upon the rage for pedigree hunting which has been so prevalent in the United States during the last two generations. It mentions the origin of several conspicuous families in the States, tracing them back to the mother country, and then remarks of one of them, the most interesting of all to students of history, "Late investigations have completely disproved the formerly received genealogy of the Washingtons, which derived them

from the north of England baronets of the name; and the father of his country is as entirely without a pedigree as the obscurest democrats among us." Since this rage for pedigrees has sprung up, there is no end to the delusions that possess the minds of certain families in America with respect to property supposed to belong to them in the old country. Thus, "the Houghton family, not many years ago, sent an agent over to England to establish their claims to the property of their ancestors, who came to this country in 1640, and were not a little surprised to find that there was no property waiting for them to step into it. Among others the Willoughby and Ingraham families formed associations for the purpose of investigating similar claims; and the Holt family, when they assumed that they were the heirs of the family of Chief Justice Holt, with singular credulity, based their claim upon a pedigree which was entirely without foundation."

M. PAUL LACROIX, better known under his assumed name of "Le Bibliophile Jacob," has lately presented some valuable MSS. to the library of the Arsenal at Paris. These consist, for the most part, of autograph works by the Abbé Brizard, a literary man of some distinction towards the end of the eighteenth century. The collection, which is in about sixty volumes, comprises not only the published works of Brizard, such as his 'Mémorial de la Saint-Barthélemy,' 'Floges de l'Abbé Mably,' and 'L'Amour de Henri IV. pour les Lettres,' but various others which have not yet seen the light, owing, perhaps, to the troubles of the time in which they were written. Among these unpublished works are mentioned an extensive history of the reign of Louis XI., a sketch of the history of Henry IV., a literary history of the reign of Henry IV., political treatises, historical notes, and studies.

DR. R. FISCHER, a pupil of Albrecht Weber, has in the press a critical edition of Hemachandra's Prakrit Grammar. Dr. Fischer has obtained a satisfactory text by the collation of the India Office MS. and the two Bodleian MSS., with the Bombay printed edition mentioned in the *Athenæum* of May 9.

IN order to meet a want experienced by antiquarian students, a general index to the thirty annual volumes, comprising the whole issue, of the *Journal of the British Archaeological Association*, was commenced some time ago and is rapidly approaching completion. It is hoped that the work will be in the hands of the members of the Association at the close of this year. The volume will be profusely illustrated with wood and copperplate engravings of the more interesting antiquities that have been subjects of investigation by the Association, and hence its value to the archaeological world will be enhanced.

IN 1871 the Sociedad Economica de Amigos del Pais de Valencia, Spain, adjudged a premium to Señor Ferrer y Bigné, for his tract upon the Poets and Poetry of Valencia of the thirteenth, fourteenth, and fifteenth centuries; it has now been printed, and forms a compact volume of eighty-six pages. It is hardly a critical study of early Lemosin and Valencian poetry, and is not an exhaustive work, but rather a commentary and biographical notice, with extracts from the works of over seventy

poets, who wrote in the Lemosin and Valencian dialects during those three centuries. It is to be hoped that Señor Ferrer will continue his labours, and give us notices of, and extracts from, those poets who wrote in the sixteenth and seventeenth centuries. Cataluña is a great manufacturing province, and the Catalans are proverbially the Yorkshiremen of Spain. Still Chivalry, in spite of Cervantes and his satire, flourishes in the capital, Barcelona. The "Jocs Florals," or Floral games, have for the last fifteen years (in May) found their enthusiastic votaries; and the "Gay Science" yet flourishes in the city of the "Old Counts." There is a Queen of the Revels appointed to decorate the fortunate winners of the golden rose, the silver palm, and other prizes. More than 250 poetic and prose compositions have been submitted for this year's "Revel"; all are and must be in the Lemosin dialect of Cataluña only.

THE *New York Evening Post* of April 14, quoting in full Mr. Crosby Lockwood's recent letter in our columns, respecting the tomb of Mrs. Barbauld, at Stoke Newington, remarks, "This little extract indicates an important point of unlikeness between old-world and new-world manners. It would be very difficult to find an American who would have the courage to recommend a fellow-citizen to keep his great-aunt's tomb in better repair!"

THE author of 'Geoffrey's Wife' writes to us:—

"I trust you will permit me in self-justification to say that I had never even heard of the novel to which your critic refers. The similarity of my own plot to that of 'Erma's Engagement' is, therefore, purely accidental. May I mention also, as a matter of fact, that my hero's speech is made nearly a year after entering Parliament, not 'in the first few weeks.'"

This is true, but the speech is a maiden one, and, as far as we can make out, it is made at the beginning of the session, the gentleman having been elected late in the previous one.

WE note, with regret, the untimely death, at the age of thirty-two, of Dr. R. Cowie, of Lerwick. Few who have in recent years visited "Ultima Thule" have failed to experience the personal or vicarious attentions of the author of 'Shetland and the Shetlanders,' on a new edition of which Dr. Cowie was engaged at the time of his death.

A NEW edition of 'Margaret Fuller's Life and Works,' for the first time combined in one publication, is to be brought out at Boston, U.S.

THE Hexaglot Bible, of Messrs. Dickinson & Higham, which we spoke of some months back, has been completed.

THE proposed celebration of the four-hundredth anniversary of the introduction of the art of printing into this country has been postponed.

SCIENCE

OCEAN TEMPERATURE.

THE temperature-survey of the Atlantic, between the parallels of 38° N. and 38° S., which has been successfully carried out by the Challenger, affords a vast body of data for the solution of the question of Ocean Circulation, which it was one of the special objects of this Expedition to elucidate. It may, in fact, be truly characterized as the most important single contribution yet made to Terrestrial Physics; making known to us the thermal stratification of an oceanic area, which may be roughly

estimated at fifteen millions of square miles, and which has an average depth of at least 15,000 feet. And I shall, therefore, be glad to be allowed to point out what I regard as the bearing of its results upon the doctrine which my earlier share in these inquiries had led me to advocate.

This doctrine is, briefly, as follows:—

1. That putting aside the horizontal circulation produced by the action of winds upon the surface of the ocean, there is a vertical circulation maintained by opposition of temperature between the Polar and Equatorial areas; the whole mass of water contained in any ocean-basin that is in free communication with both, being divided into two strata, of which the lower constantly, though slowly, flows over the ocean-bed from the Pole towards the Equator, whilst the upper is as constantly flowing slowly from the Equator towards either Pole.

2. That the *primum mobile* of this circulation is the action of surface-cold upon the water of the Polar area; which, by reducing its bulk, increases its specific gravity down to its freezing-point at about 27°; so that a column of polar water weighs heavier than a column of Equatorial water of the same height. As excess of downward pressure involves excess of lateral pressure, there will thus be a bottom-outflow of cold water from the Polar area, producing a general downward movement, and a surface indraught; and the water thus drawn in will be cooled and will descend in its turn. On the other hand, in the Equatorial area, the draughting-off of the warm surface-water and the constantly renewed arrival of polar bottom-water, will produce a general upward movement, which, by bringing the glacial water under the influence of solar heat, will maintain that difference of weight between the Polar and Equatorial columns (their levels being assumed as equal), on which the maintenance of this circulation depends. I have on several occasions exhibited an experimental illustration of this doctrine; the continued application of surface-heat and surface-cold at the two extremities of a long trough filled with water producing, (a) a slow movement of the upper stratum towards the cold end; (b) its sudden descent when subjected to the influence of cold; (c) its creeping-flow along the bottom towards the warm end; and (d) its gradual ascent there towards the surface.

3. That the amelioration of the climate of North-western Europe, which has been recently proved beyond all doubt to be mainly dependent on a north-east movement of ocean-water, does not depend (as has been usually taught by geographers and meteorologists) on the extension of the real Gulf-stream, or Florida current, to the North Atlantic; but that it is the result of the northward movement of the whole upper stratum, produced, not by any *vis a tergo*, but by a *vis a fronte*,—not by the persistence of the propulsive force of the trade-winds, but by the surface indraught towards the Polar area, which is the necessary complement of the bottom outflow. I based this conclusion upon the fact, that while all observations show that the *true* Gulf-stream dies out as a current in the mid-Atlantic, the course of the isotherms laid down by Dr. Petermann indicates that the northward movement extends all across the Atlantic, from the British Islands to Newfoundland; and further, that the depth of this movement, as shown by the excess of temperature it carries as far as the Farøe Islands, extends to from 600 to 700 fathoms. That such an enormous body of ocean-water should be put in northward movement by such a little rivulet as the real Gulf-stream is in comparison with it,—especially considering that the last direction of the Gulf-stream, when it can be recognized as a current, is nearly due east, and that its depth does not then exceed 50 fathoms,—is to me inconceivable.

Now this doctrine of a general vertical circulation, accepted as theoretically sound by such authorities as Sir John Herschel, Sir George Airy, Sir William Thomson, and (I am now permitted to add) M. Dumas, led me to hazard the following predictions:—

4. That in all the great ocean-basins, the general bottom-temperature would approach that

of the Polar area, in proportion to the freedom of their communication with it. Previous physicists had predicated the existence of local "polar currents"; my prediction involved the uniform spread of glacial water over the sea-bed. And thus I expected, (a) that the bottom-temperature of the South Atlantic would be lower than that of the North Atlantic, in consequence of its greater freedom of communication with the Polar area; (b) that the bottom-temperature of the North Atlantic would probably not be found below 36°, except near the line of the main Arctic or Antarctic underflow; (c) that the bottom-temperature of the South Atlantic would probably be as low as 32°; and (d) that the influence of the stronger Antarctic glacial flow would very probably extend to the north of the Equator.

5. That the depression of the bottom-temperature would be found to depend, not upon a mere glacial stream of a few hundred feet in depth, such as might be regarded as a return from the Polar areas of water propelled towards them by wind-currents; but upon the creeping flow of the whole under-stratum, of from 1,000 to 2,000 fathoms' thickness.

6. That as the Arctic and Antarctic underflows must meet at or near the Equator, whilst the surface-stratum is continually being draughted off thence towards each Pole, there will be a continual ascent of glacial water under the Line, showing itself by the nearer approach of cold water to the surface in the inter-tropical than in the extra-tropical zones.

Now all the foregoing predictions have been most signally verified by the Challenger temperature-soundings. For in the North Atlantic the whole mass of water, from 900 fathoms down to a bottom at an average depth of 2,500 fathoms, has a temperature ranging downwards from 40° to 35°; and the reduced temperature of this enormous mass of 1,600 fathoms thick and 3,600 miles wide shows that it must, for the most part at least, have come thither from the Polar area. In the whole breadth of the South Atlantic, the isotherm of 40° lies at a depth of only from 400 to 500 fathoms; below which to the bottom, averaging about 2,400 fathoms, the temperature ranges downwards to less than 33°, the deepest stratum below 35° having an average thickness of 600 fathoms. Thus it is clear that in both oceans there must be an underflow of the entire lower stratum from the Pole towards the Equator; since if there were no such underflow, but a stationary condition of the deeper stratum, such as exists in inland seas, the temperature of all but the surface-stratum in each locality will be (as numerous recent observations indicate) the *isothermal*, or mean winter temperature, of that locality.

Again, the upward movement under the Equator is indicated by three distinct facts:—1. That Polar water is met with much nearer the surface than in any other part of the area explored by the Challenger; the isotherm of 40° there lying within 300 fathoms from the surface, and the whole mass of water thence to the bottom at 2,475 fathoms, where its temperature sinks to 32°4', being unmistakably polar. 2. That the surface-temperature is thus kept down to a much lower level than it reaches in shallower waters or in inland seas, where there is no cold bottom-water to come up and reduce it. 3. That the specific gravity of the surface-water of the Equatorial band has the low standard which the bottom-water has brought thither from the Polar areas; whilst in extra-tropical seas it is considerably higher, having been raised by the prolonged evaporation to which it has been subjected in moving towards them.

I cannot see in what other way these facts can possibly be accounted for, or in what other way such a continual upward movement can be sustained, than by the continual draughting-off of the surface stratum. And I have high dynamical authority for asserting, that the action of the trade-winds in draughting the Equatorial current westwards would not produce this upward movement of bottom-water since this sweeping-off of surface-

water will simply give occasion to the horizontal circulation returning into itself, which we are able distinctly to trace round the Sargasso Sea.

But the Challenger temperature-observations bring into view a most important part of the trade-wind circulation, which was previously quite unsuspected. The section between Bermuda and Halifax, and the western part of the section between Bermuda and the Azores, are distinguished from the section taken 15° to the south, by the extraordinary thickness of the sub-surface stratum having a temperature of between 60° and 65°. This warm layer appears to me to be most probably the reflux of that part of the Equatorial current which strikes the chain of West India Islands, the Peninsula of Florida, the coast of Georgia, &c., without ever passing into the Gulf of Mexico; being the Atlantic counterpart of the Kuro Siwo, or Japan current, which is produced by the Pacific equatorial. Now the presence of this warm stratum, though not making itself perceptible at the surface in this latitude, gives to the north-moving upper layer of Atlantic water a great accession of heating power; as is shown by its power of resisting surface-cooling in its flow towards the Arctic Sea. If it were not drawn thither by the general oceanic circulation, it would simply return southwards round the Azores, to join the feeders of the Equatorial current. If, on the other hand, the warm stratum carried northwards by the Arctic indraught had no greater thickness than that of the South Atlantic, its ameliorating influence on our climate would be much less than it is.

While still retaining my opinion, then, that the true Gulf-stream, or Florida current, has very little direct influence on the climate of North-western Europe, I am now disposed to attach more importance than I previously did to the trade-wind circulation, in bringing as far north as lat. 40° a large body of warm water, there to be taken up and carried onwards by an entirely distinct agency, which would continue to operate, though not as efficaciously, if the whole Equatorial current were to pass on (by the subsidence of Central America) into the Pacific.

Another point of great interest brought out by the Challenger soundings, is the continuity of the cold band which separates the Gulf-stream from the United States coast, with the deep cold strata beneath the Gulf-stream, as had been previously indicated by the U.S. Coast Surveyors. This is most remarkable near Halifax, where a bottom-temperature of 35° is encountered in water of only 83 fathoms' depth. Now this fact (with two others of a like kind I have obtained from other sources) is at once accounted for, on the doctrine that the cold deep stratum is moving from the Pole towards the Equator. For just as the Gulf-stream that is flowing northwards from the Equator carries with it an excess of easterly momentum that gives it an eastward direction, so the cold under-flow brings from the north a deficiency of easterly momentum, which will consequently give it a westerly set, causing it to flow up the slopes of the American coast.

I submit, then, that, so far, the doctrine of a General Oceanic Circulation, sustained by antagonism of Temperature alone, is fully supported by the Challenger observations.

WILLIAM B. CARPENTER.

THE EXODUS OF THE ISRAELITES.

London Institution, May 2, 1874.

WHEN I was at Cairo in the beginning of last March, on my way back from *Jebel en-Nur*, which I identify with Mount Sinai, I was informed by Prof. Brugsch, the distinguished Egyptologist, that it was radically erroneous to imagine the Children of Israel, in their Exodus, to have crossed the Red Sea, whether this be the Gulf of Suez as is generally supposed, or the Gulf of Akaba as I contend; for that the sea through which the fugitives passed was the Serbonian Lake near Mount Casius, in the north-east of Egypt. Upon this point he told me there was no possible room for doubt. Egyptian hieroglyphical inscriptions identify *Rameses*, whence the Israelites commenced their flight, with

Tanis, now represented by San, and they likewise establish the position of the several stations on the route from Ramees to the sea. He added, that, after the passage through the sea, the only localities he had found mentioned were "Marah" and the "land of Sina," of which the positions were not yet determinable.

The coolness with which the erudite Professor expounded all these matters to me was quite refreshing. Repeatedly did he assure me that he was not expressing any opinion of his own: it is no matter of opinion; the inscriptions speak for themselves. And he was so obliging as to look them up from the immense collection of materials he is amassing for a Geographical Dictionary, on which he has long been engaged, in order that, as he said, I might read them myself. As my knowledge of hieroglyphics, however, is almost limited to what I learned from Dr. Thomas Young's discovery before M. Champollion's system was invented, I was content to take Prof. Brugsch's word for everything being as he stated; though, at the same time, I could have no difficulty in recognizing the bridge over which the Israelites crossed the Pelusiac arm of the Nile, with the crocodiles in the river, as depicted in one of the pieces shown to me.

I was given to understand that it would be some considerable time before the particulars of this interesting discovery would be made known to the world; but from a letter from Cairo, published in the *Times* of the 28th ult., I perceive that Prof. Brugsch, stimulated apparently by my visit to him, has just read a paper before a Society in that city, in which he has publicly enunciated what he had so kindly imparted to me privately.

From the printed report of that paper I gather that its author repudiates altogether the expression "Yam Suf," or "Red Sea" of the Scriptures, for the reason that it occurs only in Moses's Song in the fifteenth chapter of Exodus, which was "composed a long time after the occurrence"; whereas "in the true historical narrative there is only mention made in a general way of 'the Sea,' which was the Mediterranean." My impression however is, though of course I may be mistaken, that Prof. Brugsch showed me some characters, which he read "Yam Suf," as being the name of the body of water through which the Israelites passed.

It may be expedient to explain that the expression in the original Hebrew text translated "Red Sea" is "Yam Suf," that is to say, the "Sea of Suf," this being the denomination of the sea "in the land of Edom" of 1 Kings ix. 26, on the shore of which was Ezion-Geber, where Solomon, King of Israel, in conjunction with Hiram, King of Tyre, made a navy of ships to go to Ophir. And as the Hebrew word "Edom" means "red," the name of this "Edom" Sea was, in accordance with the custom of the Tyrians or Phoenicians, and, after their example, of the Greeks, translated "Erythraean" or "Red" Sea; and this term, though in the first instance belonging to the Gulf of Akaba alone, became applied to the entire Arabian Gulf, and thence was eventually extended to the seas washing the whole coast of Arabia, and even to the Indian Ocean; just as, in later ages, the names "Atlantic" and "Pacific," which belonged in the first instance to the seas on the west coasts of Africa and America respectively, have been extended to the entire oceans of the two hemispheres.

Prof. Brugsch says, however, that the "Red Sea" is named only in Moses's Song, and that in the historical narrative of the Exodus mention is made in a general way of "the Sea" alone. But on this I feel myself called on to remark that the expression "Yam Suf" occurs in more than one place besides Moses's Song in connexion with the passage of the Israelites through the sea. For instance, in Exodus xiii. 16, 17, it is said that "God led the Israelites, not by the way of the land of the Philistines, although that was near . . . but God led the people about by the way of the wilderness of the Yam Suf;" and in Exodus xv. 22, after Moses's Song is ended and the historical narrative is resumed, it is said, "And [wrongly translated 'so'] Moses brought Israel from the

Yam Suf, and they went out into the Wilderness of Shur." Further, in Numbers xxxiii. 8, after it has been said that "they departed from before Pihahiroth, and passed through the midst of the Sea into the wilderness," it is stated, in verse 10, that "they removed from Elim, and encamped by the Yam Suf."

The report in the *Times* adds that Mariette Bey has given his adherence to the conclusions of Prof. Brugsch, whom he considers to have adduced arguments "short and few, but irresistibly solid," in support of his theory; which theory, he says, "explains all difficulties hitherto experienced, and takes away every stumbling-block."

It remains to be seen what the members of the Ordnance Survey of the Peninsula of the traditional Mount Sinai will say to these novel views, they having, in their recent controversy with me (see the *Times* of April 3rd and 9th), appealed to "the testimony of history and of hieroglyphic monuments."

For my own part, as I have not the same faith as they have in the hieroglyphic monuments as hitherto interpreted, I am not made at all uneasy by Prof. Brugsch's reading from them of the Scripture history. At the same time, I may remark that, assuming for the sake of argument the correctness of his theory, there might be a means of reconciling it with mine, which places Mount Sinai in the "east country" beyond the Land of Edom and its sea—the Red (Edom) Sea, or Gulf of Akaba; whereas Prof. Brugsch's views appear to be utterly irreconcilable with those of the Ordnance Surveyors and the traditionists, who place that mountain in the peninsula between the Gulfs of Akaba and Suoz, far away to the south of the "south country."

CHARLES BEKE.

SOCIETIES.

ROYAL.—May 7.—W. Spottiswoode, Treas. and V.P., in the chair.—The list of names of candidates recommended for election was read: I. L. Bell, W. T. Blanford, H. B. Brady, T. L. Branton, M.D., Prof. W. K. Clifford, A. W. Franks, Prof. O. Henriki, P. G. Hewett, J. R. Howard, Sir H. S. Maine, LL.D., E. J. Milla, Rev. S. J. Perry, H. W. Rumsey, M.D., A. R. C. Selwyn, and Major C. W. Wilson.—The following papers were read: 'Preliminary Experiments on a Magnetized Copper Wire,' by Messrs. B. Stewart and A. Schuster.—'Addition to the paper on Volcanic Energy,' by Mr. R. Mallet.—and 'Note on some Winter Thermometric Observations in the Alps,' by Dr. Frankland.

GEOGRAPHICAL.—May 11.—Sir Bartle Frere, President, in the chair.—Sir John Glover read a paper 'On the Volta Expedition, during the late Ashanti Campaign.'—Sir Garnet Wolseley also spoke.

ASTRONOMICAL.—May 8.—Sir G. B. Airy, Astronomer-Royal, V.P., in the chair.—Prof. Otto Struve read a paper 'On the Irregularities in the proper Motion of Procyon.' He said that last year Prof. Anwers, of Berlin, had expressed grave doubts as to the possibility of the minute companion of Procyon being sufficiently large to account for the observed irregularities in the motion of the principal star. He had calculated that it would be necessary to assume for Procyon a mass eighty times as great as that of our sun, and for the perturbing companion a mass at least five times as great as that of our sun. He had further calculated that if the minute companion were the perturbing body, it should, at the beginning of this year, occupy a position angle 9° or 10° greater than that occupied by it last year, whereas if it were only a small star situated in the neighbourhood, the observed proper motion of Procyon would carry it forward, so as to diminish the position angle of the companion by about 4°. On recently examining Procyon, he had found that the companion had moved forward during the year from a position angle of 87½°, till it now occupied a position angle of 96°. He was therefore disposed to think that there could now no longer be any doubt that the minute companion is the pertur-

bating body, which accounts for the irregularities in the motion of the primary.—Mr. Glaisher gave an account of some manuscript volumes of twelve-figure logarithms which have recently been presented to the Society by the executors of the late Mr. Thompson, of Greenock. The table of logarithms of numbers extends as far as 120,000. No account has been left of the way in which Mr. Thompson obtained the logarithms of the prime numbers, but, from internal evidence, Mr. Glaisher was inclined to think that they had been independently calculated. He attached great value to the manuscripts. No twelve-figure logarithms have as yet been published. Mr. Glaisher estimated that the cost of printing these tables would be about 1,000*l*.

GEOLOGICAL.—April 29.—J. Evans, Esq., President, in the chair.—Mr. W. Shone was elected a Fellow.—The following communications were read: 'On the Gault of Folkestone,' by Mr. F. G. H. Price.—and 'On the Cretaceous Rocks of Beer Head and the adjacent Cliff-sections; and on the relative Horizons therein of the Warminster and Blackdown Fossiliferous Deposits,' by Mr. C. J. A. Meyer.

ZOOLOGICAL.—May 5.—Dr. E. Hamilton, V.P., in the chair.—The Secretary read a Report on the additions made to the Menagerie during April, amongst which were a Vigne's Sheep (*Ovis Vignei*), presented by Capt. Archibald; a White-checked Flying Squirrel (*Pteromys leucogenys*), presented by Mr. A. Gower; a new Kangaroo (*Halmaturus luctuosus*), deposited by Signor L. M. d'Albertis; and four Bladder-nosed Seals, presented by Capt. D. Gray and Capt. A. Gray.—Mr. Slater made some remarks on the Casowary in the Gardens, hitherto called Kaup's Casowary, which, it appeared, ought to bear the name *Casuarus Papuensis*.—Mr. Slater announced that Government had consented to send a naturalist to Kerguelen's Land, to accompany the Astronomical Expedition shortly proceeding there, and that the Rev. A. E. Eaton had been selected by the Royal Society for the post.—Mr. Blanford exhibited and made remarks on a series of heads of the Iber of Persia, which he considered to be referable to *Capra egagrus*.—Papers and communications were read: by Mr. A. H. Garrod, 'On the Anatomy of the Columbe,' in which a new arrangement of that group of birds was proposed, based upon certain points not hitherto sufficiently investigated,—from Dr. J. Haast, on a new species of Euphysetes (*Euphysetes Pottes*), a remarkably small Catodont Whale, which had occurred on the coast of New Zealand,—from Mr. F. Moore, on Diurnal Lepidoptera collected in Cashmere by Capt. E. B. Reed, 12th Regiment, with descriptions of new species,—from Mr. A. G. Butler, containing a complete list of the known Diurnal Lepidoptera of the South Sea Islands,—by Mr. H. Saunders, on the Grey-capped Gulls, in which several species hitherto confounded were distinguished,—by Dr. A. Günther, entitled, 'A Contribution to the Fauna of Savage Island,' in which several new lizards peculiar to this remote Pacific Island were described, and other animals found in it were mentioned,—from Dr. J. S. Bowerbank, being the sixth part of his 'Contributions to a General History of the Spongiadae,'—and, by Mr. R. B. Sharpe, on a small collection of birds made in Bulama, one of the Bissagos Islands, West Africa, by Lieut. Bulgar.

ENTOMOLOGICAL.—May 4.—Sir S. S. Saunders in the chair.—The Entomological Society of the Netherlands presented a well-executed medal in honour of M. S. C. Snellen von Vollenhoven, on his retirement from the office of President, which he had held for twenty years.—Messrs. G. T. Porritt and H. Goss were elected Members.—Mr. Butler exhibited an example of arrested development in a peacock butterfly, caused by the tail of the pupa having become detached during the process of emerging; the right wings being completely developed, whilst those on the left side were not developed at all, the pupa case remaining attached

to the left side of the body of the butterfly.—Mr. W. C. Boyd exhibited specimens of *Solenobia inconspicua*, taken in St. Leonard's Forest, and amongst them a specimen of a remarkably pale colour, which might possibly be an albino variety, but it had a very different appearance from the ordinary form.—Mr. Boyd also exhibited some leaves of the common Comfrey (*Symphytum officinale*), gathered at Cheshunt, the under-sides of which were found to be completely covered with specimens of *Brachycentrus subnubilus*. There appeared to be some hundreds of specimens closely packed together, and they were all dead, or in a moribund state, when found. All were said to be males, but on close examination a single female specimen was discovered amongst them. No explanation could be given as to the object of their congregating together.—Mr. Stainton remarked that there were many such instances of a habit of congregating amongst insects which were equally unaccountable, and as an instance he mentioned a fact known to all breeders of Microlepidoptera respecting the pupation of the greater number of the Nepticulæ, the larvæ of which live solitary as leaf-miners; but if a number of leaves, containing larvæ, are collected and put together in a box, it is found that the cocoons are constructed gregariously between certain leaves, without any apparent reason for the preference.—Mr. C. O. Waterhouse read a note, by Dr. Lamprey, on the habits of a boring beetle, one of the Bostrichidæ, found in British Burma. It belonged to the genus *Sinoxylon*. Dr. Lamprey did not know the name of the tree on which it was found, but he described the insect as making a small hole in a stem that was about half-an-inch in diameter; and, by devouring the wood completely round, severed it with a clean cut, so that it was only kept together by the thin outer layer of bark; the first gust of wind snapping off the weakened branch. The beetle turned on its side while boring, its back being towards the bark, and in this way its form appeared to adapt itself to the circumference of the stem. Two small portions of the severed stem were exhibited along with a specimen of the beetle.

CHEMICAL.—May 7.—Prof. Odling, President, in the chair.—The following papers were read: 'On the Action of Ammonia on Phenyl and Cresyl Chloracetamide,' by Dr. Tommasi.—'Researches on the Action of the Copper-Zinc Couple on Organic Bodies, Part VII., On the Chlorides of Ethylene and Ethylidene,' by Messrs. J. H. Gladstone and A. Tribe. The authors find that these two isomerides behave differently when heated with the couple, the former splitting up into ethylene and chlorine, whilst the latter gives sine chloroethylene.—Mr. C. E. Groves read a 'Note on the Preparation of Ethyl Chloride and its Homologues,' which he illustrated experimentally. He finds that when hydrochloric acid is passed into a boiling solution of zinc chloride in alcohol, the latter is completely converted into ethyl chloride; the other alcohols, such as the methyl and amyl, under similar treatment yielding the corresponding chlorides.—'Note on a new Mineral from New Caledonia,' by A. Liversidge.

MICROSCOPICAL.—May 6.—C. Brooke, Esq., President, in the chair.—Dr. G. P. Bate was elected a Fellow, and Mr. H. G. Hanks, of San Francisco, was elected a Corresponding Fellow.—A paper, by Dr. Anthony, 'On the Suctorial Organs of the Blowfly,' was read and illustrated by drawings. The paper described the general appearance of the parts in their natural condition, and suggested that the pseudo-tracheæ were really sucking or pumping organs.—Mr. Lowne described at some length his own observations on the subject, and showed the general structure of the parts by drawings upon the black-board, but showed that his own conclusions differed considerably from those of Dr. Anthony.—Further remarks on the subject were also made by the President and Mr. C. Stewart.—A paper was read, by Mr. H. J. Slack, 'On certain Silica Films artificially pro-

duced,' in which the results of a number of interesting experiments and observations were detailed,—and Mr. W. T. Read communicated the results of similar researches in which he had recently been employed. Mr. Slack's paper was illustrated by drawings, and by specimens exhibited under the microscope in the room.—A paper, by Dr. Pigott, was taken as read, 'On the use of Black-Shadow Markings, and on a Black-Shadow Illuminator.'

INSTITUTION OF CIVIL ENGINEERS.—May 12.—Mr. Harrison, President, in the chair.—Five gentlemen were elected as Members, Messrs. R. Bocquet, G. Boah, W. F. Gooch, W. N. Swettenham, and Sir W. Thomson; and twelve as Associates: Messrs. J. Ashworth, W. Climie, T. H. Crampton, S. Cutler, W. B. Fitzgerald, J. Newman, C. Ower, J. W. Smith, G. Spencer, G. E. Thoma, W. Topley, and R. G. Underdown.—The Council have admitted Messrs. G. V. Brown, J. B. Cree, and G. Wood, as Students of the Institution.—The paper read was 'On Peat Fuel Machinery,' by Mr. J. McCarthy Meadows.—This was the last meeting of the session.

NEW SHAKSPEARE.—May 8.—F. J. Furnivall, Esq., Director, in the chair.—The Hon. Secretary announced that new branches had been started, at Owens College, Manchester, and in Montreal; and that since the last meeting twenty new members had joined the Society.—The first paper (read by Dr. E. A. Abbott) was by Mr. Fleay, 'On the Authorship of "Timon of Athens." In opposition to the theory of Charles Knight and others, Mr. Fleay contended that "Timon" was an unfinished play by Shakspeare, completed by another writer, who was Cyril Tourneur. Mr. Fleay pointed out Tourneur's work in the play: I. l. 186-248, 266-283; I. ii.; II. ii. 46-131, 195-204; III. i. ii. 33-50; IV. v. vi. (except Timon's speech); IV. ii. 29-50; III. 292-362, 398-413, 453-543; V. i. 1-57; V. iii. Shakspeare's part was written about 1606, with "Pericles" as Delius puts it. Tourneur's part was added, Mr. Fleay thinks, after Shakspeare's death, to pad out the play and make it take up more room in the First Folio.—Mr. Furnivall confirmed Mr. Fleay's division of the play, except as to II. ii. 195-204, which (less "you to Sempronius") he claimed for Shakspeare. He said that Lucullus's talk was imitated from Shallow's.—Dr. B. Nicholson supported Charles Knight's view, and argued that the theory that Shakspeare completed another man's play presented less difficulties than that another man completed Shakspeare's.—Of Mr. Fleay's second paper, 'On the Authorship of "Pericles,"' Mr. Furnivall stated the main results, that Shakspeare wrote only Acts III., IV., and V., less the Gower-choruses and the brothel-scenes (which were by Rowley), while Acts I. and II. were, as Delius said, by Wilkins. Shakspeare's part of "Pericles" formed nearly an independent whole, copies of which, edited by Mr. Fleay, as 'The Birth and Life of Marina, Daughter of Pericles, Prince of Tyre,' were put into the hands of members, as well as a like edition of the genuine parts of "Timon."—Mr. Furnivall said that last autumn Mr. Tennyson read him the parts of "Pericles" which he had for forty years held to be genuine Shakspeare; and that when Mr. Fleay's proof of "Marina" came out it contained (to the best of his recollection) exactly the same parts of "Pericles," though Mr. Fleay had never heard of Mr. Tennyson's division. Mr. Furnivall considered the question as to the genuine parts settled.—Mr. Daniel, Dr. Nicholson, and Dr. Abbott took part in the discussion.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Asiatic, 1.—Anniversary.
Tues. Victoria Institute, 8.—'Principle of Design in Nature,' Prof. G. Morris.
 Institute of British Architects, 8.
 Society of Arts, 8.—'Carbon and certain Compounds of Carbon treated principally in reference to Heating and Illuminating Purposes,' Lectures V. & VI., Prof. F. Barr (Senior Lecturer).
 Social Science Association, 8.—'Amelioration of the Present Position of Midwives,' Dr. J. H. Aveling.
 United Service Institution, 8.
Wed. Royal Institution, 8.—'The Nervous System,' Prof. Rutherford.
Thurs. Royal Institution, 7.—'Statistics of Deaths by Suicide among British Troops,' Mr. W. H. Miller; 'The Elections of 1869 and 1874,' Mr. J. B. Martin.

- Thurs.** London Anthropological, 8.—'Phœnician Inscription alleged to exist in Egypt,' Mr. E. R. Hodges and the President; 'Keltic Element in the Lycian Inscriptions,' Mr. E. Geoghegan; 'Physical and Intellectual Capacities of Women equal to those of Men,' Miss E. Wallington; 'Gunnabala,' Mr. C. S. Wake.
 Civil Engineers, 8.—President's Conversations.
 Zoological, 8.—'Respiration of some species of Indian Fresh Water Fishes,' Mr. E. Dobson; 'Habit of the Burrowing Bird, *Phæobastrius concoloratus*,' Mr. W. H. Hudson; 'Contributions to British Annelids,' Part I., Mr. W. G. M'Intosh.
Weds. Meteorological, 7.—'Remarks on the Estimation of Wind Force and on the Relation between Pressure and Velocity,' Mr. G. F. V. Collet; 'Weather of Thirteen Winters,' Mr. E. Strachan; 'New Deep-sea and Recording Thermometer,' Messrs. Negretti & Zambra; 'New Mercurial Minimum and Maximum Thermometer,' Mr. S. G. Hepburn.
 Society of Arts, 10.—Special Meeting on Public Museums and Galleries.—'Simplicity as the essential Element of Safety and Efficiency in the Working of Railways,' Capt. H. W. Tyler.
Thurs. Royal Institution, 3.—'Physical Symmetry in Crystals,' Mr. S. S. Haskelton.
 Chemical, 8.—'The Sewage Question from a Chemical Point of View,' Dr. W. H. Corfield.
 Cambridge Philosophical, 8.
 Antiquaries, 8.
Fri. Botanical, 4.—'Reproductive Organs of Plants and the General Principles and Systems of Classification,' Prof. Bentley.
 New Shakspeare, 6.—'King Lear as a Type of the Kelt,' Mr. J. W. Hales.
 Society of Arts, 3.—'Manufacture of Chlorine,' Dr. Griffin.
 Royal Institution, 9.—'Education of the People,' Prof. W. K. Clifford.
Sat. Royal Institution, 2.—'The Planetary System,' Mr. R. A. Fisher.
 Physical, 8.
 Botanical, 24.—Election of Fellows.

Science Gossip.

DR. RICHARDSON, F.R.S., whose researches on the influence of overwork, of alcohol, of tobacco, and of occupation on the physical and mental life are well known, has in the press a volume entitled 'Diseases of Modern Life,' which will be published shortly by Messrs. Macmillan.

THE Royal Medals in the gift of the Geographical Society for the promotion of Geographical Science and Discovery have this year been awarded to Dr. Schweinfurth (Founder's Medal) for his explorations in Central Africa, and to Col. P. E. Warburton (Victoria, or Patron's Medal) for his remarkable journey across the Western Interior of Australia. The Anniversary Meeting of the Society, at which these medals will be presented, is unavoidably postponed from the 1st to the 22nd of June. Evening meetings, for the reading of papers, will be held on the 1st and 16th of June.

THE Albert Gold Medal of the Society of Arts has been awarded to Dr. C. W. Siemens.

WE may mention in passing that some experiments have been made by M. S. A. Kosloff at Messrs. Warner's, Diana Place, Euston Road, in the presence of Sir C. Wheatstone, Mr. Sabine, and other scientific men, on the subdividing an electric current and producing from it, at the same time, a number of lights. The experiments were so successful that nine lamps were kept in a state of illumination. M. Kosloff professes to have invented a new "metal"—which he still calls a "carbon"—for his poles, and these poles become ignited on the passage of the current in glass vacuum chambers. Surely there can be no necessity for this mystery respecting the "carbon" poles of the arrangement.

THE Statistics of New Zealand for 1872—printed under the authority of the New Zealand Government, and now issued, 1874—is a document of considerable scientific value as recording the progress of one of our most important colonies. The population in 1860 was 76,390, in 1872 it was 273,273. There was a considerable falling off in the value of the gold exported in 1872. In 1871 it amounted to 2,787,820*l.*, whereas in 1872 the exportation was valued at 1,731,961*l.* only. The meteorological tables have been prepared under the direction of Dr. Hector, Inspector of the Meteorological Stations. The meteorological returns are from thirteen stations, and the results of the observations are given in much detail, the highest pressure being 30.672, on the 13th of October, at Mongonui; the highest recorded temperature of the air, in the shade, being 95.7 Fahr., on the 24th of January, at Christchurch; and the lowest 17.0, on the 14th and 19th of June, at Southland.

'EXPERIMENTAL Researches leading to a Determination of the Temperature of the Sun' is the title of a communication to the Academy of Sciences, on the 16th of March, by Padre Secchi, and published in the *Comptes Rendus*. The estimate—made from numerous comparative ex-

aminations with an apparatus described in Padre Secchi's book on the Sun—is, that the solar radiation is thirty-six and a half times greater than that of the electric light of carbon points. These results are questioned by some of the observers of solar phenomena, and they will be closely examined during the advancing summer.

Les Mondes for the 30th of April publishes a communication from M. R. Francisque-Michel, on a 'Contrôle Automatique de l'Efficacité des Paratonnerres,' which is well deserving attention.

FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE SEVENTEENTH ANNUAL EXHIBITION IS NOW OPEN, at the Pall Mall East, from Nine till Seven.—Admission, 1s. Catalogue, 6d. ALFRED D. FRANK, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE FORTIETH ANNUAL EXHIBITION IS NOW OPEN from Nine till dusk.—Admission, 1s. Catalogue, 6d.—Gallery, Pall Mall, E.W. H. P. PHILLIPS, Secretary.

THE SUMMER EXHIBITION OF THE SOCIETY OF FRENCH ARTISTS, 1st, New Bond Street, is now OPEN, from Half-past Nine to Six o'clock.—Admission, One Shilling.

Will Close, Saturday, 23rd Inst.

DUDLEY GALLERY, Egyptian Hall, Piccadilly.—GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS.—THE TENTH ANNUAL EXHIBITION IS OPEN DAILY, from 10 A.M. to 6 P.M.—Admission, 1s.; Catalogue, 6d. GEORGE L. HALL, Hon. Sec.

'THE SHADOW OF DEATH.' Painted by Mr. HOLMAN HUNT in Bethlehem, Jerusalem, and Nazareth; begun in 1868, completed end of 1873.—NOW ON VIEW at 30a, Old Bond Street.—The Gallery is opened at Ten, closed at Six.—Admission, 1s.

DORRIS GREAT PICTURE OF 'CHRIST LEAVING THE PRETORIUM,' with 'The Dream of Pilate's Wife,' 'Night of the Crucifixion,' 'Christian Martyr,' 'Franciscan at Rimini,' &c., at the DORRIS GALLERY, 30, New Bond Street. Ten to Six.—Admission, 1s.

THE ROYAL ACADEMY.

(Third Notice.)

It is unfortunate that on entering this Exhibition one's eye lights upon a huge picture at the end of Gallery II., called *The Healing Mercies of Christ* (No. 128), and comprising many large figures within a lunette. This is one of the productions of Mr. J. C. Horsley, a Royal Academician whom the late Sir W. Tite was rash enough to employ in order that he might present a picture to the chapel of St. Thomas's Hospital. Its effect on the unfortunate patients must, to say the least, be depressing. The motto in the Catalogue states the artist's intention is to express the resurrection; but if we looked to the picture only, we should have imagined that an interment was Mr. Horsley's subject. We are bound to say that the artist has done better than there was reason to expect, and that the error was the donor's, who ought to have known how much it would tax powers of the highest kind to fulfil worthily a commission of this kind. Whatever may have been the direction of Mr. Horsley's education,—and began with high aims,—there can be no doubt that he finds his proper field in art in such pictures as *Sunny Effects* (52), and that the solemnities of the chapel of a great hospital are not in keeping with his genius. His art is not worthy of the occasion. The painting is thin, the colouring raw and rather weak, the figures, in spite of their high pretensions, lack grandeur of execution; they are not well proportioned, and the design itself, or rather the motive of the picture, is flabby. The composition is carefully adapted to the space to be filled, which is a considerable merit in such a work as this. Yet although the subject of 'Sunny Effects' may suit Mr. Horsley better than so exalted a theme as 'The Healing Mercies of Christ,' it cannot be concealed from any human creature not a member of an "Establishment for Young Ladies," that the motive of 'Sunny Effects' is a mistaken one. It is but too patent also that the execution is almost as preposterous as the design. The subject is a girl sleeping in a bay-window of a room of the Cavalier period, and two gentlemen enter, goodness knows for what purpose, unless it be to re-adjust the dislocated torso and limbs of the dummy in the chair. The rest of the picture is unworthy of description, and the work itself would be best left to those whose ideas and education in art enable them to enjoy it. There are such, we believe; but Mr.

Horsley is an Academician, and being so, his works are conspicuously placed on the coveted "line," while scores of pictures round about them are badly displayed. For instance, M. Legros is a painter of European reputation, a prophet in art whose teachings fall on the ears of Academicians who are deaf; and 'Un Chandronnier' is on high. Or, if that is too good a picture, there is Mr. G. D. Watson's clever design, "Only been with a few Friends," which deserves a better place. What business has Mr. G. E. Hicks' 'Shylock' on a parity with M. Legros's noble work, or with the brilliant and solid landscape by Mr. C. P. Knight, called 'A Spring-Tide in Ramsey Race'! Or, to come to still worse cases, why is 'Our Northern Walls' Mr. P. Graham's pretentious, flimsy, and ineffective production, placed where it is forced into comparison with Mr. Brett's resplendent 'Summer Noon in the Scilly Islands'! or why is Mr. H. Moore's 'Rough Weather in the Open' hoisted out of sight in Room X! We have referred to this subject before, and shall do so again. It is incredible that those who are responsible for this injustice can believe the public does not condemn it; nor, as the hangers' names are known, and their committee is not a numerous one, is it possible for them individually to escape a considerable share of censure. One is prepared for a moderate development of nepotism in such matters,—most of us have temper enough to tolerate a good deal of favouritism, and differences of opinion lead to widely different judgments; but there can be no real difference of opinion about the instances which we have selected as examples of what occurs season after season at the Royal Academy.

One of the most spirited pictures here is Miss E. Thompson's *Calling the Roll after an Engagement, Crimea* (142). Every year's Salon contains some half-a-dozen such pictures, but Miss Thompson's work is not the less meritorious on that account. It represents a muster of foot-guards, while the call is read by a sergeant, himself wounded, and passing slowly along before the thinned ranks. One soldier stands still and full of thought; another weeps for, it may be, a lost brother; one offers rough consolation to his neighbour; and one, next the last, binds up his own badly-wounded wrist, and has a face full of rude sympathy for those who suffer more. One, in agonies, leans on his rifle; while another supports himself on his companion's arm. At this instant a man has fallen, fainting or dead, and his next man stoops to see which it is. The design is intensely dramatic, the execution capital, and the whole highly creditable to the lady who has produced it.—Mr. J. D. Watson's "Only been with a few Friends" (15), a jovial fellow returning to his shrewish and rather oldish wife, and making this apology with his tipsy lips, is humorous, and tells its story well. He is a Dutchman, of the seventeenth century; she one of Rembrandt's *froues*, and holds a warming-pan in her hand, which she may not be loth to use as a weapon of offence. Fine technical qualities appear in the good painting of a rug on the floor, and the good general keeping of the accessories. *The Old Clock* (28) has similar merits. An old fellow, standing on a chair, patiently tends an ancient one-handed brass time-piece; a Dutch housewife, with a significant pair of bellows in her hands, attends the man.—M. Perugini sends *A Cup of Tea* (13), a *soubrette*, in a stone-coloured dress, seated, and tasting tea from a cup with a spoon. This is extremely "clever" in its execution, but as unsolid and pretentious as it is effective.—*The Obstinate Man* (29), by Mr. E. C. Barnes, is by far the best picture by him we have seen: it is tolerably well painted, and tells its story with vivacity. A club, as in Hogarth's time, or a little earlier, are in a coffee-house. Four members are set on one, who, pale but resolute, has made up his mind on some point in dispute, and means to keep to it. The endeavours of his antagonists to change his views, from the fiery little man who blusters to the gently satirical friend who taps him on the shoulder with a pipe, and the blandly reasoning man behind, are all elements of a design which, in its way, is amusing. The picture is well

put together.—Mr. Prinsep's *A Safe Confidant* (27) is a capital study of tone, with quiet colour, and mostly in black and white. A love-sick looking damsel whispers to a white Persian cat which has mounted on her shoulder: the flesh is capitally painted and well modelled, with a delicate roseate tint, but it is not free from chalkiness, and a little opaque, as Mr. Prinsep's carnations frequently are, although they are usually perfect in tone. Neither the lady's hair as such, nor its adaptation to the head, is satisfactory. The same artist has a charming picture in *Miss L'Estrange* (274), and a larger work, of considerable merit, in *Newmarket Heath, the Morning of the Race* (943), a long landscape, with figures of gipsies trudging along, some with the peculiar grace of their tribe. Notice a buxom girl, walking freely, with her dress moving like Oriental robes about her limbs; notice the furtive looks of the young man who slouches past. Both these are points of character chosen from among many, but sufficient to show the tact of the designer. In technical merits this picture approaches those which we have named above, although it is distinctly inferior to them.

Mr. T. Faed has, as we have already said, done much to redeem his reputation, for it is several years since he has given us anything so good as *Forgiven* (327). The work now before us shows that Mr. Faed has departed from the subjects he so long affected, which were almost invariably leave-takings, in death or life, as the case might be. Now we have a "prodigal" daughter's return, with, of course, a baby, and her parents' varying receptions. The mother, not without wrath in her large black eyes, is moved to tenderness at sight of the child, and immediately "takes to it"; the father, too proud to yield at once, departs from the room, leaving his meal unfinished, but he will surely relent in a little while. The young woman hides her face in a passion of shame and repentance: her action is capitally given. The design of the old man's action is also very good, and characteristic of a fussy nature breaking down quickly; but the best portion of the picture is the figure of the old woman, which is admirable in invention, with complete pathos of expression in the face. The colour is a little sooty and dirty, owing to the blackness and somewhat slovenly execution of the half tints. Mr. Faed sends also *The Sailor's Wife* (67), an interior, a young woman sitting by a blooming baby that lies in a cot; her hands join on her knees, and her expression supports the pathos suggested by the motto of the picture, that she is thinking of, if not praying for, one who is absent as well as for the other who is present. There is finely felt, homely pathos here, of that obvious kind which has ensured so many admirers for Mr. Faed's art. The work is also painted much better than his pictures have been for some years past, although it would certainly admit of improvement. It is not so firm, nor so precise as the artist's earlier productions. There is nice execution in the chair on which the woman sits, and in the shawl that hangs over it. On the other hand, the background of the entire work is discreditably slight. This artist exhibits *Viola and Primrose* (389).—*The Country Dancing-Master, West of Ireland* (59), by Mr. Helmick, is another picture of *genre* which possesses considerable merit. A gawky Scotch-Irish lad, with a prodigious stare, leads out a sharper and better-looking girl before the little teacher, who holds a fiddle. There is a great deal of humour and character here, but the execution is flimsy. The work, in some respects, may be classed with that of Mr. Nicol.—*The Beg-Steak Pudding* (60), by Mr. Barnard, represents a coquettish housewife flirting with a bald, elderly clerk while she makes a pudding. We believe this description is correct, although one cannot say much for such a subject. If so, the artist relies on the execution of his picture, and this is, in the background, capital: an escritoire with books, and old pictures, are commendable, but the figures are inferior, although

there is spirit in the attitude of the woman.—Mr. Storey's *Blue Girls of Canterbury* (66) is meritorious, both in subject and technique. A body of little damsels of a school are trooping along by twos, in the performance of that public penance which suits their condition in this country. They are attended by their genial, spectacled governess. The scene is the Close of Canterbury. There is abundance of character and some gentle humour here. The girls' expressions and faces are diversified and natural, with much simplicity and a little beauty, which is right. Mr. Storey often exhibits a nice sense of colour, and has zealously cultivated his natural feeling for tone, and both are clearly shown in this picture. He is deficient in the dignity of the picturesque elements of his accessories, e.g., he gives nothing of the true character and grandeur of the old gate of the Close, but in homelier matters, as in the old red houses beyond, he is at once happy and pictorially fortunate. This artist contributes other not less excellent pictures, which we may notice by-and-by.

There is something of the tragic mood in Miss J. Macgregor's *Orpheus and Eurydice* (64). Eurydice follows the singer on the lonely shore, as, clad in red and lyre in hand, he goes on his journey. The idea is, however, common-place, and the composition naught. The picture would not demand notice but for the sentiment of the background, which is apt to the subject and well expressed. Whether or not the landscape of cliffs and a small still lake—looking very like Llyn Idwal—are well painted, we cannot say, for the picture is on high. Miss Macgregor has a great deal to learn about figure-painting.—Another tragedy occurs in Mr. Lidderdale's *1793, Proscribed* (81). An old curé has taken refuge with Breton peasants, fishermen, who have put him in a loft with their nets and other sea-going gear; where he sits meditating, watch in hand, as if he expected some one, or reckoned the time for the tide which may facilitate his flight. Mr. Lidderdale has often been happy in dealing with subjects which suggest little histories, and this is one of the best of the kind, for the figure is well designed, and the face well conceived and executed, although otherwise the execution of the picture is lighter than it ought to be.—It is a great thing to have a story well told. Mr. E. S. Kennedy's *For Thos at Sea* (82), French fisherwomen at prayer, is decidedly a piece of clap-trap.—With so much chic and tact in putting a picture together as has fallen to his lot, Mr. M. Stone is sure of a large share of popular attention and considerable admiration from those who regard the production of pretty sentimental pictures as the main function of art. This artist's *My Lady is a Widow, and Childless* (106) has not the merit of novelty in its subject, nor can it be said that the execution of the picture, apart from the "cleverness" proper to Mr. Stone, is so solid, so brilliant, or so artistic, in any high sense of the term, as to entitle it to be on the line here, in one of the best places of Gallery II. We have the precincts of a stately house, a wall separating a garden from a park; in the front, a gardener or farm labourer pauses in his labour, before taking the meal his children have brought to the spot, in order to careen them. Their mother is near, a not ungraceful figure, but the whole work is of the merely dexterous order. Behind, looking at the group, and divided from them by the wall, is the lady of the title, gazing sadly on the happiness in which she has no share.—*Going to the Well* (83) is by Mr. H. Cameron, a young woman and two children, one of whom she carries, while she holds a basket, crossing a field, is rather pretty, and thoroughly in keeping. As a trifle it is acceptable. Miss E. Clacy's *Veper Song* (90) shows a fair organist in the family pew of a well-known old church, engaged with a book of ancient psalmody; she is surrounded by tapestries on the walls, pictures of devotional subjects, books and furniture. The figure is graceful, the peculiar effect of light well studied, and successfully rendered; and there is pathos throughout. The work is thus, in its way, a capital example of rather elegant art.

It is time to look at a group of the landscapes in this Exhibition. A certain number of works of this sort and of high merit are on the walls of Galleries I, II, and III. We have already noticed the larger works of Mr. Millais, and may take those which now come to view in their order on the walls. By no other rule should we notice before others the "clever," but fallacious picture, by Mr. G. Smart, *The Pass of the Coteran* (2), a motive so commonly dealt in by painters of the artist's calibre, e.g., Messrs. Mac Taggart, Mac Whirter, P. Graham, and others, that we wonder they are not as weary of painting it as we are of seeing what year after year they are content to give us. There must be a receipt for the manufacture of pictures of mountains, with heathery sides, and with clouds rushing over and between them, and casting dark shadows in the sunlit view. A pool here and there a rock, are added, here a cow and there a sheep, sometimes a rushing stream, sometimes a fall of rain, sometimes a shepherd or two; while, if the "artist" is in a pathetic mood, he touches our hearts with the wreck of what, in Scotch novels, is called "a shieling"; or, if cruel enough, he throws in his foreground the ragged and scurfy enclosure where,—

The rude forefathers of the hamlet sleep:

and, if a genius of superior power, he brings down a gleam of light between the dark clouds of his painted sky, to show what he would be at. The humbler, it may be the duller, producers of this kind of "art-manufacture," do not aspire beyond the cows, as Mr. J. Smart has done in the picture before us. It may be all very well that the hackneyed elements of the picturesque which supply materials for the inferior specimens of what are called "Scotch" landscape paintings, i.e., rocks, heather, sun-gleams, and the like, of which the artists we have named are the most industrious producers, should continue to be employed to manifest trivial and worn-out ideas; but, on the other hand, we should, in that case, have good, sound, and solid execution, but that we never find in this class of works.—Mr. H. Woods's *Haymakers* (96), though unpretending, is an honest picture, with many pretty elements, and some care has been bestowed upon the execution; it shows a group of women and children in a hay-field: an old woman, while knitting, gossiping with a young mother.—There is masterly, though over-elaborate, work in Mr. J. Brett's *Summer Moon in the Scilly Isles* (130), but there is even less imagination than his pictures usually display. But once or twice has this artist imparted that essential to fine art in landscape. His 'Granite Boulders' of last year exhibited imagination, or rather it suggested pathetic insight, yet in this not less striking coast piece there is nothing but what extraordinary skill, keen vision, and indomitable patience could secure. It shows the flat shore of one of the islands, with detached rocks in the sea, and other rocks rising out of the sand. The whole is in powerful sunlight, which, however, is not very successful in suggesting heat, although a figure, not very happily introduced, sleeping in the shadow of a rock, tells us how hot Mr. Brett means us to be. With half the appearance of labour, M. Kaemmerer's 'La Plage de Scheveningue,' now in the *Salon*, which we noticed last week, makes us wish to take off our collars and waistcoats, which no one would think of doing before Mr. Brett's picture. It is, nevertheless, a superb piece of brilliant and earnest workmanship, with wonderfully skilful draughtsmanship, and that includes drawing, modelling, and the just representation of light and shade; it shows vivid colour, both local and atmospheric, and it owes everything to careful studies in Nature's school.—Another picture of a similar class, but more solid and masculine in style than that of Mr. Brett, hangs near it. This is Mr. C. P. Knight's *A Spring-Tide in Ramsey Race* (114), a view of the tempest-like current of the sea rushing in a narrow way, between Ramsey and the main land, breaking in its furious haste over the rocks in the channel, the water being otherwise of intense blue and green, as it reflects the sky more or less thoroughly.

Orange light lies on the ruddy barren headlands, and deep blue shadow fills the little rocky inlets where the caverns are; the land rises above in verdurous slopes. The keeping of this picture is complete; its vigour and solidity are unquestionable.—Close to the pictures of Messrs. Brett and Knight hangs a third coast-piece—painted on principles common to all three. The last is styled *Homeward Bound, the Chops of the Bristol Channel, inside Lundy Island*, by Mr. Naish, a view of the sea, including the cliffs near Ilfracombe, and painted with great richness and brilliancy of colour and lighting, executed with perfect knowledge of the materials and singular command of the technique requisite for such work. The waves are in full motion, and their local colouring is felicitously given, their modelling and that of the rocks being unquestionably good. The effect is that of a strong contrast of light and shadow, while Mr. Knight's, not less than that of Mr. Brett, represents intense sunlight, with accidental and local shadows only. Both the latter artists deal in the chiaroscuro of light as the former one deals in light and shade and local colour, while he neglects, or does not care for, chiaroscuro; besides he sees local tints in an extremely high key. The result of the last-named natural peculiarity in Mr. Naish's vision, especially when combined with his apparent indifference to chiaroscuro, is, that his pictures lack breadth and dignity, if such a phrase be allowed, and they are too much a congeries of parts, admirable in themselves, and singly, rather than as a whole. This is, of course, independent of, and not essential to, the expression of the sentiment of the work. Comparison of these pictures is unavoidable, and therefore there can be no reason why we should avoid saying it appears to us that the success of Mr. Brett is due to his having a stronger sense of the value of the chiaroscuro of light than his neighbour. Mr. Naish has least of this precious pictorial faculty. Mr. Knight exhibits sentiment in his, and likewise paints with greater solidity than either of his rivals. He has a freer eye for colour, and has almost as large a sense of the value of breadth in light as Mr. Brett; but he is either less willing than Mr. Brett to sacrifice what Mr. Naish will not sacrifice at all, or, as it may be, he is less fastidious than the last-named artist in choosing subjects where local tints do not control, if they do not dominate the scene. No pictorial quality is so easily recognisable, and few are more precious than breadth of effect; none requires more insight for its appreciation than fine sentiment; nothing in landscape art is more rarely acquired than close knowledge of nature; and, accordingly, it is less frequently appreciated than it should be. Some light may be thrown on the respective works of these three remarkable and very genuine painters by considerations of this sort.

Mr. Dawson has, in *Shoreham Harbour, Evening* (603), and *Shoreham Harbour, Morning* (607), two landscapes of the same locality, looking in opposite directions, under contrasted effects of light. Both are charmingly painted, with a fine sense of colour and complete power of dealing with atmosphere. The skies in both these comparatively small works are delightfully composed, and have been studied with knowledge and skill, such as few know how to employ better than this capital artist.—The picture which Mr. A. B. Collier sends, entitled *"Sub tymine fagi"* (240), is extremely good in its way, which is a modest and accomplished one; it is a scene on the Tamar.—*The Old Home of the McDougalls* (223), by Mr. C. E. Johnson, a castle on a cliff, rather lacks something in solidity; but it is effective, and the sky is well managed.—*On the Coast, Scheveningen* (241), in Gallery III., by Mr. Mesdag, shows the principles which Baron Leys revived with reference to figure-painting, applied to landscape, and it is one of the richest, most powerful, and faithful coast views in this Exhibition. The treatment is masterly, the effect broad, and what may be called the action of the picture completely sustained. This artist has two fine works in the *Salon* at this time, which we shall notice by-

and-by: one of them is a most powerful snow-piece.—Mr. C. N. Hemy has in *The Tyne, from the High Lights, Shields*, (317) a striking subject, and one which he seems to have studied with considerable care; but, notwithstanding the effectiveness of the picture, it is, on the whole, less successful than others we have seen by him, although it is decidedly more so than others have appeared to us.—Sir R. P. Collier, in his *Clearing after a Storm in the Alps* (394), has a telling and vigorous picture, which, as the production of an earnest amateur, is extraordinarily good, both as regards the landscape proper and the sky. See, likewise, *On the Mer de Glace* (381), by the same. This artist's mode of painting snow in vast masses has the merit of producing solidity, because it expresses care and knowledge; but it must be admitted that the colour is dirty, to the great detriment of the brilliancy of the picture, and the loss of beauty.—Any one who desires to see a manly, solid piece of painting in its way, should turn to Mr. R. Leslie's *The Morning Watch* (433).

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold, for pounds, on the 30th ult., the following pictures and drawings by the under-mentioned gentlemen. Drawings: B. Foster, *Coming Home from School*, 90; *Just Shot*, 130. Pictures: F. Goodall, *An Eastern Lady*, 70.—W. Duffield, *Interior of the Keeper's Lodge*, 241.—A. Solomon, *The Artists Abroad*, 147.—E. Nicol, *"Common Pleas"*, 75.—T. Faed, *The Statute Fair*, 409.—A. Vickers, *The Road to the Village*, 220; *Near Malton, Yorkshire*, 262.—F. Danby, *The Birth of Venus*, 131; *The Departure of Aeneas*, 68; *Aeneas witnessing the Games*, 84.—J. S. Lander, *Christ Teaching Humility*, 167.—G. E. Hicks, *Letters from Home*, 162. The following belonged to the late W. Twopeny, Esq., and were sold by the same auctioneers, on the 2nd inst.: F. Hals, *The Artist*, 257.—J. Burnet, *A View in the Environs of London*, 53.—Tiepolo, *Scene from the Life of Louis Antoine Jacques, Cardinal Infant of Spain*, 84; *The Companion*, 73.—C. Jansen, *Queen H. Maria*, 105.—Hogarth, *Mrs. Pritchard*, 52. Another property: Hogarth, *The Lady's Last Stake*, 1,585; *The Gates of Calais*, 945; *Examination of the Recruits before Justice Shallow and Silence*, 369.—Romney, *Miss S. Milnes*, 126; *Mrs. Thoroton*, 89.—Reynolds, *A Girl with a Bird* (belonged to Rogers), 189; *The Laughing Girl*, 168; *Miss Wombwell*, 57.—Weenix, *Boy with Hare*, 91.—Wouvermans, *A Landscape, hawking party and stag hunt*, 316.—Gainsborough, *R. Tickell*, 1,627.—De Louthembourg, *A Rocky Landscape*, 136.—Landseer, *Blaise, a dog*, 393.—B. Wilson, *Cicero's Villa*, 294; *A Lake Scene*, 556.—J. Stark, *A Woody Landscape*, 210.—G. Morland, *A Hunting Scene*, 210.—W. Van de Velde, *A Naval Engagement*, 110.—Lely, *Lady Denham*, 79; *Van Tromp*, 68.—Wynants and A. Van de Velde, *A small Landscape, with a herdsman and sheep*, 189; *A Landscape, with a herdsman driving oxen*, 152.—A. Van der Werff, *Paris and Cenone*, 63.—L. Backhuizen, *The Dutch East India Fleet leaving Port*, 173.—Van Huysum, *Flowers, Bird's Nest, &c.*, 525.—Canaletti, *A pair of Views in Venice*, 252; *View of St. Giorgio Maggiore, Venice, and the companion*, 252.—Wynants and Lingelbach, *A Landscape, with a chateau*, 52.—A. Van der Neer, *A Frost Scene, with numerous figures*, 152.—Weenix, *A Dead Swan on a block of stone*, 74.—Jan Steen, *The Broken Eggs, portraits of the painter and Van Goyen*, 105.—Haeux, *The Sunshine of Love*, 168.—Murillo, *Our Lady and the Infant Saviour*, 283; *St. Thomas de Villanueva giving Alms*, 126.—Harlowe, *Miss Stephens*, 63.—Sir J. Gilbert, *The King's Artillery at Marston Moor*, 372; *King Charles leaving Westminster Hall, after receiving sentence of death*, 798; *The Robbers' Cave*, 157.—Macise, *The Wrestling Scene in 'As You Like It'*, 1856, 798.—L. Haghe, *An Artist in his Studio*, 89.—Leslie, *Juliet*, 207.—Mr. Dobson, *Gretchen*, 220.—Collins, *The Spinning Girl of Sorrento*, 167.—Etty, *Phaedra and Cymocles on the Idle Lake*, 636.—Turner, *Falls of the Clyde*,

346; *On the Brent*, 656.—T. Grönland, *Gatherings for the Banquet*, 178.—T. Webster, *Bird Catching*, 252.—F. Leighton, *The Mermaid*, 299.—Morland, *Interior of a Stable, with figures, a donkey and pigs*, 105.—J. Holland, *Rotterdam, the ferry-boat on the canal*, 183; *A View of Venice*, 278; *Venice, on the Grand Canal*, 327.—D. Cox, *Milking Cows at the back of the Cottage*, 178.—A. Vickers, *Off the Kentish Coast, with shipping*, 141.—P. Calderon, *Queen Elizabeth and the Earl of Leicester surprised by the Duke of Northumberland*, 152.—J. Linnell, *Rest after the Mid-day Meal*, 1,008.—W. Linnell, *The Spring in the Woods and the Woods in the Spring*, 215.—E. Van Marcke, *Landscape, cattle in a stream*, 199.—P. Graham, *A Rainy Day*, 845.—H. Davis, *In Normandy Pastures*, 183.—Constable and J. Linnell, *A Lake Scene, with sheep*, 420.—C. Hunter, *A Scottish Coast Scene*, 152.—J. Phillip, *Spanish Fortune-Teller*, 183. The following were sold, as above, on the 4th inst., and belonged to Mr. Baker, of Russell Square, deceased. Pictures: J. Crome, *The Old Quay, Yarmouth*, 94. Another property: Gainsborough, *Miss Carr*, 409.—Owen, *Lord Loughborough, whole length*, 84.

Among the noteworthy pictures recently sold in Paris were the following.—May 1: Murillo, *El Pastorcito* (the little Shepherd), 120,000 francs.—Jacque, *Paysage et Moutons*, 3,600 fr.—May 5: Guardi, *Le Pont de Rialto*, 5,050 fr.—Lancret, *Les Rémois*, 7,500 fr.—Teniers le jeune, *Les Arquebuziers d'Anvers*, 15,700 fr.

Fine-Art Gossip.

WE shall notice next week the Exhibition opened in Paris the other day for the benefit of the exiles from Alsace and Lorraine.

THE Annual Congress of the British Archaeological Association will be opened this year at Bristol, August 4, under the presidency of Kirkman D. Hodgson, Esq., M.P. The ensuing week will be devoted to an examination of the antiquities of Bristol, and the counties of Somerset, Gloucester, and Wilts, consisting, in the main, of visits to Bath, Bradford Chapel, Farleigh Castle, Hinton Abbey, Keynsham, Saltford, Cadbury Camps, Berkeley and Thornbury Castles, Wraxall, Chalfeld Manor, St. Mary, Redcliff, and Tickenham. The Archaeological world will learn with regret that the eminent archaeologist and antiquary, Mr. Gordon M. Hills, has resigned his duties as Treasurer to the Association.

MR. STEPHEN THOMPSON, who, two years ago, successfully produced an extensive series of photographs from the collection of the British Museum, is bringing out, under the sanction of the Trustees, a series of large reproductions of typical specimens illustrating the development of art from the earliest to the close of the Classical period. The work will be complete in sixty plates, of which the first part, twenty plates each, about two feet long, with width according to subject, will include fac-similes by the autotype permanent process, of some of the sculptures and bas-reliefs from the frieze of the Parthenon, the best Egyptian sculptures, slabs from Nineveh, the Etruscan sarcophagus, and the finest pieces of the Townley, Farnese, Blacas, and Castellani Collections.

At a meeting held at the house of Mr. Alfred Morrison the other day, it was decided to take steps for raising subscriptions to obtain a mosaic portrait of the late Mr. Owen Jones, as a memorial of his services to Decorative Art. It is hoped that the funds may admit of a medal and travelling scholarship bearing his name being established. An exhibition of his designs is to be held in June.

READERS will notice in our report of Sales that several famous pictures have changed hands, including Hogarth's *The Lady's Last Stake*, engraved by Cheeseman, painted for Lord Charlemont, and a few years ago exhibited at the British Institution as the property of his descendant. Also *'The Gates of Calais'*, Reynolds's *'Girl with a Bird'*, which belonged to Rogers; Macise's *'Wrestling Scene'*, Etty's *'Phaedra and Cymocles on the Idle Lake'*, and others, have been sold.

THE Marquis of Bath and Lord R. Leveson Gower have been appointed Trustees of the National Portrait Gallery, to fill up vacancies caused by the deaths of Earl Cowper, and the Bishop of Winchester.

THE French papers record the death of M. Gleyre, the celebrated painter, of Swiss birth, but long settled in Paris, as having taken place suddenly while, on the 5th instant, he was admiring a picture by Greuze in the sixteenth room of the Loan Exhibition at Paris. This event was, it seems, due to the rupture of an aneurism, produced by excitement, and by the crowded state of the Exhibition. Gleyre was born at Chevilly, Vand., in 1807, and, having attended the school of Herent, he went to Italy, and, afterwards, in 1823, to the East. He returned in 1833, but did not exhibit his works publicly until some years had passed, when he produced the *'Vision of St. John'*, in 1840; later, he painted *'Le Soir'*, *'Les Apôtres allant prêcher l'Evangile'*, *'La Danse des Bacchantes'*. He did not exhibit after 1849, owing, it is said, to the force of his political convictions, but he continued to labour with unceasing energy. He painted *'L'Echo'*, *'Pentecôte'*, and others. *'Le Soir'* is now in the Luxembourg, and well known by an excellent engraving. He was a most honourable and amiable man, whose numerous pupils unite in expressing their sorrow for his loss; and among these pupils were several Englishmen of reputation. Mr. Wallis was, we believe, for some time in Gleyre's atelier.

MUSIC

MUSICAL UNION.—MIDLE KREBS and SIGMUND PAPPEL, TUESDAY, May 12, at Three.—Quintet, G minor, Mozart; Ballad, No. 1, G minor, Chopin; Quiliet in E flat (by request), Mendelssohn; Quiliet, E flat, Liszt; *Polka*, Schumann; *Polka*, Schumann; *Polka*, Schumann; and *Polka*, Schumann. Admission, 7s. 6d.; to be had of Cramer, Lucas, and Austin, at St. James's Hall. Visitors, on giving their names, can pay at the Regent Street entrance.

PROF. ELLA, Director.

PHILHARMONIC SOCIETY.—Conductor, Mr. W. G. Oates.—FOURTH CONCERT.—St. James's Hall, MONDAY, May 12, Eight o'clock.—Symphony in G minor, Mozart; Song, Herr Gustav Walter (K. K. Kammeroperantenne Wien); Concerto for Violin (first time in England), Louis, Moss Barthelemy (his first appearance in England); *Offertorium*, Schumann, Mendelssohn, Mr. Stanley; *Overture*, The Calm Sea and Prosperous Voyage, Mendelssohn; *Symphony*, No. 4, in F, Beethoven; Duo, Herr Gustav Walter and Mr. Stanley; *Overture*, 'Lodovick', Cherubini; *Stella*, Area, or Balcony, 1st. 6d.; *Balcony*, Reserved Seats, 7s.; Unreserved, 5s.; Area or Gallery, 2s. 6d.

MONS. ALPHONSE DUBERNY will give TWO PIANOFORTE RECITALS, at the Queen's Concert Rooms, Hanover Square, on FRIDAY, May 23, and SATURDAY, June 1, at Three o'clock.—*Stella*, 1st. 6d.; Unreserved Seats, 5s.; Reserved Seats, 7s.; Area or Gallery, 2s. 6d.; New Bond Street Chappell, 50, New Bond Street; Mitchell's Royal Library; and at the Hanover Square Rooms.

COVENT GARDEN THEATRE.

OF the Queens of Song of the present period, Madame Adelina Patti is the most popular; she has sung in nearly all the leading musical cities of Europe since her first arrival here from America. The secret of her success is simple enough—she is naturally an actress, and is to the manner born,—indeed, Madame Patti almost drew her first breath on the lyric stage, for she saw the light only a few hours after her mother, a prima donna also, had been playing Norma at the Opera-house in Madrid. Her father was a tenor, and her teacher and trainer was her brother-in-law, Herr Maurice Strakosch. Besides being an impulsive actress, who can always create a character with pronounced individuality, and who has the gift of concealing completely the artifices of art, Madame Patti has been gifted with a voice which has gained yearly in richness and roundness in the middle and lower notes, whilst retaining the brightness and brilliancy of her upper ones. The lady has thus earned her position by originality in her dramatic delineations, and by displaying the attributes of a thoroughly trained musician in her vocalization. Her repertoire as a comedian has included the best *opera-buffa* of Rossini, Donizetti, Mozart, and Flotow, as well as the deeply tragic parts of the modern Italian school. To specify Rosina (*'Il Barbiere'*), Adina (*'Elisir d'Amore'*), Zerlina (*'Don Giovanni'*), Marta of Flotow, and Desdemona (*'Otello'*), Ninetta (*'Gazza Ladra'*), the Lucia and Linda of Donizetti, the Amina (*'Sonnambula'*), the Dinorah of Meyerbeer, the Margherita and Juliet of M. Gounod,

&c., is enough to show how varied are her vocal and histrionic attainments. Madame Patti inherits the range of parts illustrated by Sontag, Persiani, Jenny Lind, and Bosio; and there is no exaggeration in asserting that, so long as Madame Patti is heard within their circle of characters, she is unrivalled. It is to be regretted that Meyerbeer did not live to compose an opera expressly for Madame Patti, as he intended to have done. After his death, Sir Michael Costa purposed to write a work for her; and if we are right as to the subject of the *libretto* he selected, it would have enabled her to "create" a character, while the chances offered to her in the operas by the late Prince Poniatowski ('Gelmira') and Signor Campana ('Esmeralda') were lost through the weakness of the two productions.

The return of Madame Patti last Tuesday, in her pet part of *Rosina*, was a gala night for the Royal Italian Opera, and it consoled the subscribers for their sufferings during the reign of mediocrity, for, Mdlle. Marimon excepted, there have been no artists of *calibre* enough to take the place of Madame Pauline Lucca. For her lesson solo, Madame Patti chose Signor Verdi's Bolero, from the 'Vêpres Siciliennes'; and, after thus exhibiting her executive skill and *fortitude*, on the encore she sang Bishop's simple but irresistibly touching melody, "Home, sweet home," to prove how perfectly she can exemplify the ballad school. The reception of Madame Patti was a rapturous one throughout the opera, both for acting and singing. There was a new *Basilio*, in Signor Bagagiolo, *vice* Signor Tagliafico, by which change the music of the part gained immensely, but the personation lost greatly. Signor Tagliafico has done good service since he began at the opening of Covent Garden in 1847; he is the only artist left of the original *troupe*, and he certainly deserves a pension.

'LES DIAMANS DE LA COURONNE.'

ONE of the most popular of the long series of operas produced at the Salle Favart has been 'Les Diamans de la Couronne'; yet although it has gone the round of nearly all the lyric theatres of Europe, and was adapted for Drury Lane and the Princess's Theatre in 1843 and 1844, with Madame Anna Thillon at both houses as La Catarina (the original representative of the part in Paris), no Italian version was given here until last season at Covent Garden. It proved, however, despite the finished singing and admirable acting of Madame Adelina Patti as the Queen of Portugal, a most unsatisfactory performance, mainly through Signor Vianesi's reprehensible meddling with Auber's score. The setting of the accompanied recitatives was radically repulsive, and was in complete opposition to the French composer's piquant and vivacious style. Moreover, as musical director, Signor Vianesi must be made responsible for interpolations, for transpositions, and for curtailments altogether uncalled for and unjustifiable under any pretext of conciliating a *prima donna*. The Drury Lane arrangement is free from the highly objectionable *modus operandi* adopted at Covent Garden. The recitatives used, in place of the lively spoken dialogue of M.M. Scribe and De Saint-Georges, are those which were sung in Milan,—that is, it is principally *recitativo parlante*, as it ought to be. They were written by Signor Gelli.

But the production of 'Les Diamans' at Her Majesty's Opera was marked by an incident, the parallel of which it will tax the memory of the most ancient opera-goers to find, namely, the *début* of a *prima donna* who, whilst presenting the part of Catarina in an unexceptionally dramatic form, being, in fact, a complete comedienne, sings with a limited volume of voice which renders her almost inaudible in the lower notes. And yet there is the strange fact connected with this lack of power, that more finished vocalization has, perhaps, never been heard on the lyric stage. Rarely have we been more struck with the surety and safety of scale passages than when they came from the lips of Mdlle. Louise Singelli, in whom *habitudes* of the *Athénée* in

Paris, and of the Opera-houses in Brussels and Antwerp, will readily recognize the Belgian artist who for some six or seven years has been able to sustain the bravura parts in the works of Rossini, Donizetti, Flotow, Auber, Adolphe Adam, &c. Moreover, so late as the season 1873, in Paris, this lady, in the same theatre as Mdlle. Marimon, maintained a prominent position in two operas—French adaptations of Signor Pedrotti's 'Tutti in Maschera' ('Les Masques') and in Luigi Ricci's 'Fête de Piedigrotta.' What struck the Parisian connoisseurs, and what has equally struck those of London, are her combined qualifications as comedian and cantatrice. It would be not easy to match such adroit agility as Mdlle. Singelli displays in the air, with variations, in the second act, "Ah spemmar vo' mia catena." The grace and charm of her cadenzas are indescribable—the compass of the organ attacking *r* in alt is marvellous. To her the praise bestowed by Auber on Madame Thillon may safely be extended, "Elle a la voix bien timbrée, agile, et habilement conduite." It was quite refreshing, in these days of sliding and slurring, of eluding thirds and fifths, of shirking arpeggios and trills, to listen to Mdlle. Singelli singing, as if she were using her voice like a violin; and in this last word is the secret of her successful scales. At seven years of age she was a violinist—a child prodigy, who astounded the musical public by her precocious skill. Like Madame Nilsson, Mdlle. Singelli, after fiddling for a subsistence, essayed vocalization. But the question arises, to what extent can the bravura attributes of the new-comer be carried. It seemed to us that her Catarina was an exquisite cabinet picture; that it had the precision and delicacy of a musical snuff-box; and that the organ of the artist could not be turned to account in characters where the carriage of the voice must be extended to passionate expression. In the 'Diamans de la Couronne,' in the 'Domino Noir,' in other operas of Auber, in the music of the 'Queen of Night,' in Mozart's 'Magic Flute,' in the florid roulades exacted for the Queen in the 'Huguenots,' and, in fact, in all works where extraordinary execution is exacted, Mdlle. Singelli would be invaluable. Such flexibility combined with sweetness and evenness is a rare gift. Naturally, her performance was a great triumph, and she enlisted the sympathy of her hearers for La Catarina almost exclusively, although pains had been taken to secure a strong cast—the Diana being Mdlle. Rissarelli; Signor Naudin, Enrico; Signor Rinaldini, Sebastiano; Signor Agnesi, Rebolledo; and Signor Borella, the pompous *chef de police*, who is so easily mystified. There were enthusiastic encores for the Bolero duo between Mdlle. Singelli and Rissarelli, and for the variations by the former. The Belgian artist will gain on rehearsing, for nervousness and the French diapason to which she has been habituated affected her intonation in the first act, but she rallied rapidly in the second act. Band and chorus were remarkably good.

THE MUSIC OF THE FUTURE.

THE Wagner Society has completed the series of six concerts of its second season, by a scheme last Wednesday, in St. James's Hall, which throws no new light on the theories of the German reformer. One advantage has assuredly been achieved by the association—Herr Wagner's orchestral works may be regarded as having found a musical public to accept and appreciate them. The operatic question remains undecided, that is, so far as regards his latest productions, on which he pins his faith and relies for fame. Whether our opera-goers of various tastes, who take to Beethoven, Mozart, Weber, Spohr, Flotow, Rossini, Bellini, Donizetti, Verdi, Bishop, Balfe, Wallace, Macfarren, E. Loder, &c., will relish the 'Tannhäuser' and 'Lohengrin,' has yet to be proved. There is, however, one opera by Herr Wagner, on the prospects of which prophecy can safely be hazarded, namely, 'Tristan und Isolde.' Such music as is contained in it will never find favour in this country. The words of the analyst

of the programme alone would suffice to insure the condemnation of the work: "In 'Tristan und Isolde' we hear for the first time the unimpaird language of dramatic passion intensified by an uninterrupted flow of expressive melody, the stream of which is no more obstructed or led into the artificial canals of aria, cavatina," &c. Now this passage, in common parlance, and divested of its mystification, means substantially, that the solo in opera is to be replaced by monotonous iteration of ear-piercing phrases. Such a succession of shrill sounds as the death-scene of Isolde, sustained with desperate effort by Madame Otto-Alvleben, would destroy any soprano's voice in a couple of seasons. The strain upon the organ of such vocalization, whilst fatal to the artist, is most disagreeable to the ear. The system of Herr Wagner is radically wrong in aiming at the annihilation of the air or *cavatina*, the romance or *scena*. The solo in opera can no more be dispensed with than the soliloquy of the acting drama. This is the rock on which Herr Wagner's latest operatic imaginings will be wrecked. It is lamentable, with such powers as he possesses, that he is not more practical, and that he does not keep to mother earth, instead of soaring to dreamland for his ideas. He should write his scores for a realistic world. Let him give us a 'Fidelio' or a 'Don Giovanni,' even if his imagination be too grim to create a 'Nozze di Figaro' or a 'Barbiere.'

Thanks, however, are due to Mr. Dannreuther for his perseverance and energy in making known here the compositions of the latest German school. He must, and other Wagnerites must, be content with the partial success of their ideal. At the same time, it may be conceded that Impresarios are not doing their duty to the operatic public in denying to both amateurs and artists the opportunity of drawing their own conclusions about the pretensions of the advocates of the Music of the Future. Operas which are going the round of the world seem to reach this country last of all. This ought not to be, and it is to be hoped a German troupe may be imported to enable us to hear at least 'Lohengrin' and 'Tannhäuser.'

Berlioz's overture, 'Benvenuto Cellini,' and a pastoral chorus, 'L'Adieu des Bergers à la Sainte Famille,' from his oratorio, 'L'Enfance du Christ,' were agreeable precursors of the Wagnerian gleanings from 'Der Meistersinger von Nürnberg,' 'Lohengrin,' 'Der Fliegende Holländer,' and 'Tristan und Isolde,' with the Kaiser's march as a wind up. There were two encores, to which really no objection could be raised, for very charming instrumental introductions to the third acts of the 'Meistersinger' and 'Lohengrin.' The Spinning-Wheel chorus, from the 'Flying Dutchman,' was taken much too slowly.

Musical Gossip.

THE *débuts* of two artists of foreign fame are announced—that of Madame Essipoff, at the fifth New Philharmonic Concert, this afternoon (the 16th), when the lady will play Herr Rubinstein's Fourth Pianoforte Concerto in D minor; and that of the Spanish violinist, Señor Sarasate, who will introduce a concerto by Lalo at the fourth concert of the Philharmonic Society, on the 18th inst.

THE State Visit of the Czar, with various members of the Royal Family, to the Crystal Palace, will be made this afternoon (Saturday), when a monster concert, at which eleven military bands and 2,500 choraleists will perform, is to be given, with Mdlle. Tietjens, Madame Patey, Messrs. Lloyd and Santley, as principal singers. Next Monday, the Emperor of Russia will be present at a concert in the Royal Albert Hall, under the direction of Mr. Barnby.

In addition to the concerts specified above, there will be, next week, the Pianoforte Recitals of Herr Paue and Herr Halle; an Italian Opera programme on the 20th by the leading Drury Lane artists; and Miss Steele's annual evening concert.

SIGNOR CAMPANINI has arrived from New York,

to appear in Balfe's posthumous opera, 'Il Talismano,' at Drury Lane. The Italian tenor sang in Herr Wagner's 'Lohengrin' eleven times, and in Signor Verdi's 'Aida' thirty-three times in America, and yet these two works are ignored both at Her Majesty's Opera and at the Royal Italian Opera. Madame Nilsson left New York, after singing at a farewell concert, at which Madame Pauline Luca and Mdlla. Murka co-operated, on the 6th, and is daily expected to resume her engagement here. The Swedish songstress will create the character of Edith Plantagenet in the 'Talismano,' which may be looked for the end of this month or early in June.

M. GOUNOD's 'Faust' and Balfe's 'Satanella' have been the operas in English this week at the Crystal Palace. It is stated that tickets to the amount of 10,000*l.* have been already sold for the four days of the Handel Festival next month.

LETTERS from Wiesbaden afford the welcome information that the "cure" of Mr. Sims Reeves is "progressing" so satisfactorily as to justify the expectation that he will re-appear here early next month, and will be able to sing at the Handel Festival.

THE Whitsuntide Lower-Rhenish Festival will be held this year at Cologne. In the programme we note that Herr Brahms's 'Triumphlied' will be produced under the composer's direction, and that Herr Ferdinand Hiller will conduct his own work, 'The Destruction of Jerusalem.' Handel's 'Samson,' Schumann's 'Genoveva' overture, Beethoven's Pastoral Symphony, and Mendelssohn's in A, are the leading items. Herr Joachim will play a violin concerto. The chief singers will be Madame Peachka-Leutner, Madame Joachim, and Herr Diener.

AN operetta, 'Die Mönkgüter,' by Herr Radecke, has been produced with success in Berlin.

THE German papers mention that the musical director of the Hungarian National Theatre in Pesth has selected a tenor for the part of Siegfried in Herr Wagner's "trilogy," and that the composer has approved the choice of Herr Richter. The singer is Herr Franz Glatz, the son of an advocate at Pesth, who was studying for his father's profession, but as an amateur displayed such a marvellous organ, that he has been persuaded to abandon the law for the lyric stage, and Bayreuth will witness his *début*.

HERR RUBINSTEIN will produce his oratorio, the 'Diction,' in Paris, in the course of the ensuing winter.

THE new oratorio, 'Jesus Christ,' so successfully produced in Berlin, is in three parts, with six principal scenes. The Entry of the Saviour into Jerusalem and the Last Supper form the first part; the Denial of Peter, Christ before the Grand Pontiff and before Pilate, and the Crucifixion, the second section; and the final one is devoted to the Resurrection of Jesus. The characters in the score are Christ, the Grand Pontiff, Pilate, Peter, Judas, Thomas, the two Marys, a Pharisee, an Angel, two Servants, the two Thieves, the Disciples, and the People.

A NEW Russian opera, by the composer Tsalkoffsky, called 'Opritchniki,' is in preparation at the St. Petersburg Opera-house. The names should be set in Sol-Fa notation.

THE Spanish composer, Don Valentin Zubiaurre, has produced, with success, his three-act opera, 'Don Fernando el Emplazado,' at the Italian Opera-house in Madrid, with Signor Tamberlik in the chief character.

DRAMA

THE WEEK.

FRANÇOIS.—'Le Sphinx,' Drama, en Quatre Actes. Par Octave Feuillet.

THE arrival of Mdlla. Favart enables the management of the Princess's Theatre to give M. Feuillet's latest drama, 'Le Sphinx,' now in course of performance on the boards of the

Théâtre Français. Special interest attends the first appearance of Mdlla. Favart as the heroine of this piece, the character being one that would, in the course of things, be offered her at the Comédie, and its bestowal upon another involving a departure from precedent. There is no great cause for regret that Mdlla. Favart has been prevented from reaping the laurels another is wearing. Her own wraith may spare a few leaves, and those Mdlla. Croizette has gathered are scarcely worth collecting. The character of Blanche de Chelles, the heroine, is morbid, extravagant, and unreal. Blanche loves Henri de Savigny, the husband of her one friend, Berthe. Unable to conquer his apparent coldness, she asks this man to read some letters, which she declares contain her vindication. He reads, and finds she is in love with him. De Savigny loves his wife, and so, in a way, does Blanche. The latter is capable of any sacrifice to her friend, except that of remaining faithful to her husband. To remove accordingly the jealousy that Berthe evinces, Blanche determines to run away with Lord Astley, a Scotch nobleman, who wishes to introduce her to his Highland retainers. She is on her way to meet Lord Astley when she encounters De Savigny, who endeavours to dissuade her from her mad scheme. Cajolery and menace are used in vain, and De Savigny employs at length absolute violence. When Blanche sees that sooner than permit her elopement De Savigny is capable of murdering her, she screams with delight, "Ah! vous m'aimez donc." This logic is conclusive, and De Savigny does not attempt denial. Unfortunately, the words of Blanche have been heard by Berthe, who arrives at an inopportune moment. In the next act the two women are at open feud. Berthe, the lamb-like, is a lion when roused. She insists upon the immediate departure of her rival, and avows her intention of using as an instrument of vengeance, provided her demands are not complied with on the instant, the letters of Blanche of which she has obtained possession. For a moment the worst passions of Blanche are aroused. She pours into water the poisonous contents of a ring, representing a Sphinx, she has long worn, and she makes a step to offer the glass to her fainting enemy. More human thoughts prevail, however. She embraces, in a fit of penitence, the woman whose happiness she has so sorely imperilled, and she swallows herself the potion she has prepared. With her death the piece ends.

What, then, is the riddle of the 'Sphinx'? The spectator who found it difficult to solve will do well to treat it as he treats other problems that will not reward the effort necessary to their solution, and give it up. That a woman may love her friend's husband; that she may balance for awhile between her affection for the woman and her passion for the man, and may give her life as the price of self conquest, is conceivable. It is not conceivable, however, that a woman should for the love of one man run away with another; but if there be a nature perverse enough to be driven to such courses it is not worth studying. M. Feuillet is generally in extremes. More than the usual amount of inconsistency to be expected from a French novelist and moralist is shown in the man who, after attempting to purify the stage by 'Le Roman d'un Jeune Homme Pauvre,' and casting down the gauntlet

to all free-thinkers in his 'Histoire de Sibylle,' gives to the press a novel like 'Monsieur de Camors,' and a play like 'Le Sphinx.'

Mdlla. Favart gave a masterly presentation of the *Sphinx*, showing, with remarkable breadth and effect, the sterner sides of the character. The part is, however, scarcely worthy of the actor. One point, moreover, we noticed with regret. In the death-scene, Mdlla. Favart gave a presentation of physical agony, intended, apparently, to eclipse that which has made Mdlla. Croizette famous. While a young actress may essay an experiment of this kind, to an artist like Mdlla. Favart it is not permitted. A dangerous triumph is obtained by those who present with ultra-realism the spectacle of death agony or of physical suffering. For the pure art of which Mdlla. Favart is the priestess, a conventional representation of death must always be reserved, and the triumph that a young actress like Mdlla. Croizette has obtained will, we fear, be dearly purchased. The other characters of the play were sustained by M. Rosambert, who made a first appearance as *De Savigny*; Mdlla. Kelly, excellent as *Berthe*; Mdlla. Davenay, M. Gouget, and other members of the company.

Dramatic Gossip.

MR. CHARLES MATHEWS has returned to the Gaiety, and appeared in 'Married for Money' and in 'The Critic.' In the latter piece he doubles once more the characters of Puff and Sir Fretful Plagiarist. Mr. Herman Vezin plays Sneezer.

'QUEEN MAJ' has been replaced at the Haymarket by 'The Overland Route,' revived for a few nights, previous to the production of 'Mont Blanc,' the new version of 'Le Voyage de M. Perrichon.' 'Dot,' Mr. Boucicault's version of the 'Cricket on the Hearth,' is being given at the Saturday morning performances of the Globe Theatre, with Mr. Toole and Mr. Lionel Brough in their original characters.

A SOCIETY for the "amelioration" of the French stage has held its first sitting in Paris, when a "conférence" by M. Paul Féval was delivered. The improvement aimed at is, of course, moral. After M. Dumas *filz* has appeared as a regenerator of Parisian society, we need scarcely be surprised at the author of the 'Fils du Diable' appearing as the regenerator of M. Dumas.

M. Gor's re-appearance in London is fixed for the 28th instant.

'MAGIC TOYS,' the amusing and not over-decorous version of 'Les Pantins de Violette,' has been revived at the Adelphi, with Miss Kate Vaughan, hitherto known only as a dancer, in the part of Valentine, and Miss Hudspeth as Urgenda.

'GENTIL BERNARD,' by M. Dumanoir, has been revived at the Théâtre de la Renaissance, with Mdlla. Scriwaneck in the rôle of M. Dejanet.

'L'AMI DES FEMMES' of M. Dumas *filz* has been revived at the Gymnase-Dramatique, with Mdlla. Blanche Pierson in the rôle of Jeanne de Simerose.

MISCELLANEA

Forged Assignats.—Mr. Lebour, in a recent number of the *Athenæum*, refers to "the plate from which the sham assignats were printed" being "still in existence," p. 463. I have a dozen assignats of different values, but they are all printed from types, with metal type borders. These were selected from among hundreds, and I have never seen any printed from plates. J. E. GRAY.

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Here is Monsieur Tanson come again.

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No. 2430.

SATURDAY, MAY 23, 1874.

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FOURTH AUTUMN EXHIBITION OF PICTURES.

The ANNUAL EXHIBITION will be OPENED on MONDAY, 27th of September.
Last day for receiving Pictures, Wednesday, 15th of August. Intending contributors may obtain copies of the Regulations on application to the Local Secretary, Gallery of Arts, William Brown-street, Liverpool. — JOSEPH KATNER, Town Clerk, Hon. Sec. Liverpool, May, 1874.

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AN EXHIBITION of the DESIGNS and WORKS after the Designs of the late OWEN JONES, will be held in JUNE NEXT, at the INTERNATIONAL EXHIBITION. Proprietors of Works willing to lend them are requested to give Notice to the Honorary Secretary, E. PIOTTS, Esq., to the Memorial Committee, 8, Argyl-place, Regent-street, W.

THE OWEN JONES MEMORIAL.

At a preliminary Meeting, held, by the kind permission of Mr. Alfred Morrison, at 14, Carlton House-terrace, May 15th.

Mr. ALFRED MORRISON, in the Chair.
It was moved by Mr. GEORGE GODWIN, and seconded by Mr. M. D. WYATT, and carried unanimously,—

"That it is desirable to perpetuate the recognition of the services of Owen Jones by means of such form or forms of Permanent Memorial as may seem best, and that subscriptions be invited to carry out the object."

Moved by Mr. WARREN DE LA RUE, seconded by Mr. FORSTER GRAHAM, and carried unanimously,—

"That a Mosaic Portrait, in the first instance, be proceeded with and offered to the Nation."

Moved by Mr. HENRY COLE, seconded by Mr. F. O. WARD, and carried unanimously,—

"That a public exhibition be made of the Works of Owen Jones, consisting both of Drawings and Designs, as well as Manufactures, and that possessors of such Works be invited to lend them."

Subscriptions already received.

Mr. Warren De La Rue, .. £10 0 0	Mr. Howard Kennard, .. £10 0 0
Mr. Thomas Chappell, .. 10 0 0	Mr. Joseph Bonomi, .. 10 0 0
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MR. SWINBURNE'S 'BOTHWELL.'

Bothwell: a Tragedy. By Algernon Charles Swinburne. (Chatto & Windus.)

CRITICISM seldom finds its task less gracious or less palatable than when its office is to deal with the aberrations or perversities of genius. More or less of ingratitude seems always to attend a close scrutiny into the value of voluntary offerings brought us from above. A duty of this kind has not seldom, however, to be discharged. "The last infirmity of noble minds" seems, with the modern poet, to assume the shape of an unreasoning admiration and affection for his own offspring. Every line he writes is dear as his life-blood, and the task of blotting, once advanced as an art, is, in his opinion, not far removed from sacrilege. There is scarcely one of our modern poets that has not impaired the lustre of his reputation by giving the world those lighter productions of his pen which the true artist would consign to the fire. As the most impetuous as well as the most fervid of poets, Mr. Swinburne, having once overleaped the barriers of poetic self-control, has naturally gone farthest astray. The appearance of 'Atalanta in Calydon' first, and then of 'Chastelard,' evinced his possession of gifts so remarkable, that an opinion gained ground that from him might be expected the greatest drama of modern times. Instead of that, Mr. Swinburne has given us the longest. All previous effort in the direction of dramatic art seems insignificant beside this stupendous work. A couple of Greek trilogies might conveniently be included within smaller limits; the two parts of 'Faust' would take a shorter time to act. Perhaps the best idea of its length may be obtained from the statement that it contains about as many lines as 'Hamlet' supplemented by 'Paradise Lost.' One book only can be set against it. This is the 'Festus' of Mr. Bailey, as it now stands; a work which would have acquired its author a more lasting reputation than he enjoys, had not his overwhelming affection for it led him to incorporate gradually into it the whole subsequent effort of his life.

Mr. Swinburne's 'Bothwell' is not only huge, it is unwieldy and overgrown. There is nothing imposing in its dimensions. It is an unfortunate condition of art that the value of the materials employed will not compensate for the want of grace in the edifice. Ignorant, apparently, or oblivious of the laws of construction and proportion, Mr. Swinburne has heaped together the valuable stores he has accumulated, and has given us a mound when we looked for a temple. We wander hopelessly round the gigantic pile without any means of access to the most precious of its contents, except the wearisome and ignominious plan of turning over and sifting till we meet with what we require.

How lamentable a mistake has been committed will be known to the few who read the book through, and see what fine, what magnificent things are there to reward exertion. This formidable achievement will be reserved for those whose love for poetry is strong enough to render them insensible to the

difficulties of a journey recalling that in the 'Pilgrim's Progress.' A superb landscape awaits the reader when he reaches the pleasant land of Beulah. Splendid pictures, subtle analyses of passion, and wonderful studies of character, will repay him who attains the end. As art, however, the whole is incomprehensible. As a picture, this work of a man of genius is without central interest; as a play, it is without climax. Each act is, in all except construction, a drama in itself, and the connexion between two acts is not stronger than that between the entire work, and the insignificant-looking 'Chastelard' to which the whole comes as a supplement. We might have hoped that the announced intention of Mr. Swinburne to give the world a trilogy upon the subject of Mary Queen of Scots, would have restrained his erratic muse, and kept the second piece within moderate dimensions. At present, 'Chastelard' stands to 'Bothwell' in about the same proportion that the 'Camp of Wallenstein,' of Schiller, does to his 'Piccolomini' and 'Death of Wallenstein.'

It is of course altogether hopeless to give the reader any idea of the construction of the book, or the development of the story. Not easy is it, indeed, considering the diffuseness of the whole workmanship, to communicate an idea of the beauties of which the play is full. A speech of John Knox in the fourth act is probably, from a dramatic standpoint, as well as from a poetic, the finest in the volume. It extends, however, over thirteen pages. The splendid visions of Darnley and Bothwell, which are scarcely less fine, are also of excessive length. How completely the author has allowed his affection for his work to overpower his critical instinct is shown in the introduction of these dreams, one of which comes only as a reflex of the other. All characters are described at remarkable length, the entire composition uniting an energy in verse as untiring as that of Barbour or Blind Harry, and an erudition as comprehensive and as indiscriminating as that of Dr. Nares, the biographer of Lord Burleigh.

Act 1 is named "Rizzio"; act 2, which has twenty-one scenes, "Bothwell"; act 3, "Jane Gordon"; act 4, "John Knox"; and act 5, "The Queen." These names are wholly arbitrary. Act 3, for instance, is principally concerned with the trial of Bothwell for the murder of Darnley, and Jane Gordon, the wife of Bothwell, who gives it her name, appears only, for a short space towards its close. In no sense, either, is the Queen more closely connected with the last act than with its predecessors, the entire interest centering in her to an extent that makes the title of 'Bothwell' almost a misnomer. 'Bothwell' affords elaborate and profoundly powerful studies of Darnley, Mary, Bothwell, Knox, with others,—detracting, by their amplitude, from the value of the more important characters,—of the leaders of the faction in continual opposition to Mary, and of minor personages, down even to those as obscure as Nicholas Hubert, otherwise named Paris, the servant of Bothwell. A lurid grandeur about the presence of Mary, who, conscious of the doom involved in her love, is none the less anxious to bestow it, is opposed to the cold serenity of Mary Beaton,—in this work, as in its predecessor, the most human and most attractive figure. It appears to have been the

author's intention to contrast strongly with the fitful passions and murderous caprices of Mary, the unwavering devotion of this woman, whose "whole life's love went down" into the grave with Chastelard, and whose fateful presence near Mary keeps always upon her the shadow of the block. This is the most artistic portion of the work. A calm assurance that she shall some day see the end of her who makes an end of all her lovers, sustains Mary Beaton in her recollection of the hour when she saw the head of Chastelard held up by the hair as that of a traitor. She herself says:—

This I cannot tell,
Whence I do know it; but that I know it I know,
And by no casual or conjectural proof
Nor yet by test of reason; but I know it
Even as I know I breathe, see, hear, feed, speak,
And am not dead and senseless of the sun
That yet I look on: so assuredly
I know I shall not die till she be dead.

Mary's character is, of course, the same as in 'Chastelard.' It is impossible to imagine a being more heartless than the Queen as she is here presented. The motive for her animosity to Darnley is, of course, easily conceived. He was the leader of those who startled her peaceful hours, and slew Rizzio almost at her feet. Never for a moment has she forgotten or forgiven that cruel degradation. She feels still against her breast the cold lips of the pistol, and hears the last pitiful adjuration of her despairing attendant. When the plans of assassination are ripe, she visits the chamber of Darnley, and stoops from his side to consult Bothwell, concerning details of the forthcoming tragedy. She sleeps beneath his chamber the night previous to his murder, provoking, in so doing, from Hay of Talla, the observation:—

She has the stouter heart.
I have trod as deep in the red wash o' the wars
As who walks reddest, yet I could not sleep,
I doubt, with next night's dead man overhead.

When her fears for her own life are most keen, and when the feminine nature most strongly asserts itself in her efforts to cajole her enemies, she is still mindful of her vows of vengeance for the death of Rizzio. Her wrath is constantly frank and outspoken; and her bloodthirstiness is almost tigerish. Talking of Knox, she dreams of weaving for him a cord to silence him—

—To spin hemp
For such a throat, so loud and eloquent,
Should better please me and seem a queerlier thing
Than to weave silk and flower it with fine gold.

Delight at the contemplated death of her enemy tangles through her frame. She says to Rizzio

I am gay of heart, light as a spring south-wind,
To feed my soul with his forestasted death.

And again—

O, I feel dancing motions in my feet,
And laughter moving merrily at my lips,
Only to think him dead and bearded, or hanged—
That were the better. I could dance down his life,
Sing my steps through, treading on his dead neck,
For love of his dead body and cast out soul.

False, treacherous, cruel, capricious, and without one redeeming trait, except, perhaps, a readiness to sacrifice herself for the subject of her temporary whim, Mary stands among the lords of her turbulent court, bending, cajoling, and coercing them all in turns. She plots her own abduction by Bothwell and arranges with those commanding her escort to make no resistance. To the instincts of maternity, even, she is false.

—I believe,
 Albeit I would not hurt the life I bare
 Nor shed its blood, it is not possible
 Such love should live between my child and me
 Who know what source he came of more than mine,
 And how that part of me once mixed therewith
 Was sullied thence and shamed in mine own sight,
 That loathes to look upon it, yet must see
 In flesh and blood the record writ and sealed
 As oft as I behold him: and you saw
 He would not lie within mine arm, nor kiss,
 But like a fox-cub, scratched and strove, to be
 Free of my hands again.

In one passage she likens herself to Cleopatra. Compared with the serpent of old Nile, however, Mary sinks into insignificance.

—Other women cloy
 The appetites they feed: but she makes hungry
 Where most she satisfies,
 exclaims Enobarbus in one of the most familiar passages of Shakspeare. Mary is of the "other women," and two days' possession on the part of Bothwell is sufficient for disenchantment.

Apart from the question of the poet's right to deal as he chooses with his characters, there is, of course, historical basis for some of the facts advanced. In presenting Mary as conscious of the forthcoming murder of Darnley, Mr. Swinburne has exercised the poetic privilege. That the Lorraine blood which circulated in her veins, her training under Catharine de Medicis, and her experiences of the French court during the massacre of the Huguenots are sufficient to justify a poet in such an assumption, few will deny except upon grounds of patriotism or of sentiment.

Next to Mary, Darnley is the most striking character in the book. His cowardice and vacillation contrast strongly with the heat and resolution of Morton, Ruthven, and his other associates in the murder of Rizzio. An ill-worn assumption of royalty scarcely covers his craven instincts, and the mental and physical collapse which precedes the murder is painful to contemplate. The scene in Darnley's chamber the night preceding the explosion is the most dramatic in the volume. Mary's feline ways fail to lull her victim into security. With a thrill of horror, he notes that she sings that night the song which Rizzio had sung before his surprise by the assassins. This omen, the terrible dream which has broken his slumbers, and the warning of Lord Robert Stuart, have thoroughly unmanned him. His terror employs for its expression the language of Scriptura. Mr. Swinburne is rarely happier than in his use of Hebrew phraseology, and the solemnity and terror of the entire scene are not easy to surpass.

Knox appears seldom; and the part assigned him in the action of the drama is scarcely important. He has one speech, however, which, but for its prodigious length, would command high admiration. His denunciation of the Queen is terrible. Speaking of her lovers, he asks what has she been to them—

—Which of these,
 Which of them all that looked on her and loved,
 And men spake well of them, and pride and hope
 Were as their servants—which of all them now
 Shall men speak well of? How fared he the first
 Hailed of his own friends and elect her lord,
 Who gave her kinship heart and godless hope
 By him to reign in her and wield this land,
 Yet once with me took counsel and sought grace,
 And suddenly God left him, and he stood
 Brain-smitten, with no bride-bed now nor throne
 To conquer, but go senseless to his grave,
 The broken-witted Hamilton—what end,
 Think ye, had this man, or what hope and hap

The next whose name met on men's lips with hers
 And ballads mourned him in his love's sight slain,
 Gordon, that in the dawn of her dark day
 Rose northward as a young star fiery red,
 Flashed in her face, and fell, for her own breath
 Quenched him! What good thing gat they for her sake,
 These that desired her, yet were mighty lords,
 Great in account of great men! so they twain
 Perished; and on men's memory far than these
 When this queen looked, how fared they? folk that
 came

With wiles and songs and sins from over sea,
 With harping bands and dancing feet, and made
 Music and change of praises in her ear—
 White rose out of the south, star out of France,
 Light of men's eyes and love! yea, verily,
 Red rose out of the pit, star out of hell,
 Fire of men's eyes and burning! for the first
 Was caught as in a chamber snare and fell
 Smiling, and died with *Forerell*, the most fair
 And the most cruel princess in the world—
 With suchlike psalms go suchlike souls to God
 Naked—and in his blood she washed her feet
 Who set and saw men spill it; and this reward
 Had this man of his dancing. For the next,
 On him ye know what hand was laid year laid,
 David, the close tongue of the Pope, the hand
 That held the key of subtle and secret craft
 As of his viol, and tuned all strings of state
 With cunning finger.

Long as is this quotation, it gives but a fraction of this portion of Knox's address. On such a scale, indeed, is the whole poem built, that it is impossible to find an extract which will give an idea of the execution.

The brutality of Bothwell, the astuteness of Murray, and the mad passion of George Douglas of Lochleven, are carefully painted, and a general idea of the turbulence and ferocity of the Scotch court is afforded.

In this huge volume there are, as we have already said, many fine and some unsurpassable things. Subtle traits of character abound, and descriptive passages of singular delicacy are from time to time encountered. That the work, as a whole, is worthy of Mr. Swinburne, can scarcely be maintained. Granting all that may be said in favour of the psychology of the poem, and admitting the beauty of portions of the workmanship, the want of proportion is fatal to its claims to a place by 'Chastelard' or 'Atalanta in Calydon.' Long as it is, moreover, it is but a prelude, since, though announced as a tragedy, it closes with the departure of the Queen across the Solway, and the fall of the axe, which is necessary to the completion of the action, is yet remote. If we dwell strongly upon the length of the poem, it is because the whole future of the author is involved in the question. Nothing can be devised more fatal to genius than the inability to select among its own ideas the best and most appropriate, to prune into shapelessness its wild and exuberant growth, and to bring its workmanship within the ken of mortals. Whether Mr. Swinburne is in the future to take the position which his admirers claim for him depends upon whether the conscience of the artist can conquer the self-love of the poet.

The verse of Mr. Swinburne is nervous, melodious, and flexible: but in some cases, as in the dream of Bothwell, the frequent recurrence of conjunctions at the commencement of sentences becomes very wearisome. There are not half-a-dozen sentences in this speech of which "and," or "then," or "but" is not the first word.

Some agreeable lyrics, French and English, are to be found in the early acts. The book is dedicated to M. Victor Hugo, in a fine sonnet in French.

Adventures in Morocco, and Journeys through the Oases of Draa and Tafilet. By Dr. Gerhard Rohlfs. With an Introduction by Winwood Reade. (Low & Co.)

THIS book is advertised as a "new work by the great traveller Gerhard Rohlfs," and as being "edited by Winwood Reade." From the work itself, it does not appear that the latter gentleman has done more than contribute an "Introduction" to what, let its merits be what they may, cannot properly be called a "new" work. It is, in fact, a narrative of the German traveller's first journey in Africa, made as long ago as the years 1861 and 1862, the diary of which, as appears from Dr. Petermann's *Mittheilungen* for 1863, pp. 276, 361-370, was sent to that geographer for publication; but as the west coast of Morocco and the various places there were pretty well known, he refrained from printing what related to the earlier portions of the journey, except only a passage graphically describing the unpleasantnesses to which a traveller in those countries is exposed. But he published the latter part of Dr. Rohlfs's diary, extending from his arrival at Agadir to his arrival at Géryville, of which a paraphrased translation is given in pp. 320-371 of the work now before us.

Whether those parts of the traveller's diary which Dr. Petermann thought fit not to print have since been published elsewhere, we cannot say. In page 358 of the present work, it is stated in a foot-note that "there is a description of Tafilet in 'Uebersteigung des Atlas,' &c., Bremen, Küttnann, second edition, and in Petermann's 'Mittheilungen,' 1865"; but that is all. There is no allusion to the volume of that journal for 1863.

The work in its actual form does not profess to represent the traveller's original diary; on the contrary, in Mr. Reade's Introduction, it is expressly declared that "the present work has been recently composed, and is enriched by observations, drawn not only from Morocco itself, but from many other African lands." And yet it can scarcely be that the work has been "recently composed" by Dr. Rohlfs himself; for, though at the time when he undertook this journey in 1861, he "knew only a few phrases of Arabic," he must have long since gained such an acquaintance with that language as would have prevented him from putting into print such expressions as "Lah ilah" (or "Lah il Laha") "il allah, Mohammed ressal ul Lah";—"Hamd ul Lah";—"Mktub er Lah" (It was written);—"Mustafa hennin" (Hope you like it); and various others of a similar character. Besides which, we find in page 106 mention made of "the present Sultan of Morocco, Sidi Mohammed ben Abd-er-Rahman," with this foot-note:—"Whenever our author refers to the present Sultan, he is speaking of the late Sultan, who died September, 1873. His successor is Mulei Hassan (Translator)."

The map, too, which accompanies the work, cannot possibly have passed under Dr. Rohlfs's eyes, inasmuch as it differs materially from the letter-press. For instance, in page 13, it is said that, on leaving Tangiers on the way to Fes, "we took a road which led to Tetuan," and in page 16, that "on the morning of the third day, our journey was continued, and before sunrise we entered, at Dhahh, near the

Ued (or river) Aiascha, the great road which passes from Tangiers to L'xor." On the second day after this, it is said, in page 22, that "we arrived at Tleta-Risane.....about half-way between Tangiers and L'xor," when "the sun was high"; and yet in the following page, after describing how he was robbed by his companion, the contradictory statements are made, that he could not go back to Tangiers from this "half-way" station, "after only three days," and that he "reached L'xor at dusk" of the same day. Inconsistent and unintelligible as the road is, as thus described, it is not shown on the map in a single particular, the only route between Tangiers at L'xor marked thereon being one running along the sea-coast to El Araish, and thence to "El Kazar" (L'xor), which was taken by the traveller at a later date. So, too, the direct road from Mequines to Uesan, described in pp. 203-206, is not marked on the map. Independently of these omissions, there is a total want of correspondence between the names of places in the body of the work and on the map. "L'xor, near the banks of the Ued-Kus," of the former, is on the latter "El Kazar" on "W. Lucas." It is true that the author explains that he writes L'xor "as pronounced, but it is spelt Alkassar"; and "Wed-Kus" may, in like manner, be extended into "Wady el Kus," for which "W. Lucas" does duty. But we have on the map "Wazen," as the name of the holy city "Uesan," which is not remedied by a foot-note on page 92, that "Uesan is called Wazen by many geographers"; and in like manner, "W. Omer Rebia" stands for Ued, "Um-el-Rbia, or 'mother of woods'"; "Sallee" on the "W. Regreg" for "Sla" on the Ued "Bu-Rgab, or Bu-Raba," and "Mamora" for "Mehdia." We might extend the list almost *ad infinitum*. Many of these differences may be trivial; and in some cases, the spelling on the map may be preferable to that in the text. But, be this as it may, there can be no question as to the necessity for similarity between the two. For the convenience of the general reader, it is indispensable.

That the work is based on a translation of the traveller's German manuscript is proved by the retention of certain technical terms of which the translator did not know the meaning. For example, the author is made to say that, when labouring under a severe attack of fever, he "took his last dose of china," and to describe the contents of a sort of native "chemist's shop" as consisting of "china, Tartarus stib, and Ipecacuanha." Of course the first of these articles is Peruvian bark, and the second is the *tartarus stibiatus* of the German pharmacopœia, that is to say, tartrate of antimony; so "jodkali," in another place, is iodide of potassium. Nevertheless, it is impossible for the work, in its present form, to be a mere translation, however freely made, of Dr. Rohlfs's original diary, for it contains chapter upon chapter which can only have been written after an elaborate examination of other published works, both ancient and modern. And, besides, we are told by Mr. Reade that it "has been recently composed."

For the sake of the distinguished traveller whose name appears on the title-page, it is desirable that some explanation should be given of the circumstances under which the work now introduced to the world has not only been "composed," but also translated and edited.

Our readers would doubtless like to know how M. Gerhard Rohlfs came to undertake this journey, which was the prelude to a series of adventurous undertakings that have rendered his name famous. Born at Bremen in 1831, and there educated, he commenced his career as a volunteer in the Schleswig-Holstein war, on the termination of which he studied medicine at some of the German universities; and then, after wandering through various countries, he came at length to Algiers, where he entered the French army, in which he served several years, and was promoted to the rank of sergeant, the highest to which a foreigner can attain. Having quitted that service, he went to Tangiers, with the intention of penetrating into the interior and entering the service of the Emperor of Morocco as a medical man. But he soon found that this could only be done by his becoming a Mohammedan, and "a desire for the strange and unknown, mingled with a spirit of defiance, impelled him to adopt the enterprise."

Mr. Winwood Reade speaks of the traveller as a "pseudo-renegade," an expression not very intelligible. Dr. Rohlfs, for his part, has no such squeamishness, but speaks of himself as having, *ex animo*, adopted the faith of Mohammed. On one occasion he says that, on reaching the Draa oasis,—

"Tired out with the journey, I had him down to sleep, but was unpleasantly awakened by a kick. A Sherif stood before me, and asked me who I was, my name, my business. As usual, I answered that I was a German converted to Islamism (*I never made a secret of my being a proselyte*,—indeed, could not have done so, for at that time I still spoke Arabic very indifferently), and that my name was Mustafa."

By this avowed proselytism the traveller subjected himself to the obloquy and contempt which naturally attach to all who "profess and call themselves" believers in a faith in which they were not born and brought up. He himself writes,—

"Little need be said about the renegades in Morocco, who are mostly galley-slaves who have escaped from the establishment at Ceuta, Melilla, Alhucenas, and Peñon de la Gomera. There are, altogether, about a hundred renegades, all of whom are Spanish, excepting three or four Frenchmen. All are married, almost all of them are soldiers, and they are much despised by the Moors. Even the children of such *Oeludj* (the old name for Christian slaves) do not escape the contempt which their fathers certainly deserved."

How that contempt was manifested in his own case, is recorded in the following anecdote. Having been appointed physician in ordinary to the Sultan, he was ordered to attend the ladies of the harem. On his going there—

"The chief the eunuchs, Mr. Camphor, took me in charge, and I was presently conducted into the ante-room, where I found the ladies who required doctoring. At first they would not unveil themselves; but as I insisted on their doing so, Mr. Camphor, who, with other eunuchs, such as Mr. Musk (all eunuchs have strongly fragrant, aromatic names), Mr. Essence of Roses, &c., &c., was, of course, always present, went and informed the Sultan of this, and soon returned with this answer,—'Our lord (Sidna) says that, as you are only a Rumi [*i.e.* a Greek] and but lately a dog of a Christian, the ladies need not observe any ceremony on account of you.' Hereupon the shawls, or wrappers, were at once let down (veils proper are not used in Morocco, or anywhere else, by Mohammedan women for covering the face),

and I had daily opportunity of admiring the charms of the Sultan's ladies."

And, on a subsequent occasion, the traveller relates how, on his way to the holy city of Uesan, he became unintentionally the object of an ovation under the following circumstance:—

"The people living in the neighbourhood, who had heard that some Schurfa [the plural of Sherif, a descendant of the Prophet] of Uesan were to pass that way, under the impression that I was also a Sherif, came round me in crowds, kissing my hands and the hem of my djilaba, and asking for the Poetha (blessing), which I luckily knew by heart. It is to be hoped they got quite as much benefit from my blessing as if it had been that of a real Sherif! If they had known that I was but lately a dog of a Christian, how they would have cursed me. Happily, we live in a time when the curse as well as the blessing of man have lost the magic of their power."

Another amusing anecdote, from the same chapter of accidents, shall be given:—

"Laughable incidents occur sometimes, such as the following, in which I was a principal actor:—Whilst sitting with the Grand Sherif in closed tent, the servants, who had strict orders not to admit any one, became overpowered by the pressing crowd, and suddenly the fastenings gave way, the tent was forcibly opened, and in swarmed the mob—dirty old hags, strongly smelling children, men and women, old and young, all threw themselves upon me, and covered me with their fanatical kisses. It being dark at the time, they had mistaken me, as sitting on the carpet (the Grand Sherif happened to be sitting on a stool at the time), for the descendant of the Prophet; and whilst I, with cries and blows, tried to make them understand that I was not the Grand Sherif, he, sitting on his chair, almost beside himself with laughing, cried 'Mustafa hennia' (Hope you like it). I was obliged to have an extra waah, both of myself and my clothes, to get rid of the catchable and feelable souvenirs of these holy embracings."

It may be remarked, *en passant*, that the words here rendered "Hope you like it" seem intended to represent "Hennīyan, ya Mustafa," as if it were the wish, addressed to him by name, which is usually addressed to persons when eating or the like—hennīyan, "prosit," "buon prò vi faccia," "bon appetit," "much good may it do you."

We repeat that we do not think Dr. Rohlfs would have allowed the text to stand as it is here, and the doubt which unavoidably presents itself to our mind as to the genuineness of the work withholds us from directing attention to many portions of its contents that in themselves would appear to be both valuable and interesting. To explain our meaning more fully, we will give, in translation, an extract from the original diary, as published by Dr. Petermann, in which the traveller relates the attempt to assassinate him made by the Sheikh of the Boanan oasis, whose guest he had been for ten days, and then the account of the same incident as given in the present work.

In pp. 368-369 of the *Mittheilungen* it is said:—

"We started in the evening, the guide, my servant, and myself. After a march of about four hours we camped near a small stream, and made a large fire. I soon fell asleep, as did my servant likewise; but I suddenly awoke, having been attacked in a most treacherous manner. I received five wounds on the right arm, the bone of which was shattered above the elbow; I had also a shot in my right thigh, and, in addition to these, sword-cut in the right hand and over the shoulder. My guide and Scheich Moham-

Abd-Allah had fallen on me, with the intention of killing and robbing me. The great loss of blood rendered me insensible, or, I should rather say, made me fall as if I were dead. My servant took flight. On coming to myself next morning, I found myself alone in the desert. They had carried off all my effects and my money. Although the water was close to me, I could not get to it; I was too weak to raise myself. A fearful thirst devoured me. I remained in this helpless condition for two days and two nights. At length, on the third day, two Marabouts of a neighbouring Sauja, hearing of my calamity, came to bury me. Their joy at finding me still alive was almost greater than mine. I had, so to say, no knowledge of my wretched condition; for I had passed the whole time half asleep and half awake, only tormented by thirst. The Marabouts placed me on a mule, and, in two hours, I found myself safely housed and cared for. They bound up my wounds as well as they could, and placed a stiff bandage on my arm, so as to aid the ossification. The worst was that, from the very first moment, they forced me to devour immense quantities of food, this being, in their opinion, the only way for me to get well. . . . At length, after two months, I was able to continue my journey."

The account of the same transaction as now given is thus developed:—

"We started in the evening, there being besides the guide and myself a pilgrim, who, in return for his food, had accompanied me as servant from the Draa. After a four hours' march, we camped near a small stream, and made a large fire of dry tamarisk boughs, which the guide kept piling on so as to give his master a mark where to find us. The pilgrim and I were soon stretched asleep near the fire, and had seen our guide apparently prepare to do the same. Excepting a pistol which I carried, both the pilgrim and myself were unarmed; the guide carried a carbine. How long I had been asleep I cannot say, but when I awoke I found the Schich of the oasis, my friendly host, standing over me, with the smoking mouth of his long gun still pointing to my breast. Luckily, he had not, as he intended, struck my heart, but had only broken my left arm above the elbow. I was seizing my pistol, when he slashed my hand nearly off with his sabre. From that moment, what with the pain and loss of blood, which was streaming from my arm, I became unconscious. The pilgrim saved himself by flight. When I regained consciousness next morning, I found myself alone, with nine wounds; for, after I had fainted, these ruffians had shot and slashed me, to make sure of me as they thought. They had robbed me of everything but the bloody clothes I had on. Although the water was close to me, I could not get to it; I was too weak to get up. I tried to roll myself to it, but all in vain, and burning thirst was added to my agony. I remained in this helpless condition for two days and two nights. During this time I was in a half-conscious, half-wandering state of mind. . . . At last, on the third day, two men came. Was it a reality, or delusion again? No, they were men, and answered my weak attempts to attract their attention by signs, with their voices. They were Marabouts, of the not far-distant small Sauja Hadjui. Their joy at finding me alive was almost as great as mine in seeing them. I could only stammer out, 'El, ma! el, ma!' (water, water)."

The writer's knowledge of Arabic must be very imperfect to allow him to say what is equivalent in English to "The, water! the, water!" What, under the circumstances, the wounded man might have exclaimed is "Ma! ma!" or, rather, "Moyeh! moyeh!" The narrative continues:—

"Then a thought flashed through my mind, Was their joy genuine? They carried iron pick-axes on their shoulders, evidently with the view of trying me; but they would most probably have with the intention of possessing themselves

of my clothing, valuable articles in this poor district."

Now, though there may be no sufficient reason why the author should not be at liberty to republish, in this amplified and somewhat melo-dramatic form, his simple narrative communicated to the world in 1863, still we conceive he was bound to state the fact, and it is deeply to be regretted, for his sake above all, that he should have been so ill-advised as not to do so.

But we must not terminate our notice of Dr. Rohlf's with anything that savours of dispraise. We will, therefore, briefly add that it is stated that, after a delay of four hours, he was carried by his preservers to their village in a pitiable state, his "left arm only hanging by skin and muscle, his right hand in a similar plight, and the upper part of his thigh also shot through." On his arrival, the particulars of which are minutely described, it is said—

"My first request, after taking a little meal-soup, was for a knife, and when one was brought I desired Sidi Laschmy to sever my hanging arm. But there I made a mistake. 'That may be the custom among you Christians,' said the Marabout, 'but we never cut a member off; and as you, praised be God, are now in your right senses, you will retain your arm.' In the meantime, they had already made a bandage out of goat-skin, to which cane splints were fastened to give stiffness to the whole. This bandage was placed on, and smeared over with clay, thus forming a firm support. The arm was then laid on a bed of white desert sand. The other wounds were simply bound up with cotton-wool soaked in butter, with which a little Artemisia [wormwood?] had been mixed to give it an aromatic smell."

After a painful, wearisome time, during which he was tended with the utmost kindness by the villagers, the traveller recovered sufficiently to resume his journey.

"The body wounds and the right hand, and the shot-hole through the thigh, had healed; the broken arm had got firm through the formation of a callus (hard thick skin) round the splintered bone, but the wounds were open, and from time to time splinters of bone were thrown out."

And we are told in a foot-note that the arm was not properly healed till 1868, after—with the wounds always open—he had made his journey to Lake Chad, and accompanied the Abyssinian Expedition.

For his journey to Lake Chad, which was prolonged to Lagos, Dr. Rohlf's received, in 1868, the Gold Medal of the Royal Geographical Society. He has now just returned to Egypt from an expedition into the Libyan desert, undertaken in the service and at the expense of the Khedive. As an explorer of the interior of the vast African continent, Gerhard Rohlf's stands next to Barth and Livingstone.

STENDHAL.

Henry Beyle (otherwise de Stendhal): a Critical and Biographical Study, aided by Original Documents, &c. By Andrew Archibald Paton. (Trübner & Co.)

WE take up this book with more pleasure than most monographs of the kind, because, as the author says in his Preface, the subject is "caviare to the general," and it should not be so. A proper account of Stendhal and his works ought to have been written long ago; and the French will regret that the task has devolved on an Englishman. Of course, we do not

mean to say that Mr. Paton's account is free from shortcomings. We do not agree with his appreciation of Stendhal's novels; nor can we find any great originality in his literary judgments. However, he has written a useful biography of a man as remarkable as he is unknown, save, to use Stendhal's own words, "to the happy few." Mr. Paton gives plenty of information, apparently gathered with much pains, for he seems to have collected in Stendhal's Italian residences such details as he could procure from persons who had known the French author; and, moreover, he has been furnished with a number of private letters, which throw quite a new light on Beyle's temperament. Mr. Paton's account is not a complete and exhaustive analysis; but it will serve as a safe basis for speculation.

Beyle's career is little known, and a brief sketch of it may not be out of place here. Marie Henri Beyle was born in 1783, at Grenoble. His family belonged to the middle class. The boy was not destined for the literary profession, nor did he show any signs of future excellence. His education was partly intrusted to the priests; but his mind was none of those that bear for a whole life the stamp of clerical training. At his entreaty, his father delivered him from the discipline of the seminary, and he continued his studies in a "Temple Décadent," a kind of revolutionary school. In 1800 he went to Paris, under the protection of the Daru family, to which ties of distant relationship attached him. What his future career was to be the young man had no distinct notion as yet. All he knew was, that he was filled with a passionate admiration for art and music. But at that period, when each day was marked by a victory, every youth felt irresistibly impelled to a military career. Beyle entered the War Department as a supernumerary, and was taken by the Duros to Italy a short time afterwards. Those who have read his works know how passionately fond of Italy and its inhabitants he showed himself. He was, to some extent, the French Heine of Italy, and ever so many times studied the psychology of the Italian temperament. His dominant liking took root from this date; for in Milan, where eventually he was to spend some of the most pleasant years of his life, he contracted the love for Italian music which eventually manifested itself in his *Lives of Mozart, Metastasio, Cimarosa, and Rossini*. He was in his official capacity present at the battle of Marengo. But he wearied of office work, and, after a month of active service in the dragoons, he obtained the epaulettes of ensign, and went through the campaign of the Mincio as aide-de-camp to one of the generals of division serving under Bruna. Beyle then returned to Paris, and applied himself more than before to the study of letters. The acuteness of his understanding first became obvious in the long and elaborate letters he wrote to a favourite sister of his, Pauline Beyle, who eventually espoused a relation of Casimir Périer. His observation was keen, and the shrewd advice he offers to his sister might become a grey-haired man. Here is a striking instance. When Pauline was going to marry M. Périer, her brother wrote to her in the following terms:—

"Périer is a good man; provincial affairs will give him the character of a financier, that is to say, he will avail himself of any advantage to pur-

chase a domain ten thousand francs cheaper than otherwise. But, in the interest of his family, he will be not the less good natured, although less the object of attachment for an elevated soul. When love really exists in marriage, it is a conflagration which burns itself out, and becomes extinct with a rapidity proportioned to its former ardency. That is what I have seen in fifty or sixty married couples that I have had the opportunity to observe closely. What is the happiness attainable in marriage? Friendship! But here, again, we have difficulties, for friendship is scarcely possible, except in the case of a man of fifty who has married a widow of thirty. If they have intelligence, knowledge of the world renders them indulgent. In your case happiness is to be sought in the good-natured husband whom you direct. A wife contracts for such a husband that attachment which a kind-hearted woman has for those persons who show their goodness. This directed husband renders you the mother of children whom you adore. Thus your life would be filled up, not with the impossible emotions which are found in novels and romances, but with a reasonable satisfaction. Do not expect transports of love in marriage, and remember the maxim of Scapin, 'People must expect less than nothing in order to enjoy the little that is to be found in this world.' I would bet a thousand to one that your husband will have a soul deficient in elevation, and an intelligence which may sometimes make you smile. Remember that your happiness will depend on his self-love not being hurt by your under-estimation of him. Marriage imposes great caution on you, for the gossip of society might easily create unpleasantness between you. Do not let him suppose that you prefer friendship with me, or with any of your female friends, to his. Your soul is too elevated for coquetry. The enjoyments of souls such as ours are not only not understood, but detested by the vulgar people that compose the bulk of society. Hide your superiority, and read alone in your closet enjoyable books, without betraying the enthusiasm which you feel. We should enjoy ourselves in solitude. When we are with friends, our thoughts should be unveiled only in proportion to their intelligence; otherwise, there is the danger of our appearing to be superior, and from that moment we are lost. You, perhaps, have doubts on this subject. In four years you will recognize its truth."

This was a rather curious letter to write to a sister, and the reader must know what French marriages are, or he will find its contents unnatural. Beyle was only twenty-four years of age when he indited these sagacious counsels, which seem to fall from the lips of a wary old worldling.

We have stepped out of our way to quote this interesting document. We return to Beyle's progress in the world. He was as yet unknown to the public as a writer. Literature he cultivated as a dilettante, and with selfish refinement, while he felt his way in a calling that insured him the means of living. He was an enthusiastic admirer of Napoleon; and, though in after years his reason led him to retract, in a political aspect, his former worship, at heart he remained slightly infected by the love of glory and victory, which he so relentlessly derided in his own countrymen. At that moment, too, commenced a series of attachments to women of various kinds. As a lover, he seems to have been extremely sentimental. He, at first, proposed marrying at Grenoble a young friend of his sister's; but he was not the man to settle quietly in the placid path of matrimony—firstly, because, like Beaumarchais's Cherubin, his love for the sex seems to have been as capricious as intense while the fit lasted; and, secondly, because, as Mr. Paton

justly observes, there was in Beyle's nature an absence of equilibrium, an inharmonious proportion of qualities and defects, which conduced to his own unhappiness, although he was gifted with all that is requisite to make others happy. Beyle was a sceptic, but not of a dry, caustic kind; on the contrary, he was extremely sensitive, and open to broad and generous ideas, and all his observation and experience could not make of him, that cruel, heartless artist, of which Prosper Mérimée was the type. We find the young man running after an actress as far as Marseilles, just after the rupture of the projected marriage; and, to gratify his passion, stooping to the occupation of inferior clerk in an office, until his lady-love made off, and left Beyle to console himself as he best could. This he was not long in doing. When he returned to Paris he obtained a Commissariat in the Imperial Army, and in that capacity he lived for some time in Germany, a country so antipathetic to his southern feelings, that he wrote, a long time after, to Balzac, that he "forgot German after learning it, out of contempt for the Germanic race."

We next find Beyle in Vienna, after the battle of Wagram. The genial temper of the inhabitants of this town was well calculated to please him; and he seems to have again fallen a victim to love there. What is really remarkable is the power he had of analyzing his own intimate feelings. Every time he was smitten, it would appear as if he recorded the very essence of the impulses of his heart in a mental notebook; and it is certain that his personal experience taught him much of what he recorded in that masterpiece of psychological study, 'De l'Amour,' for he had himself passed through all shades of courtship. Beyle returned again to Italy with the troops of Napoleon; and, afterwards, much to his regret, he was induced to join the expedition to Russia. We have no space to chronicle his movements down to the fall of Napoleon, when the Commissaire General, as a matter of course, was dismissed, and had to look elsewhere for means of livelihood. He had published the brilliant *Lives of Haydn, Mozart, and Metastasio*; and he followed them up with the *Life of Rossini*, which met with some success. And then he returned to his beloved Italy, finding there a cheapness of living suited to his slender income. For some years he lived at Milan, which, at the time, could boast of an unusually brilliant and intellectual society, including Manzoni, Monti, and others. There he met Lord Byron, and their friendship was of the most pleasing character, each appreciating the other at his just value. In Rome he saw Shelley, and he speaks of him in terms of unbounded admiration and regard.

On his return to France (having been expelled from Milan by the Austrian police) he betook himself to writing on art and music for the papers. Beyle had had plenty of opportunities to study the masterpieces of the Italian painters; and the result of his gleanings was a 'History of Painting in Italy,' which he published anonymously. It was only in later life that he issued his treatise on 'Love,' and those two admirable novels, 'La Châtreuse de Parme' and 'Le Rouge et le Noir,' than which there is none finer and truer in modern French literature. They were written during his tenure of office as consul at Civita Vecchia

and Trieste. He also wrote the 'Memoirs of a Tourist,' an account of the artistic beauties of Rome, Naples, and Florence, and projected an autobiography, which would probably have been his most curious work. When he died he was, it is no exaggeration to say, still unknown.

But his works were in print, and that was sufficient. Although the satisfaction of finding himself justly appreciated and admired was denied to him during his life, there is every probability that he will come to be regarded as one of the most original minds of this century. His love of concealment from the public eye did him no little harm. But now that his eccentric pseudonyms have fallen, as a mask falls from a face, there remains a man of great genius, whose artistic sensitiveness is apt to lessen his popularity with the bulk of his readers, but who, in the eyes of men of refined taste and critical judgment, is a glorious artist.

A History of Philosophy from Thales to the Present Time. By Friedrich Ueberweg. Translated by G. A. Morris. With Additions by Noah Porter, D.D. 2 vols. (Hodder & Stoughton.)

THE History of Philosophy written by the late Prof. Ueberweg, of Königsberg, is so well known, that it is not needful to enter into a detailed criticism of it. It combines in an unusual degree the three qualities of accuracy, clearness, and conciseness; and, therefore, it is peculiarly adapted for the use of students, while the copious bibliography renders it of value to the scholar. The latter portion of the book is, indeed, singularly well done, and, throughout, the most important works which bear on each point have been judiciously selected for mention. It is, of course, true that the majority of these books are in German, and, therefore, are useless to those for whom this translation is intended; still there is so much that is especially excellent in the work, that we regard the appearance of these two volumes as a boon to English readers.

The portion of Prof. Ueberweg's history which deals with the Apostolic period and the Early Fathers is not unlikely to provoke dissent in this country and America, as his views are, generally speaking, those of the Tübingen school. It is to the credit of Prof. Morris and Dr. Porter that, so far as we have observed, they have endeavoured faithfully to give the meaning of the German original, and have not attempted to impart to it an orthodox tinge. Of the translation as a whole, however, we are unable to speak so favourably as we could wish. It is deficient in precision, and yet it is far from being written in idiomatic English. The involved constructions of the German need not have been so closely followed, and we cannot put it on a level with Mr. Lindsay's version of Prof. Ueberweg's *Logic*, which we noticed a little time ago.

Some of the additions made by Dr. Porter are useful, others are not, and to us they all seem a great deal too lengthy. The chapter on 'Modern Philosophy in Italy,' contributed by Dr. Botta, is far too long, for Italian philosophy is not particularly important; and Dr. Porter's account of British philosophy might have been shortened with advantage. Several of the names he mentions should have been omitted altogether. The same remarks apply with still more force to Dr. Porter's sketch of

American philosophy. Dr. Porter confesses that America "has produced few works of independent originality," and though his patriotism is pardonable, it would be well for the American, certainly for the English, reader had he cut out at least two-thirds of this section of his additions. The United States possess men of science and philologists of whom any nation might be proud; but Jonathan Edwards remains the one American metaphysician who has a claim to attention. It may seem ungracious to take objection to the additions; but it must be remembered they add seriously to the cost of the book; and we trust that in the future volumes of the "Theological and Philosophical Library" we may be spared similar accretions. A mania for collecting materials of very different values is a weakness of American editors, which we suppose, in its origin, is due to the absence of an International Copyright.

NOVELS OF THE WEEK.

Waiting for Tidings. By the Author of 'White and Black.' 3 vols. (H. S. King & Co.)

Lascar, the Universalist. By the Author of 'Artiste.' 3 vols. (Chapman & Hall.)

Frank Arnstein. By Frederick Armfelt. (Charing Cross Publishing Company.)

Fantoccini. By Frank Barrett. 2 vols. (Tinsley Brothers.)

'WAITING FOR TIDINGS' is one of those novels of which it is difficult for the critic to make any capital. On the one hand, it is free from all glaring faults, either of style or construction; on the other, it is not remarkable, either for any particular brilliancy of wit in its conversations, or for vividness of description or subtle analysis of character. It is sufficiently interesting to make us read to the end of the last volume, even in spite of a certain heaviness of style, which reminds us of Mr. Gilbert, and which makes the process of reading it through take an unusually long time; and has a sufficiently well-arranged plot, which makes us think once and again that we have the secret, and as often throws us off the scent, only to wonder, when we reach the end, at our own dullness in not having guessed it long before. For the *dénouement*, though improbable enough, as it must needs be in a story which depends upon this for its interest, is not impossible, nor does it involve any inconsistency; rather it is what we hope all the way through to find at the end, and the ingenuity of the author is shown in the way in which it is made to arrive at a moment when we seem far enough from a happy termination. It is quite clear that in a story of this kind it would be unfair even to indicate the nature of the plot further than this; nor do we, as a general rule, think it desirable to attempt any analysis of novels, except in the case where we wish to warn off possible readers. Then, again, there is little to say about individual characters. They all play their parts pretty satisfactorily, if the majority of them are somewhat commonplace. There are some novels, of which, as formerly of women, the highest praise is that there is nothing to be said about them, and 'Waiting for Tidings' is decidedly one. Let those who have leisure to read such read it and judge.

'Lascar' is a dull book. "The Universalist"

means "the Internationalist": Victor Lascar, the hero, is Roussell. The *International* figures as "the Universal"; General Clusuret, sometimes as Chaussette, and sometimes as Nauselette; Pyat, as Pytat; Raoul Rigault, as Raoul Regnan; Professor Beesly, as Professor Bardley; Karl Marx, as Karl Franx; Bakounin, sometimes as Bakouin, and sometimes as Beckouin; Lullier, as Luller; Ferré, as Kerré; Vermersch, as Fermesch; Grouaset, as Bouchet; Henri Rochefort, Comte de Luçay, as Henri Rochecarre, Comte de Lacai; and so forth. All these real personages are made to vapour and strut in a manner the reverse of natural; and some Cambridge scenes which are dragged into the book are as unlike University life as the Universalism of the author is unlike Internationalism. She seems to have been inspired by the success of 'Joshua Davidson,' and put together in haste, the names of the personages being taken from the letters which appeared in the *Standard* last year on the subject of the International. There is plenty of pretence of acquaintance with the subject, and some bad French, such as "cogniac," which occurs twice.

'Frank Arnstein' is a novel of incident, a little in the 'Lewis Arundel' and 'Frank Fairleigh' style, which is neither long nor deep, and, as far as it goes, serves very tolerably the purpose of amusement. The New Zealand war, the great Continental war of 1870, and Paris under the reign of the Commune, are topics susceptible of lively treatment, and the plot, though sufficiently improbable, is stirring enough to satisfy a jaded appetite. Frank himself is a bit of a Bar-sark, with loose notions on homicide, and, being disappointed of his hopes of a marquise, takes the strange course for a British officer of becoming affiliated to the International, under the auspices of which mysterious body he takes a leading part in the second siege of Paris. His erratic career is stimulated from time to time by long shots inconveniently taken at him by a certain yellow-haired French amazon, who, for reasons, bears a personal grudge against him. This damsel, Jeanne by name, eventually disguises herself as a Versailles Zouave, and is the means of bringing about his execution on the collapse of the revolutionary party. His fate is shared by a young English girl, to whom he is engaged to be married, and whom he has rescued in perilous circumstances from the libertine designs of a wicked old Irish nobleman. The treacherous conduct of this worthy in exposing Arnstein, as an officer under his command, to almost certain destruction in New Zealand is, perhaps, the most glaring violation of probability in this slightly audacious work. But the reflection reminds us that we are dealing with fiction, whatever be the substratum of fact, and, perhaps, conveys a compliment to the verisimilitude of the tale.

Mr. Barrett treats us to a collection of prose burlesques, which, at the outset, disgusted us by their extravagance, and, finally, moved us to laughter. The stories are of unequal merit, the most amusing being "Filoubon and the Little Marie," while "The Last Jest of Eolf," "Hun who slew the King," and others, show that the author has a serious vein, which might be wrought to advantage. Of course, after the manner of his kind, Mr.

Barrett indulges in a pun wherever it can be inserted, and this thin kind of wit often mars a really humorous passage. Some of his fun he reserves for the notes, and it would, perhaps, be as well if all the regular burlesque jokes could be relegated to an appendix. In Mr. Barrett's case a residuum of merit remains after the elimination of such matter; but we own to regarding with much apprehension the possible productions of a school of comic novelists.

BOOKS FOR THE YOUNG.

The African Cruiser: a Midshipman's Adventures on the West Coast. By S. Whitechurch Sadler, R.N. (H. S. King & Co.)—This story of the doings of an African cruiser and her brave sailors on the coast of Africa in suppressing the slave trade, is full of deeds of courage and daring. At a time when Africa has been so lately claiming a large share of our interest and attention, this little book will have a special attraction. The adventures are well told, and the book is nicely got up.

Brave Hearts. By Robertson Gray. Illustrated by Darley, Beard, Stephens, and Kendrick. (Low & Co.)—'Brave Hearts' is a stirring novel of the Far West before the days of the Pacific Railway put a stop to adventures with robbers and Indians. It is full of scenes of the wild life which the books of Bret Harte have made familiar to English readers. Kate Campbell, the heroine, is a fine, spirited young woman, who grows up under great social disadvantages; she declares she does not care "to shoot except at hill-grouse or two-bit pieces," but she is so true-hearted, and brave, and good, that every reader will love her and forgive the faults of her bringing up, if, indeed, they will not be entirely blind to them. For those who relish scenes of Californian life, 'Brave Hearts' will be a book of pleasant reading.

Live Dolls: a Tale for Children of all Ages. By Annabella Maria Browne. Illustrated by Capt. C. Orde Browne. (London, Partridge & Co.)—'Live Dolls' is a fairy tale, with a pretty moral prettily inculcated. It is to teach children, and grown persons also who may read the book, that if people make pets of any living creature they incur duties and responsibilities which they cannot neglect without doing wrong and failing in humanity. Even dolls, if they were endowed with sense and life, would entail on their young possessor almost as many cares as if they were real babies; from which we may gather that nothing exists for the sake of giving amusement, unless it has no feelings of its own to be wounded when neglected or cast aside.

Lady Willacy's Protégée; or, Homes for the Homeless. By Agnes Grey. (Edinburgh, Oliphant & Co.)—This is a book intended to set forth the advantages of "boarding out" orphan and destitute children, instead of allowing them to accumulate as little paupers in Union Workhouses. There is some cleverness in the story, and it is as interesting as a story made to pattern can be. The system of "boarding out" is on its trial throughout the country; if it proves eventually to be for the good and comfort of the poor little children, one great social problem may be, in a measure, solved.

Clemène: a Sketch. By the Author of 'Echoes,' &c. (Bell & Sons.)—The promise given by the author in her previous works is not thoroughly fulfilled in this longer and more sustained story. There is graceful and gracious feeling shown in the workmanship, but there is too much of the amateur in the style and treatment. The authoress is always in a state of admiration and compassion for her heroine, whom she adorns with epithets of praise on every occasion; and this gives a sickly sweetness both to the story and to the heroine. The author can do better things, if she will try to draw character instead of fancy, and make her story more like what really happens in daily life. She may idealize her incidents if she will not lose her hold on truth and soberness. Clemène seems as though she had been a contemporary with the Children of the Abbey, and heroines of that type. We repeat, the authoress

can, and we expect will, write something much better.

Under the Southern Cross. By the Author of 'The Spanish Brothers' (Nelson & Sons).—*'Under the Southern Cross'* is a book that need not be confined to young readers. It is a very interesting story of the period of the Spanish conquest of Peru, before the race of the Incas had died out; and there are glimpses of the people who had been under their rule. Indeed, the hero is himself one of the royal race, "a child of the sun." His name is Viracocha-Yntip-Churi, but, for the comfort of the English reader, he is generally called José, the name given him at his baptism by the good Fray Fernando, who redeemed him from slavery, and brought him up as his own son. There is no heroine, but the love and loyalty borne by José towards his adopted father is more touching than any love passages between youth and maiden. Fray Fernando, the good Spanish missionary to the Indians, is an excellently-drawn character, and, although he is too much given to doubting and questioning the articles of the Catholic faith for the age and nation to which he belonged, that does not detract from the reader's interest in the story. The author has gone to the old chronicles of the Spanish conquest of Peru. The descriptions both of scenes and people are clever; and, though the incidents are laid in lands so distant and times long ago, the real human interest that attaches to the conquered race has never passed away or grown out of date.

A Lily among Thorns. By Emma Marshall (Seeley & Co.).—*'A Lily among Thorns'* is a pretty story enough; it lacks strength; the characters and incidents are delicately, though feebly, drawn. The moral enforced is an excellent one, namely, that all those liable to hereditary disease have no right to marry, and so entail suffering on their offspring, but ought, at whatever personal sacrifice, to stand alone through life, and so let the plague be stayed. It is to be hoped that as society advances in the knowledge of the laws of health and disease, this sense of responsibility will increase in force and distinctness, and become binding on the conscience of all. Meanwhile, Mildred Willoughby sets an example. She makes an honourable sacrifice to her sense of what is right, but she also escapes marrying a man who must, according to all the laws of human nature, have made her miserable ever after. The story is too short and sketchy for all the subjects introduced, and this gives an uncomfortable sense of inefficiency; nothing is thoroughly worked out. Miss Marshall can, we think, write a better book if she will give herself the trouble.

Ashley Priors; or, the Beauty of Holiness: a Tale about Children. (Mozley).—This is a cleverly-written story. The characters of the children are well drawn, and family life, as it could, would, and should be, in a noble family, and under the teaching of the highest Church of England doctrines, is attractively set forth. The daily services, the beautiful private chapel, the wonderful singing, and the excellent clergyman, are well described, and the home life of the young people is both natural and interesting. The children are all life-like, except the young Italian, brought up as an adopted son, who turns out to be an Italian nobleman, and who resists all efforts to induce him to turn Romanist, although he is half-starved and imprisoned in the family dungeon of his ancestral palace, and, finally, disinherited. Laurence is the least probable personage in the book, and, after he becomes a hero and martyr, the least interesting. The writer does not understand the working of a boy's heart. Laurence is so completely made after English High Church pattern that he ceases to be a human being, and becomes an idea. For readers with high ritualistic sympathies *'Ashley Priors'* will be a charming book.

OUR LIBRARY TABLE.

ONLY a bold man would venture to describe over again, with new lights and less artistic effort, the period of English history concerning which Mac-

aulay has left his brilliant fragment; but such an undertaking, if honestly entered upon by a competent writer, would be commendable. There is, however, nothing to commend in Mr. C. D. Yonge's *History of the English Revolution of 1688*, published by Messrs. H. S. King & Co. Mr. Yonge is Regius Professor of Modern History at Queen's College, Belfast, and has produced several volumes more remarkable for the slipshod way in which they were written than for the research displayed in them. As this last book is chiefly compiled from Macaulay, it is not strange that its English should be above the average; but we doubt whether it was worth producing. It is too long for a school-book, and too superficial for more advanced students. It is really a tedious epitome of English history from the time of Cromwell,—whom Mr. Yonge, not here following Macaulay, describes as "abler, no doubt, but far more arbitrary in his disposition, more severe in his temper, and more unscrupulous in his dealings, than his worst enemies had ever accused Charles of showing himself,"—down to the death of William the Third, whom Mr. Yonge, exaggerating Macaulay, credits with the solidification of a "constitution which, beyond any other ever known in the world, combines strength and stability with a capacity for improvement and the full maintenance of all legitimate authority with the most complete freedom to every individual."

The contents of the two volumes of *Essays*, by the late Bishop of Winchester, which Mr. Murray has sent us, are already, to some extent, known to the public, from a notice in the April number of the *Quarterly Review*. The opening article,—or we may say articles, as two are here printed as one, 'The Naturalist in Sussex and on the Spey,'—is extremely pleasant reading, and a few of the others are worth looking at; but we cannot help thinking that it would have been best for the writer's reputation had the greater number not been republished. Dr. Wilberforce was essentially a rhetorician; and when he attempted to reason without the help of rhetoric, the result was failure. Such critiques as those on 'Essays and Reviews' and 'Aids to Faith' show but too plainly the author's weakness as a theologian. The former of them made a stir at the time of its appearance; yet those who then admired it must be rather ashamed of it now. It was a little too late, even in 1860, to rail at "the metaphysical mind of Germany, with its insatiable appetite for mystical inquiries into history, philosophy, science, morals, or religion," and, like the pious wish of the University preacher, that "German philosophy and German metaphysics were sunk to the bottom of the German Ocean," it was not a particularly efficacious way of battling for the Faith. In 1874 it is preposterous.

PROF. PLAZZI SMYTH has published, through Messrs. Labister & Co., an enlarged edition of *Our Inheritance in the Great Pyramid*. He has given, in an Appendix, a paper of his which was rejected by the Royal Society, and the correspondence to which the rejection gave rise. This Appendix the Professor has also issued separately.

DR. MAURICE DAVIES has been spoiled by success. His 'Unorthodox London' found readers, and so he presently brought out 'Orthodox London,' which was not so well done, but which, however, was greatly superior to the two volumes he has now produced, called *Heterodox London*. They are worthless specimens of wholesale bookmaking. Messrs. Tinsley Brothers publish them.

PROF. ANGELO DE GUBERNATIS has reprinted from the *Rivista Europea* an interesting article of his on Count Alexis Tolstoy, the author of many well-known Russian works, a translation of one of which has lately been published under the title of 'Prince Serbrenski,' and which we reviewed the other day. As that book is available to English readers, we need not dwell upon the Tuscan Professor's eloquent criticism of its contents. But many of his remarks on Russia in general, and on the strange ideas about morality and religion entertained by the Russian peasant in particular, are well worthy of having attention

called to them. Very interesting, for instance, is his record of the impressions he brought away with him after visiting several Russian prisons, of his astonishment at finding how naively criminals discussed their crimes, what an unfavourable view assassins frequently took of the homicides they had committed. Thus in one prison he found a young peasant woman who had made away with her husband. With touching simplicity she avowed the fact, and affirmed that if her defunct spouse were to come to life and force her to live with him, she would be obliged to murder him over again. And then she proceeded, "con molta naturalezza" and with a "riso sereno," to ask for news from her village home. But her husband had probably been very aggravating. At all events, her fault appears almost a venial one when compared with that committed by one of the inhabitants of the rural Arcadia to which she belonged. He it seems, out of pure kindness of heart, had given a boy a lift in his cart—his *telega*, let us say, by way of giving the story more "local colour." Presently the little fellow rashly confessed to having about him a number of roubles. Whereupon the peasant instantly yielded to a diabolical instinct, and "sopprime il possessore, per entrare nel possesso dei rubli"—in other words, killed him with an axe. But no sooner was the crime accomplished than he became conscious of its enormity; so he handed himself over to justice, and eventually complained bitterly of the undue clemency of his judges when they sentenced him merely to Siberia, instead of accommodating him with "una morte crudele."

In *South by West*, published by Messrs. Labister & Co., we have a work on Colorado, California, and Mexico, of which the last part, namely, that about Mexico, is fairly good. The Colorado part is a mere undigested diary:—good material for a book, but not made into one.

WE have on our table *History of Italy*, by W. Hunt, M.A. (Macmillan).—*The Hygiene of Schools*, by J. B. Budgett, M.D. (Lewis).—*Plato*, by C. W. Collins, M.A. (Blackwood).—*The Forest and the Field*, by The Old Shekarry (Chatto & Windus).—*Swiss Allmonds and a Walk to See Them*, by F. B. Zinke (Smith & Elder).—*Wayside Wells*, by A. Lamont (Hodder & Stoughton).—*London Characters*, by H. Mayhew (Chatto & Windus).—*The Circuit Rider*, by E. Eggleston (Routledge).—*Song Drifts* (Glasgow, Murray).—*Autology: an Inductive System of Mental Science*, by Rev. D. H. Hamilton, D.D. (Hodder & Stoughton).—*The Anæsthetic Revelation and the Gift of Philosophy*, by B. J. Blood (Amsterdam, in New York).—*Answers to Questions on the English Language*, by R. F. Weymouth (Longmans).—*Chambers's National Reading Books*, Book IV. (Chambers).—*Hampton and its Students*, by Mrs. M. F. Armstrong and H. W. Ludlow (New York, Putnam).—*Africa: Geographical Exploration and Christian Enterprise*, by A. G. Forbes (Low).—*The Unity of Creation*, by F. K. Kingston (Trübner).—*Our Children: How to Rear and Train Them* (Osmell).—*Compensations: a Text Book for Surgeons*, by B. Fletcher (Spott).—*Laocoon: an Essay upon the Limits of Painting and Poetry*, by G. E. Lessing, translated by E. Frothingham (Boston, U.S., Roberts).—*Shiloh; or, Without and Within*, by W. M. L. Jay (Ward & Lock).—*Poems*, by Austral (Adelaide).—*Poems and Sonnets*, by G. B. Johnson (Simpkin).—*Thoughts in the Twilight*, by J. F. C. P. (Goodwin).—*The Sacred Poetry of Early Religions*, by B. W. Church, M.A. (Macmillan).—*and Interpretation; being Rules and Principles assisting to the Reading and Understanding of the Holy Scriptures*, by S. E. Boanquet, M.A. (Hatchards). Among New Editions we have *Wrinkles; or, Hints to Sportsmen and Travellers on Dress, Equipment, and Camp Life*, by The Old Shekarry (Chatto & Windus).—*Five Weeks in a Balloon*, from the French of Jules Verne (Low).—*History of the War in Afghanistan*, by J. W. Kaye, 3 vols. (Allen).—*Great Lessons*, by W. H. Morris (Longmans).—*The Competitive Geography*, by R. Johnston (Longmans).—*Madre Natura versus The Moloch of Fashion*, by L. Linner (Chatto & Windus).—*Records*

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THE DICE OF TOSCANELLA.

I PERCEIVE from Mr. Isaac Taylor's letter that he considers I have not "really taken up" his

"challenge, which was to prove that the six words on the dice correspond to the first six digits in High Dutch,"—and he adds, that my letter "virtually admits that this cannot be done." Mr. Taylor's compliment to what he terms my "marvellous ingenuity" would be but poor consolation were I conscious of having met him on a false issue. The challenge, as I understood it, was on the point, broadly, whether the Etruscan language, as tested by the words on the Dice of Toscanella, was Turanian, according to Mr. Taylor's own theory, or Japhetan, Aryan, and Teutonic, according to mine. The special word used in the 'Etruscan Researches' was "Gothic," not High Dutch; but the context implied a broader range. My answer was, that the words in question were, with the exception of the last two (I ought to have said the last only), not numerals, but independent words—to the effect, doubtless, of rendering a discussion impossible on the assumption that the words were numerals; while, at the same time, I met Mr. Taylor's general proposition by what I conceive to be proof that the words, the common subject of dispute, were Japhetan, Aryan, and Teutonic, not Turanian. But even on the narrower numerical ground there is something to be said. After submitting in my letter my own interpretation of the inscription, I subjoined the remark that, although not numerals, the words, "especially the first, second, fourth, and fifth, seem to have been adapted so as to echo the current names of numerals in Japhetan, if not Teutonic speech." (The sixth was the numeral six in my translation.) I cut out what originally followed upon this remark in order to shorten my letter; but I must now appeal to your courtesy to admit the substance of it, and a few words of relative comment.

1. MAX—denoting, as I have shown, $\kappa\upsilon\beta\omicron\iota$, or "dice"—is an echo (in the sense premised) of the Japhetan word for "One," as preserved in an abraded form in the Sanskrit *eka*, Zendic *aiwa*, and Pehlevi *atwak*, but which we have in nearer approximation to the (presumed) original form in the *mi*, *meg*, of the Armenian, that very ancient branch of Japhetan speech; while the Greek *μία* may, perhaps, belong to the same category. It is thus that *mi* is an older form of *ich*,—both *ich* and *eka*, "I" and "One," deriving, I suspect, from a common root and thought.

2. THU—which answers to $\Delta\tau$, $\Delta\tau\omicron\varsigma$, in the phrase $\Delta\iota\omicron\varsigma \kappa\upsilon\beta\omicron\iota$ —is similarly an echo of $\delta\upsilon\omicron$, "du-o," two.

3. ZAL—equivalent to $\alpha\lambda\lambda$, and which I have translated "numeratim" and "number"—is the most puzzling among these words when considered in connexion with the numeral "three." The simple literal change of *tri*, *it* (as in "Tros," "Tios"), would suffice; but I know no example of this in the Japhetan, although there are many in the Semitic and Turanian forms of the numeral. On the other hand, the *keil*—"tel-um"—gar, gear, "quirit," spear, all denoting wedge, spear—or arrow-head, was the symbol of Tyr, Tys, the Scandinavian Ares, who stands at the head of *Tyrs-ast*, the third and last of the three families or classes of the Runic alphabet; while the $\omega\lambda\alpha\kappa\tau\omicron\varsigma$, or flint-axe, is the sign of Thura, or *th*, the letter which stands third, and has the numerical value of three, in the first column of the same early alphabet. The spear or javelin was, I think, the earliest instrument used for linear mensuration, in fact the first ruler; and thus *zeil*, *zeile*, a line, is an echo of *keil*, and stands in close proximity to ZAL. These approximations are legitimate so far as they go, which is all I can say for them here. The fourth word,

4. HUT, signifying in the inscription "cad-," fall, is an echo of *c'at-ar*, "quat-uor," "pet-or," four. Many Etruscan philologists understand HUT as four. I have myself read it rather as *cad*, "cent-um," hundred.

5. KI, which, considered as a word, I have identified with "bi-," "bis," as in "bisseni,"—has been likewise understood by philologists as an abridged form of a word analogous to "quinque," and it probably stands here as its echo. I have elsewhere connected KI with *sei*, two, as by the

analogy of KIARTH, the Etruscan agnomen rendered in Latin by "Fuscus," and which I have, I think, identified with Schwarz. Lastly,

6. SA, answering to *sei*, "sex," "senio," "seni," is, according to my interpretation, both substantive word and numeral.

The reader must not understand me as laying undue stress upon these confessedly shadowy indications. My first impression on looking at the inscription was that the words were really numerals, and Japhetan numerals. But on consideration of the third word, ZAL, I could not make up my mind to accept it as a Japhetan numeral through a process so circuitous, however legitimate, as that above stated. The doubt presented itself whether the words were numerals, and whether, on the other hand, they were not rather independent words, forming a sentence, bearing probably a signification appropriate to the game of dice. It appears, in fact, strange that words should be substituted for the simple I, II, III, &c., unless on such a supposition. The result of this second stage of inquiry is before your readers in the translation given in my first letter. The further suggestion, that the words had been adapted (in part) with reference to actual Etruscan numerals in the background, followed almost as a matter of course on consideration of the analogies just shown; and I have now, I trust, vindicated the probability of this. I have met Mr. Taylor's comments and re-stated challenge as fully as is possible under the conditions prescribed by the stubborn fact that the words on the dice are (according to my view) not numerals. It will be for others to decide whether those words—although not themselves numerals, but mere "simulachra," ghosts, or shadows of numerals—do not exhibit a nearer resemblance to Japhetan, Aryan, and Teutonic numerals than is shown by Mr. Taylor to Turanian. For I must again observe that my own comparison proceeds throughout on the assumption that the words are to be read in the natural sequence, MAX : THU : ZAL : HUT : KI : SA, shown by the position of the numbers I, II, III, &c. on other ancient dice; whereas Mr. Taylor, unaware or forgetful of the careful comparison reported in the *Bullettino* of the Archaeological Institute, affirms that "there is no clue to inform us how these six words are to be allotted to the first six numerals"—inverts the sequence as above prescribed—reads the words as MAX : KI : ZAL : SA : THU : HUT, and only brings them when thus transposed into approximation with the Turanian dialects. He agrees with me, it is true, in understanding MAX as the ace, or number I, and ZAL as corresponding with the number III, both preserving their proper places in the series; and he likewise understands KI as II, but transplants it from the end of the numerical sequence, where it corresponds to V., to the beginning, where only it can be entitled to the lower value. He has contrasted his version and my own in his recent letter,—the actual contrast, I submit, should be sought by comparing mine, viz., $\kappa\upsilon\beta\omicron\iota$: $\Delta\iota\omicron\varsigma$: NUMERATIM : CADANT : BIS : SENI—each word attended by the Etruscan PHITHIAL or ghost of a numeral in the background, and marching in proper numerical order—with his own, viz., "ONE : FIVE : THREE : SIX : TWO : FOUR,"—in which the numerical order is lost sight of.

Mr. Taylor remarks that THU, understood as "Zeus," would rather be TINA in Etruscan. The remark is just; but he has overlooked my observation that THU represents not Zeus, but the abnormal genitive of Zeus, $\Delta\tau\omicron\varsigma$, which points to a lost nominative, $\Delta\tau\epsilon$, identical, as I believe, with Tys, or Tyr, and as distinct, I may add, from "Zeus" as the alternate genitive $\Sigma\eta\nu\omicron\varsigma$, derived from $\Sigma\eta\nu$, is from that title.

I would add in conclusion that, while fully recognising the importance of the words on the dice as amounting (under the circumstances) almost to a bilingual inscription, I by no means abandon the ground on which alone, in my opinion, the broad question under discussion can be settled. Numerals cannot afford very conclusive evidence in such a matter. Many numerals are common to Semitic

and Turanian, as well as to Japhetan speech, and where such is the case, no sufficient inference can be drawn. It is on the identity of compound words in Etruscan with similar compounds in other languages, and on grammatical inflection—as well as on correspondence in manners and customs, as shown by collateral evidence—that the stress of probation ought to be laid. There is, for example, a very brief inscription on a cup of the black ware of the Tyrrheno-Pelagic town of Cere, which may illustrate this protest. The inscription is written without any break, but resolves, when analyzed, into words as follows:—MINI-MUL VENEKEVELTHU IR-PUPLIANA. It was an ancient Teutonic usage that *ein gods mæltiðt* and *ein stoopwijn*, a handsome feast and a stoop of wine—the *ehren-wein*, or “vin d'honneur,” of Germany and France—should be presented at the conclusion of a contract or bargain of sale to those who had acted as witnesses to the transaction, and who bore the title of *weinkauffleute*, that is, people, or company, of the *weinkauff*, or “vinicopium”—as it was styled in mediæval Latin.* MINI-MUL may either be an equivalent for the *gods mæltiðt*—MINI answering to “bonus,” O. Lat. “manns,” and MUL to *mahl*, a feast—or, if we confine our attention (as perhaps is requisite) to the “propinatio,” of which the cup was the medium, we may read it as a compound of MINI = *minne*, love, and MUL = *mal*, sign or token, MINI-MUL thus implying “love-token,” analogously to *dekmal*, and in the special sense here of *minne trinken*, our English loving-cup. This last alternative will probably commend itself to the reader; but the word which follows, VENEKEVELTHU, subdivided as VENE-KEVE-LTHU, corresponds, unmistakably, syllable by syllable, with *wein-kauff-leute*, the word being thus a triple compound, and the Etruscan and Teutonic forms absolutely identical; while the Etruscan is in the dative case, a sign of kindred grammatical inflection. And lastly, and nearly as strong, while IR represents *er, chre*, honour, and PUPLIANA is equivalent to PHUPLUNA, the Etruscan Bacchus,† we have in these two words, or rather in this compound, IR-PUPLIANA—understanding PUPLIANA in the same sense as when we speak of “veteris Bacchi pinguis farinæ”—a similarly exact equivalent of *ehren-wein*. The inscription thus reads, “Love-token,” or propine, “to the bargain-company,” or witnesses, “vin d'honneur.” The sense and sentiment are appropriate to the vessel on which the words are inscribed,—the ceremony or custom which the inscription bears witness to, as current among the Etruscans, is still, or was so till a late date, in *viridi observantia* among that Teutonic people, whose language preserves at the present day the technical words which (as here shown) the Etruscans were equally familiar with two thousand years ago; and those words group themselves in compounds which closely correspond in both languages,—one of them, VENEKEVELTHU=*wein-kauffleute*, consisting (as observed) of three distinct words in combination, ranked, moreover, in the same sequence, which is not always the case even in the most unmistakable Etrusco-Teutonic compounds. It is, I submit, upon testimony like this, where compounds, grammatical forms, and national usages can be shown to be identical, as between an unknown and a known language, that the decision as to the family to which the unknown language belongs ought to proceed. It would be a curious problem to calculate the chances against three compound words, susceptible of the coherent interpretation above given to them, meeting together as they do in the present inscription, on the hypothesis that they belong to a language and family of languages—we will say, the Ugrian and Turanian—other than that which furnishes the coherent interpretation in question, to wit, the

Teutonic. These concluding observations are in development of what I stated briefly at the end of my former letter, and with the view of more clearly discriminating the relative value of the evidence,—for I should be sorry were it supposed that I staked my conviction that the Etruscan was a Japhetan and Teutonic language on the mere throw of the Dice of Toscanella.

I have written both my letters with unfeigned respect for the talents and the great hereditary name which distinguish Mr. Isaac Taylor.

CRAWFORD AND BALCARRELL.

‘THE TAMING OF THE SHREW.’

2, St. George's Square, N.W., May 16, 1874.

THAT is a funny reproach of Mr. Fleay's against Mr. Dyce and me, for, in fact, not using Goldsmith's ‘History of England,’ but preferring Froide and Macaulay. In 1857, that very able American Shakespeare editor, Richard Grant-White, investigated the structure of ‘The Taming of the Shrew’ for himself, and gave his opinion on it. That opinion Mr. Dyce, in his second edition of 1866, quoted (evidently with approval) as follows:—“1863. Mr. Grant-White is of opinion that ‘in ‘The Taming of the Shrew’ three hands, at least, are traceable; that of the author of the old play, that of Shakespeare himself, and that of a co-labourer. The first appears in the structure of the plot, and in the incident and dialogue of most of the minor scenes; to the last must be assigned the greater part of the love-business between Bianca and her two suitors; while to Shakespeare belong the strong clear characterization, the delicious humour, and the rich verbal colouring of the re-cast Induction, and all the scenes in which Katharina and Petruchio and Grumio are the prominent figures, together with the general effect produced by scattering lines and words and phrases here and there, and removing others elsewhere, throughout the rest of the play.”—Introduction to ‘The Taming of the Shrew,’ Dyce, iii. 103. One might have supposed that this Grant-White view of the play, certainly true as it is, would have been taken as the starting-point of future critics. But, no: seventeen years after it had been put forth, Mr. Fleay ignores it, and not only starts from the incomplete Collier view of 1831 (which its suggester had partly given up), but actually accuses Mr. Dyce of injustice, and me of pretending to originality, because we adopt the later, though now old view of 1857 (I adding scene-figures to it), instead of the one it superseded, of 1831!

Again, Mr. Fleay did not even take the trouble to find out what Mr. Collier's view was in 1831, or ascertain that it was thought so little of by its suggester, that he left it out of at least his last edition of ‘Shakespeare,’ and wrote notes more or less inconsistent with it. Mr. Fleay quotes the view secondhand from Hallam in this form, “That Shakespeare has nothing to do with any of the scenes in which Katherine and Petruchio are not introduced,” whereas what Mr. Collier really wrote was a much more modified statement; and here it is, from the ‘History of Dramatic Poetry,’ iii. 78, ed. 1831:—“I am, however, satisfied that more than one hand (perhaps at distant dates) was concerned in it, and that Shakespeare had little to do with any of the scenes in which Katherine and Petruchio are not engaged.”

This view, as I say, Mr. Collier did not reproduce in his last edition of Shakespeare's works, but only said that the plot of ‘The Shrew’ was obtained from ‘The Taming of a Shrew,’ and “that Shakespeare (in coalition possibly with some other dramatist, who wrote the portions which are admitted not to be in Shakespeare's manner) produced his ‘Taming of the Shrew’ soon after ‘Patient Grisill’ had been brought upon the stage in 1599,” ii. 440. And again, “It is evident that Shakespeare made great use of the old comedy, both in his Induction and in the body of the play,” p. 441. This vaguer “view” was further modified by Mr. Collier's mentioning, in his notes, lines as Shakespeare's that Mr. Fleay now agrees with me are spurious, in Act i. sc. 1, sc. 2, pp. 454,

458, 464, and that “*Retiense te captum* . . . is quoted by Shakespeare as it stands in the Grammar,” &c.

In the face of these facts, is it not almost incredible that Mr. Fleay should write of Mr. Collier's theory as “one fully published and ably developed long since,” condemn a scholar like Mr. Dyce for doing injustice in “summarily dismissing” this theory, and sneer at me for not making myself acquainted with the facts of the case? Do not such charges recoil on the maker of them?

As to my producing as original “what I was pleased to call ‘exact lines of demarcation between Shakespeare's work and his conditors,’” I never did so; but at our meeting (Mr. Fleay was not present) I started with quoting or stating Mr. Grant-White's view, complained that Mr. Fleay's paper threw us back from it instead of carrying us forward, and then went on to work out Mr. Grant-White's scheme through act and scene. The *Athenæum* report, being obliged to be so short, naturally neither mentioned Mr. Collier's superseded view nor Mr. Grant-White's. Mr. Fleay's own report of his paper, in the *Academy* of April 25, p. 468, containing a column all but nine lines, mentions Mr. Collier thus: “He (Mr. Fleay) also agreed with Mr. Collier as to the date of the production of the piece, viz., in 1600-1601.”

In Mr. Fleay's paper of thirteen pages, he also mentions Mr. Collier's name once, and once only, in the lines I have quoted before.

F. J. FURNIVALL.

THE LATE PROF. RIGAUD.

IN Mr. Agnew's third volume of ‘Protestant Exiles from France,’ there is a notice of my excellent father, in terms which I gratefully acknowledge; though, I venture to think, no more than his due. The volume is full of information, and students of this branch of history and biography are deeply in debt to Mr. Agnew. This being the case, I am the more anxious to correct a phrase in his notice of my father and his works. The last on which he was engaged before his unexpected death, in 1839, was the publication of ‘Letters of Scientific Men,’ viz., Barrow, Flamsteed, Wallis, and Newton, the autograph originals of which had been supplied by the Earl of Macclesfield. When my father died, the first volume had been printed, and the first sheet of the second. The latter was carried through the press by my late brother, then a Fellow of Exeter College. In his Preface he says, “It must be observed that, from the beginning, the printers declared themselves unable to work from the originals. There were so many different handwritings, so many various forms of spelling, different abbreviations, and distinct methods of notation, that it was found impossible for any one unacquainted with the general subjects of the letters to decipher or reproduce them; and hence it became necessary to copy the whole correspondence. And this was done by my father.” The two volumes (8vo.) contain little less than a thousand printed pages; and from this some estimate may be formed of the nature of my father's labours in this direction; while those, and there must be some left, who know what was involved in his edition of ‘Bradley's Miscellaneous Works’ will not require any illustration of his unwearied energy in such matters. Now, Mr. Agnew says, vol. iii. p. 235, “he translated for publication a series of Letters of Scientific Men from 1708 to 1741.” And it will be seen from what I have said that this conveys a very incorrect impression, as the letters were in English, and (unavoidably under the circumstances) omits what he really did. My father was so carefully accurate in all his investigations of the lives and works of other scientific men, who had passed away, that I feel a double call to make this correction in regard to his own. And I shall feel obliged, as I believe Mr. Agnew will be, if you will allow me space in your pages to do so.

J. RIGAUD, B.D.

* The custom obtained on the solemnization of contracts (i.e., sales) of marriage, as shown by the special use of *ehrenwein* in the sixteenth century to express “vinum præstantius quod in nuptiis capones post præbitum assum” (the *gods mæltiðt*), “hospitibus offerre debent.”—Scherer *Alten* (German).

† The process is—“pamplia” = *Pamplia* = PHUPLIANA, *UNA*, *UNA* = PHUPLUNA, PUPLIANA, i.e., “God of the Vine”; while *sunid* is the kindred word for “ale” in the speech of the low genial North; and the *weinkauff* was equally observed in the case of the hamster beverage.

PROF. AUFRECHT'S REPORT ON ETRUSCAN.

Twickenham, May, 1874.

At the Anniversary Meeting of the Philological Society the President read an important Report from Prof. Aufrecht, as to the points which may be regarded as the ascertained certainties of Etruscan philology. Prof. Aufrecht believes that there are six grammatical forms, and ten words, as to the meaning of which there can be no further question. In his present Report he deals only with the six grammatical forms. These are the matronymic suffix *-al*, which means "child of," the suffix *-ia*, and its variations, which mean "wife of," the dative in *-si* or *-s*, the preterite in *-ce*, and the suffixes *-alch* and *-athrum*, which denote decades.

I do not think that any one will be found bold enough to controvert these cautious conclusions, which must henceforward be regarded as fixed starting-points for future investigators.

Prof. Aufrecht does not offer any positive opinion as to the affinities of the Etruscan language, though he seems to think that it is not Italic, or even Aryan. I wish, therefore, to point out that all his six grammatical tests are satisfied by the hypothesis that Etruscan is one of the Altaic languages.

The Etruscan *-al* and *-ia*, which mean respectively "child" and "wife," may be compared with the Tatar *aul*, "son," and *ai*, "wife." The Etruscan dative in *-si* or *-s* seems to be the same as the Lapp dative in *s*, *sa*, or *ga*, the Turkic dative in *-je*, *-ge*, and *-ke*, the Ostiak in *-je*, and the Tungusic in *-ski*. The Etruscan preterite in *-ce* is represented by the Tungusic preterite in *-ici*. The suffixes *-athrum* and *-alch*, which represent decades, may be compared with *-schaitjung* and *lekhl-on*, which have the same power in the Yeniseian languages.

On one point I am reluctantly compelled to differ from Prof. Aufrecht. He thinks that the suffix *-ia*, which denotes "wife of," may possibly represent an old genitive in *-as*, *-es*, or *-us*. I do not think this can be maintained. The Etruscan genitive seems to have ended in *-na* or *-ni*, herein agreeing with the whole of the Altaic languages. Fortunately, there is one proof of this which does not involve any questionable interpretations. Latin gentile names end, as a rule, in *-ius*, which is an old genitive form. So also the English surnames Williams, Roberts, and Richards, are formed by the addition of the genitive sign to the Christian names William, Robert, and Richard. This is also the mode in which Etruscan gentile names are formed. Thus from the common Etruscan prenomena Veltur, Vele, Spuri, and Teti, we get the common Etruscan gentile names Veltur-na, Vel-na, Spuri-na, and Teti-na. This mode of formation is almost universal in Etruscan. The conclusion is inevitable that the Etruscan genitive suffix was *-na*. Not only so, but we actually find that the Latin genitive in *-ius* is translated by the Etruscan genitive in *-na* or *-ni*, as in the cases of the Etruscan gentile names Alph-ni and Cner-na, which are Latinized Alf-ius and Cnæv-ius.

I attach great importance to this genitive in *-na*, as it is such a conspicuous and characteristic feature of Altaic grammar. ISAAC TAYLOR.

NOTES FROM PARIS.

I TOLD you in my last letter that we have a new prose writer and a new poet, but I could not, and cannot hope ever to make you comprehend the anxiety with which for some years we have looked forward to these births, and the consolation that such events give us. A Frenchman who loves his country warmly, and does not despair of it, yet keeps his eyes open, knows that it is not only the government and the army that we have to remake: it is nearly everything. Agriculture, trade, commerce, manners, arts, letters, all need restoration. Even in matters in which we excel contemporary nations, an enlightened patriot finds much to blame; for he sees we are inferior to the great nations of antiquity, and our own fathers. That is why we watch for new men of ability in every branch, as during the siege of Paris we watched for the arrival of the carrier pigeons.

Each pigeon, in those days, meant deliverance. To-day, each young man of promise seems a messenger of salvation.

You are too good citizens in your islands to laugh at us if I confess that the first trial of the colonialist d'un an has interested and excited us more than any drama. It was a sort of test applied to the heart of the middle classes: were we to find it gold or lead? Of course, we were not so foolish as to imagine that twelve months of elementary manoeuvres would bring to light a number of young Vaubans, sucking Bonapartes and Berthiers; but on what can we place our hopes for the future, if we do not count a little on our youth. The same instinct makes us feel an eager curiosity about the writers of the new generation. The known men, those who have reached maturity, have no surprises in store for us. The tenth work of a respectable, or even of a famous author, is like the tenth child of a patriarch; we know beforehand that it will resemble its elder brother. It may be a handsome, or an ugly likeness, feebler or stronger, attest advance or the reverse, but that is all the margin left for speculation. Joffroy long ago said to us, at a distribution of prizes at the Collège Charlemagne, "Between twenty and thirty, a man forms all the fecund ideas of his life." He did not mean that nobody wrote anything of value after thirty. That would be absurd, but he was right in pointing out that after that age, the mind forms no germs. The more skilled it becomes in ripening its first conceptions, the fewer are the new ideas it forms. How often in our century have we seen a well-known author suddenly give us a work really superior to what was expected of him? Draw up a list of the writers who, in the course of their career, have come out in an unexpected guise. I can mention but two. M. Maxime du Camp, who, at the outset, made himself known as a Romantic poet, with a shock head, has become, almost at a bound, an eminent economist and admirable popularizer. M. Ludovic Halévy, the creator of a species of theatrical entertainment, author of twenty successful works, some of which are *chefs-d'œuvre* of high and sage buffoonery, suddenly came out after the war as the most lively, sober, and original of story-tellers. It might be said that Mérimée by some secret will left him his heir. His recollections and account of the invasion, published in 1872, by Michel Lévy, have revealed a new man to the few Frenchmen who read.

M. Albert Aynaud, the prose writer whom I promised you, without naming him, also belongs to the school of Mérimée, which is and will remain the French school *par excellence*. He has the nervous style, concise diction, and exactitude of expression characteristic of Mérimée. I am not acquainted with M. Aynaud, and perhaps he is kept far away from Paris in some consular post; but people tell me he is very young, and I am willing to believe it. Precision of style, like precision in shooting, is not always a result of age and of study. The sure eye and steady hand may be natural gifts. Under the rather ill-chosen title of 'Scènes de la Vie Orientale,' M. Aynaud has put together three well-constructed dramatic novelties, in which the interest is kept up from the first word to the last. The strange world which he has studied and put before us is excellently represented. Our author has neither been dazzled nor has he indulged in systematic depreciation. His East is not the East of the Romantic poets, nor that of weary and sulky tourists, but the true East that unprejudiced observers, *rare* *avez*, know and love. I cannot say whether the author of this charming little volume will prove a prolific writer—that is an affair of temperament and leisure.—I cannot say whether he will meet with, or imagine, a whole world of characters as interesting as his first heroes; but I can assure you that he wields with a master's hand a well-tempered weapon, and that it rests with himself to take an honourable place among *écrivains de précision*, the only ones who live.

The poet whom I promised you—but nobody is

obliged *le prendre ni même le comprendre*—is a young fellow of eighteen. His name is Maurice Bouchoir, and he has published, through Charpentier, a whole volume of 'Chansons Joyeuses.' A Sceptic escaped from school, a young Rabelaisian, a beardless boy who swears by a hundred bottles, who amuses himself with deifying the stomach he does not possess, and pretending that his nose is covered with improbable pimples—that is a strange phenomenon at all times and in all places, but particularly strange in the France of 1874. Our young men are out of spirits for the most part, and with reason. Here, however, is one who, in the midst of the universal melancholy, clambers to the topmost bar of his cage, and rolls out a *bravura* loud enough to awaken the dead. He mocks at everything, prattles nonsense, as if of set purpose; drinks like a fish—in theory; proclaims his real or assumed recklessness in aliphah, fantastic, incorrect verses, that yet sparkle with wit and gaiety. This curious little man has the devil in his body, and his nerve would warm into life the statue of the Com-mander. Add to this a pretty turn for literature, and some familiarity with good authors, notably with Shakspeare, to whom he has dedicated eight ballads: eight to Shakspeare, and two only to his friend Raoul Ponchon.

Soleil aux rayons noirs, Ponchon, être étonnant!
Je t'aime autant que le pôle arctique!

There is a heaven of Bohemianism below all this, but Bohemianism is a malady of youth, like the small-pox. Those who do not die of it, get quit of it soon; their ability remains. M. Bouchoir sometimes, in his juvenile *fanfaronnade*, catches the superb grace and freedom of Courier and Musset at twenty. France has a specialty in these precocious *roués*, these innocent *débâuchés*, these drinkers in imagination, who shock the bourgeois by a thousand Platonic abominations. For all the verses which are written on the school benches are the public confession of the sins of which the author would greatly like to have been guilty. We have, most of us, elaborated some variations on this old theme, "Vive l'amour et le bon vin!" But few *débutants* have had, like M. Bouchoir, the knack of reviving it under a vigorous and original form. It is a lively, dashing, little Gaul, who has just seen the light on the shelves of the house of Charpentier.

Our light literature has been enriched by some good novels: 'Une Vie Manquée' of Madame Th. Bentzon, 'Le Mariage de Juliette' and 'Une Belle-Mère,'—two volumes which follow one another, and form one of the strong studies of character in which M. Hector Malot excels,—and the 'Légendes Militaires' of M. Piévé. The author is a distinguished officer, who, in the leisure of garrison life, has sought to revive the honours of his father's name. 'François Buchamot,' a tale of old France, by my friend, Alfred Assolant, is an ambitious novel, which deserves to be popular, and to do its part in regenerating our country. It is the story of one of our most obscure and most admirable ancestors, the peasant soldier, the volunteer of '92, who fought for the country, and not for promotion, fortune, or glory. The author takes up his hero on the eve of Valmy, and conducts him rapidly along till the defence of Paris, 1814. A grand spirit of patriotism pervades this animated and picturesque narrative, which is sometimes serious, sometimes comic, always excellently French in form and in substance. I am glad to see a distinguished writer protest against the work of depreciation which was effacing, bit by bit, the most noble page in our annals. A most sagacious inquirer, a versatile scholar, and prolific writer, M. Jules Claretie, has painted, in two volumes, a brilliant picture of French society towards the close of the last century. You are aware that the Directory is all the fashion. From the masked balls to the exhibition of paintings, in the book-shops and theatres, one meets with nothing but "Merveilleux," "Muscadins," "Incroyables." This is one of the best and the most finished of M. Claretie's works. Its title is 'Les Muscadins.'

The transition from fiction to history is supplied

by M. C. de Varigny, in his excellent book, 'Quatorze Ans aux Iles Sandwich.' What but a romance is the perfectly authentic history of a young Frenchman, lost in the Archipelago where Cook died, who became, in a few years, the first personage after the king, and, by his intelligence and his activity, hastened the marvellous progress of civilization among one of the newest peoples of the globe? The book is well put together, well written, and marked by a modesty and simplicity which command confidence. Why should the authors and heroes of such tales be so rare among us? I had besides to mention two books equally remarkable in special ways; the excellent and luminous 'Histoire de la Cavalerie,' by General Susane, and the 'Politique au Siège de Paris,' a masterpiece of argument, signed Trochu. Finally, I wished to close with the praises of an enormous work, worthy of the Benedictines, in eight octavo volumes, by M. Chailamel. It is not the work of a Michelet, but the author, in default of genius, has displayed all the respectable qualities which do credit to an historian, and recommend his book. From the rise of our nation down to the close of the reign of Louis the Sixteenth, he has collected, and arranged in excellent order, every fact of any importance. He possesses learning, honesty, and a clear style, and one does not get weary of reading him. The 'Mémoires du Peuple Français' may not have the exquisite charm of the 'Mémoires de Saint-Simon' of the Cardinal de Retz, and many other original masterpieces, but forms none the less a book worthy of being kept in all libraries, from the copiousness, selection, and arrangement of the materials.

But I will not dwell on it to-day, and I also deny myself the pleasure of enumerating certain works of great merit, like 'Le Théâtre Français sous Louis XIV.' of M. Despois, a *chef-d'œuvre* of domestic history. All the novelties accumulated on my library table yield in interest to one published by Plon.

It is the 'Vie d'un Patricien de Venise,' in which a Venetian grandee of the sixteenth century is re-constructed by M. Charles Yriarte, with a skill and perseverance which would win the admiration of Cuvier. Suppose that a scholar, animated by a lively curiosity, and sufficiently at leisure to be able to follow, for five or six years, a single track, meets in the course of his reading with the name of a patrician who is little known. Were it the name of a doge, or a man of historical celebrity, it would lose two-thirds of its interest. But suppose the person forgotten by historians, although he played a great rôle, what a pleasure to track him in libraries, in archives, in lawyer's deeds, in museums! The Patrician of M. Yriarte was born in 1518, and died in 1695. His whole life is passed in that famous *cinquecento* of which the Italians speak with unqualified affection. A Venetian by birth, he sat on the Grand Council, in the Senate, in the College. He was Ambassador in France, a *providitore* of waste lands, Ambassador at Constantinople before and after the battle of Lepanto; he received Henri III. in his Palace; he was procurator, reformer of the University of Padua, "corrector" of the Ducal Promises, or guardian of the Constitution, *providitore* at the Arsenal, Ambassador at Rome to Sixtus V., and he returned to his native land to construct the bridge of the Rialto in 1687, and fortify Friuli in 1688.

Thus, he put his hand to everything. Art, politics, diplomacy, war, instruction, all were within his domain. This long and busy life intermingled with, and became absorbed in the life of the republic, and he who knows the man, knows the whole sixteenth century of Venice. M. Charles Yriarte, in course of his labours, met with some of those strokes of good fortune which are the reward of true investigators. He found, for example, the authentic portrait of his hero, and his villa on the mainland just as he built it and decorated it. The architecture of Palladio and the frescoes of Paolo Veronese are in an admirable state of preservation. I need not recommend the book to our studious England, which has for several

years encouraged at Venice, and away from Venice, the admirable researches of M. Armand Baschet.

EDMUND ABOUT.

Literary Gossip.

NEXT week we shall publish a couple of sonnets by Mr. D. G. Rossetti.

WE understand that Mr. Gladstone is engaged upon a volume entitled 'Thesaurus Homericus,' a register of matters noted from the text of the 'Iliad' and 'Odyssey.' It will be published by Messrs. Macmillan.

MR. MURRAY has in preparation, with an original map and illustrations, 'The Last Journals of Dr. Livingstone,' including his researches and wanderings in Eastern Africa, from 1865 to within a few days of his death, edited by his son, Mr. T. Steele Livingstone. The volume comprises all the journals sent over by Dr. Livingstone in charge of Mr. Stanley; also the journals that have been transmitted since, as well as the papers received by the Foreign Office.

MR. J. T. WOOD is in town. Mr. Wood is engaged in writing a work on Ephesus; but we are sorry to hear that, as Mr. Wood hinted in his letter which we printed a couple of weeks ago, the Trustees of the British Museum have determined to discontinue the excavations. Let us hope that some people may be found who have so far inherited the spirit of Herodes Atticus, to use Mr. Lowe's expression, that Mr. Wood may be enabled to continue his researches. Last year we published a plan of the Temple, kindly furnished by Mr. Wood, and we hope soon to lay before our readers the plan, as modified in details by Mr. Wood's subsequent discoveries.

AT the Annual General Meeting of the London Library, held on the 21st inst., Lord Houghton in the chair, a Report was read that showed the Society to be in a flourishing condition. More members, more money, more books. The last item has become formidable; and the Committee have had to give notice to quit to "their old friends and tenants," the Statistical Society, who have occupied the ground-floor of the house in St. James's Square for thirty years. The number of volumes added to the library in the year just closed is 2,033, while the number of volumes circulated was 52,086. The comparative table given in the Report seems to show that the number of volumes circulated has increased beyond a due proportion with the number of volumes added. Whether the new subscribers addict themselves mainly to ransacking the old stores of the library, or whether the additions to the general stock of books might be advantageously increased, is a point for the managing body to consider.

SIR FREDERICK POLLOCK has undertaken to edit, and Messrs. Macmillan to publish, the Autobiography of the late Mr. Macready, with selections from his copious and interesting journal.

A book that ought to be of some interest is now in the press, to be entitled, 'Ten Years of Gentleman Farming at Blennerhassett, in Cumberland.' The author, Mr. William Lawson, brother to Sir Wilfrid, has been assisted by Prof. Hunter, the chemist, of Glasgow, and Mr. Miller Tiffin, the manager of the farm. The work is intended to give a candid account of the costliness and the failures, but

the ultimate success, of a co-operative experiment in agriculture will doubtless attract the attention of the large number of persons who are puzzling themselves about the future of agriculture and the agricultural labourer.

A NEW Irish magazine, to be called *Now-a-Days*, is to be started in July, to which Mrs. Cashel Hoey, Miss Mulholland, Miss Katherine King, authoress of 'Petite's Romance,' Mr. W. G. Wills, and other Irish men and women will contribute.

THE fifteenth issue of the Spenser Society consists of Timothe Kendall's 'Flowers of Epigrammes,' reprinted from the original edition of 1577. The contents are taken from Martial, the Greek Anthology, Sir Thomas More, Roger Ascham, Parkhurst, Bishop of Norwich, Theodore Beza, and other writers. At the close, with a separate title-page, are original "Trifles" by the collector. These have little point or poetry. A lawyer is told to leave out the second and third letters of his name, and his character will be exhibited, and one calling himself a civilian is told that by striking off the first syllable the description becomes exact. References to Kendall may be found in Bliss's Wood's 'Athenæ Oxonienses,' in Lowndes, Dibdin, and Warton. This volume, which is in black letter, may count among the scarcest works of its time. The following issue will consist of a third collection of George Wither's miscellaneous works, and the first issue of 1874-5 of the remaining works of Taylor, the Water Poet.

THE Trustees of Shakspeare's Birthplace and Museum property held their Annual Meeting on the 5th inst., at the Town Hall, Stratford-on-Avon. A sum of money has been invested to form a reserve fund to meet any exigency or unexpected liability. The number of visitors during the year was reported to be upwards of 10,000. In compliance with a resolution passed at the last meeting, the house and contents of the museum have been insured.

THE reprint of Henry Glapthorne's Plays and Poems, about to be issued shortly, will be accompanied by a Memoir, in which evidence is brought forward to prove that Glapthorne was a schoolfellow of Milton at St. Paul's.

BRISTOL has adopted the Free Libraries' Act, and a building is to be erected at a cost of 10,000*l*.

M. EUGENE REVILLIOUT, of the Louvre, is engaged upon the publication of a very ancient and important MS. version of the Book of Wisdom, in Coptic, of the fourth century, for which the National Press is casting special Sahidic types. The Rev. Greville Chester has just brought over from Egypt some specimens of pottery and sculpture, with a few fragments of early Coptic MSS.

THE last number of *L'Intermédiaire des Chercheurs et des Curieux* (French Notes and Queries) contains the correspondence between Maréchal de Richelieu and Voltaire relative to the conduct of Admiral J. Byng, tried before a court-martial, and shot at Portsmouth, in 1757, for the loss of the naval fight off Minorca. Voltaire was then trying zealously, but vainly, to save the life of the English admiral, and for this purpose obtained a testimonial of Maréchal de Richelieu in favour of the gallant foe whom the latter had defeated. This correspondence

is mostly extracted from the fifty-seventh volume of Beuchot's edition of Voltaire's works.

THE new work of Dr. Bushnell, an American divine, 'Forgiveness and Law,' is to be published in this country by Messrs. Hodder & Stoughton, under special arrangement with Messrs. Scribner & Co., of New York.

THE autographs on sale at M. G. Charavay's, in Paris, include the following: J. L. Guizot de Balzac, 'Amyntæ Apologia,' a fine Latin elegy, on 3½ pp. folio,—a letter of Bernadotte, then commanding a corps of observation in northern Germany (1805), denouncing to Joseph Bonaparte scurrilous pamphlets against Napoleon, published in the neutral town of Hamburg,—Bonaparte (Jérôme) then (1796) in the college of Juilly, asking his eldest brother Joseph permission to go and spend some days in Paris with his brothers and sisters: he says that before leaving town he has not even been able to see *Napoléon*; this spelling reminds us that when the future emperor entered the school of Brienne, he pronounced his own name in so Cornican a fashion that his fellow-students, imitating his pronunciation, called him "La paille au nez,"—a Latin letter of Hubert Languet (1575), announcing the arrival, in Frankfurt, of his young friend, Sir Philip Sidney, who comes there to finish his education,—Peter the First of Russia, 8 pp. quarto of a Dutch album, with autographs of the emperor and the courtiers who accompanied him at Amsterdam when he came there to work as a carpenter,—Letters of Robespierre, St. Evremont, J. de Sainte-Beuve, Stanislas the Second, last King of Poland, &c.

MADAME GEORGE SAND is said to be preparing for the press a memoir of the young and unfortunate Louis the Seventeenth, chiefly drawn from the personal recollections of her grandmother, Madame Auroure Dupin de Francueil, grand-daughter of King Augustus the Second of Poland, and nearly related to Kings Charles the Tenth and Louis the Eighteenth. The memoir is to contain also historical documents and traditions, carefully preserved in the family of the great French novelist.

M. CARLO MORBIO, of Milan, has recently printed for private circulation, 'Alessandro Manzoni ed i suoi Autografi.' M. Morbio is the fortunate possessor of about fifty autograph letters of the great Italian poet, all unpublished, and the more valuable as Manzoni, from fear of his autographs becoming an object of commerce, wrote few letters, seldom answered such as were addressed to him, and never when they came from unknown persons. His distrust was so strong, that he obliged his servants to return to him the orders and notes of errands he had given them, and took back from his printers not only his copy, but even the proofs he had corrected.

THE death is announced of one of the most fervent collectors of autographs in the Netherlands, M. P. A. Diederichs, who founded, more than forty years ago, the *Algemeen Handelsblad*, a daily paper at Amsterdam, which is an organ of the moderate liberal party. His collection was large, chiefly composed of Dutch and German autographs; but in the latter years of his life he greatly enriched it with French and Italian autographs, and never let pass a sale in Paris without being a bidder for 'be greatest curiosities. When, at one of these

sales, having been the highest bidder, he handed his card to have his name registered, the auctioneer apparently finding the name too long, merely wrote the initials P. A., and never afterwards called him otherwise than M. Péa.

THE annual dinner-gathering of the Old Booksellers' Society of Edinburgh was celebrated in that city a few days ago. The chair, which had, on most previous occasions of late years, been occupied by the late Mr. Adam Black, was filled by Mr. Edmonston, of the firm of Edmonston & Douglas, who has been elected President of the Society for the year. Mr. John Menzies was Vice-Chairman.

WITH reference to a paragraph of ours published some weeks ago, we may state that M. Ernest Renan has again been proposed as Associate of the Lisbon Academy of Sciences, the session being composed of the scientific section of that institution. M. Renan was elected by fifteen votes against six. The Lisbon press have generally written upon this subject, and their opinion seems almost unanimous in condemning the conduct of the Associates, who, in the first instance, rejected the illustrious writer. The dissentient voices have been the two or three Ultramontane journals which exist in Lisbon.

THE *Bibliographie de la France*, while announcing a sale of books, shortly about to take place, in which is comprised a copy of 'Charlemagne,' an epic poem in twenty-four cantos, by Prince Lucien Bonaparte, brother of the great Napoleon, gives the following list of works published by various members of the Bonaparte family, viz., by Napoleon the First—'Histoire de Corse,' 2 vols.; 'Discours sur les Vérités et les Sentiments qu'il importe le plus de connaître'; several pieces in verse, especially a fable, entitled 'Le Chien, le Lapin et le Chasseur'; letters, proclamations, and the 'Mémorial de Sainte-Hélène.' By his elder brother, Joseph—a romance, entitled 'Moïna, ou la Religieuse de Mont Cenis.' By Lucien above-mentioned—'Charlemagne'; 'La Cygneide,' in twelve cantos; 'Stelina, ou la Tribu Indienne,' a romance, reprinted under the title of 'Tédénara.' Louis, King of Holland published 'Marie, ou les Peines de l'Amour,' a romance; an 'Essai sur la Versification'; 'Documents Historiques sur le Gouvernement de la Hollande'; 'Lucrèce,' a tragedy in five acts; and the 'Avare' of Molière, done into a versified comedy, said to be a great curiosity. The Princess Zenaïde, daughter of Joseph, and wife of the Prince of Canino, left among her papers an excellent translation of Schiller. Charles Lucien, Prince of Canino, a distinguished naturalist, wrote several works on natural history, especially the celebrated one on 'American Ornithology,' produced in co-operation with Mr. Alexander Wilson. His brother, Louis Lucien, is famous as a linguist and philologist, being the author of 'Vocabularium Comparativum omnium linguarum Europæarum,' also of a Basque grammar, and of two works on chemistry; besides which he has edited, or caused to be translated and edited at his expense, numerous portions of Scripture in some of the less-known languages and dialects of Europe. His brother, Pierre Napoléon, third son of Lucien, has published a translation into French verse of the 'Nabuchodonosor'

of Niccolini, also an historic romance in Italian, entitled 'La Rosa di Castro.' Madame Ratazzi (Marie de Solms), grand-daughter of Lucien, has published numerous romances, and contributed to various journals. Finally, of the two sons of Louis, the elder published a translation of the 'Agricola' of Tacitus, and the 'Histoire de Florence'; while the younger, Napoleon the Third, is known as the author of the 'Vie de Jules César,' as well as of a series of publications, military, historical, and economic.

In the *Journal Officiel* it is mentioned that the number of presents made to the Bibliothèque Nationale during the year 1873 was quite as considerable as in former years. The presents of printed books alone amounted to as many as 700. Among these is a copy of the 'Œuvres Satiriques de P. Corneille Blaesbois, Leyde, 1676,' 12mo., one of the rarest books in the entire range of French literature. This book, of which no copy previously existed in the Bibliothèque Nationale, although there is a copy in the British Museum, was presented to the Library by Baron James Edward de Rothschild. A reprint of the 'Œuvres Satiriques,' made, we believe, from the Museum copy, appeared at Paris in 1866. Other donors to the Library were Mdlle. Pelletan and M. Dancke, who presented a magnificent large-paper copy of Gluck's 'Iphigenia in Aulide,' the text in French, Italian and German; also MM. Harriase, Krasinski, Quételet, Hamburger, the Geographical Society of London, the Smithsonian Institute, the University of Christiania, &c.

LAST week we printed a letter by Mr. G. W. Napier on the Martin Marprelate Tracts. We do not care to enter into controversy, but Mr. Napier is quite mistaken in supposing that we were guilty of an error with respect to the Marprelate Tracts. What we wrote on the 4th of April was as follows:—"One Dr. Bridges wrote a ponderous volume against Marprelate, and was answered in a bantering pamphlet, published under this title, 'O read over John Bridges!' Cooper, Bishop of Winchester, also wrote a work against him [meaning, of course, Marprelate], entitled 'An Admonition to the People of England,' and was answered in a pamphlet, styled 'Hay, any works for Cooper!' one of the ordinary London street cries." Now, there is no error here; but Mr. Napier, in omitting to give his quotation from the review in full, leaving out, namely, the words here printed in *Italics*, makes it appear as if we wished it to be understood that Cooper answered Bridges, instead of answering Marprelate, which would be absolutely ridiculous. Mr. Napier cannot have examined the undoubted works of Penry very carefully without arriving at the conclusion that he had no share in the authorship of the pamphlets mentioned. "The language," says Mr. Napier, "they are written in is as rude and unbecoming as the spirit is fierce and unchristian, and I cannot resist coming to the conclusion that Penry was the author of them." The quotations given by us from John Penry ought to be sufficient to convince every one that neither was Penry's language rude and unbecoming nor his spirit fierce and unchristian. So far, in fact, from approving of the satirical tone of some of the pamphlets of the time, Penry himself wrote that 'he would

not feed the humours of the busybodies, who, increasing themselves still unto more ungodliness, think nothing so well spoken or written as that which is satirical and biting done against Lord Bishops."

A CORRESPONDENT, who usurps the name of Zadkiel, writes:—

"Commander Morrison had, for many years, greatly assisted in writing the work so well known as *Zadkiel's Almanac*; but he was only one of the contributors, and others, and among them his pupils in the science, have been, and are also, contributors to the work, which is too laborious a production for any one hand. So the book is still the writings of the various men of science known under the name of Zadkiel; and there is abundance of matter from the pen of the late Capt. Morrison now in the hands of the editors. But, deeply as his fellow-workers regret the loss of their able and learned coadjutor, yet the *Almanac*, &c., is edited and circulated all over the world, and, though Capt. Morrison is no more, ZADKIEL LIVES."

GENERAL CUNNINGHAM has just made the remarkable discovery, in an Indian tope, of a stone railing on which are sculptured some of the Buddhist Jatakas, with their titles inscribed above them in the character of the Asoka inscriptions.

At the sale of the library of Mr. H. de Cessole, which took place on the 6th inst., in Paris, some books, mostly in ancient or best modern bindings, fetched the following prices:—MS. Horn of the fourteenth century, 785 fr.; *Prières Gothiques*, on Français, MS. of the same century, 981 fr.; Byzantine enamelled binding, 430 fr.; '*Hyperotomachia Poliphili*,' Aldus, 1499, 690 fr.; Horn, printed on vellum by Simon Voastre, 1508, 405 fr.; '*Heures, à l'usage de Rome*,' printed on vellum by Gillet Hardouyn, 1518, 435 fr.; J. Caviceo, '*Il Peregrino*,' copy of Canevarius, 530 fr.

We hear that the Genealogical Collections appertaining to extinct and extant families for the county of Lincoln, formed by the late Lord Monson, will shortly be published by subscription, under the editorship of Mr. A. S. Larken (his lordship's brother-in-law, and the sharer of his labours in collecting the materials) and Mr. Joseph Foster, the editor of the recently published volumes of Lancashire and Yorkshire Pedigrees. The size of the forthcoming work will be small folio, uniform with the late Mr. Berry's collections.

IN reference to the proposed "Prout Memorial," Mr. Crofton Croker informs us the sum of 18*l.* 14*s.* 6*d.*, of which we made mention last week, has not been merely promised, but paid; and that he hopes a sufficient sum may yet be raised to allow of some tablet being erected to mark the grave of Father Prout.

SCIENCE

SCIENTIFIC

ASIATIC.—May 18.—*Anniversary Meeting*.—Major-General Sir H. Rawlinson, Director, in the chair.—A Report of the Council on the progress of Eastern research during the last two years was read by the Secretary. In it, the more important Oriental publications during that period were briefly reviewed, and an account was given of the operation of the archaeological surveys in various parts of India, in Ceylon, and Java.—After the conclusion of the reading of the Report, Mr. L. Bowring, in proposing a vote of thanks, drew attention to the great importance of the examination and publication of the Southern

Indian inscriptions, in which he had taken much interest during his stay in India.—The meeting was afterwards addressed successively by Sir H. Rawlinson, Sir Bartle Frere, and Sir E. Colebrooke, Bart.—The Council and Officers for the ensuing year were then elected, as follows:—*President*, Sir H. Bartle Frere; *Director*, Major-Gen. Sir H. C. Rawlinson; *Vice-Presidents*, The Right Hon. Sir E. Ryan, M. E. Grant Duff, Sir T. E. Colebrooke, Bart., J. Fergusson, and O. De Beauvoir Prieux; *Treasurer*, E. Thomas; *Honorary Secretary*, Prof. T. Chenery; *Honorary Librarian*, R. N. Cust; *Secretary and Librarian*, J. Eggingel; *Council*, N. B. E. Baillie, E. L. Brandreth, Rev. Dr. R. Caldwell, Hon. E. Drummond, E. B. Eastwick, A. W. Franks, W. E. Frere, Col. Sir F. J. Goldsmid, A. Grote, Col. Sir A. B. Kemball, Sir A. Phayre, Lord A. Russell, Sir A. D. Sassoon, The Right Hon. Lord Stanley of Alderley, and M. J. Walshouse.

BRITISH ARCHEOLOGICAL ASSOCIATION.—May 13.—*Annual General Meeting*.—J. R. Planché, Esq., V.P., in the chair.—The Balance Sheet having been read and approved, the Meeting proceeded to the ballot of Officers and Council for the year, when the following list was adopted:—*President*, K. D. Hodgson, M.P.; *Vice-Presidents*, The Earl of Effingham, Sir J. G. Wilkinson, H. Syer Cuming, J. Evans, G. Godwin, R. N. Philipps, J. R. Planché, Rev. Prebendary Scarth, Rev. W. S. Simpson, and T. Wright; *Treasurer*, T. Morgan; *Secretaries*, E. Levison and E. Roberts; *Secretary for Foreign Correspondence*, T. Wright; *Paleographer*, W. De Gray Birch; *Curator and Librarian*, G. R. Wright; *Draughtsman*, G. F. Teniswood; *Council*, G. Ade, T. Blashill, W. Bragge, C. Brent, G. E. Cockayne, W. H. Cope, R. H. Fisher, J. H. Foley, A. Goldsmid, J. W. Grover, H. W. Henfrey, Rev. E. M. Mayhew, G. G. Adams, J. S. Phené, J. W. Previté, and S. I. Tucker; *Auditors*, R. P. L. Brock and F. A. Waite.

PHILOLOGICAL.—May 15.—*Anniversary Meeting*.—A. J. Ellis, Esq., President, in the chair.—The President read his annual address, which contained Reports—by himself, on the Society's work in 1873, on ancient Greek and Latin Pronunciation, English Dialectology, and the completion of A. F. Pott's *Wurzel-Wörterbuch*; by Prof. Aufrecht on Etruscan; by the Rev. A. H. Sayce on Semitic and Assyrian; by Prof. H. Gaidoz on Keltic; by Dr. W. Wagner on Modern Greek; by Prof. R. Ellis on Latin; by Prof. Paul Meyer on Romance; and by Mr. H. Sweet on Germanic and Scandinavian Philology.—The thanks of the Society were voted to the President for his services, to the writers of the Reports, and to the Council of University College for the use of the College rooms for the Society's meetings.—The following Members were elected as Council for the ensuing year:—*President*, the Rev. R. Morris; *Vice-Presidents*, the Lord Archbishop of Canterbury, the Archbishop of Dublin, the Lord Bishop of St. David's, E. Guest, T. H. Key, W. Stokes, and A. J. Ellis; *Ordinary Members*, E. L. Brandreth, C. Cassal, C. B. Cayley, Sir E. Colebrooke, Bart., the Rev. B. Davies, Sir J. F. Davis, Bart., Danby P. Fry, H. H. Gibbs, E. R. Horton, the Rev. B. H. Kennedy, H. Malden, J. Muir, J. A. H. Murray, H. Nicol, J. Payne, J. Peile, C. Rieu, the Rev. W. W. Skeat, H. Sweet, E. B. Tylor, and H. Wedgwood; *Treasurer*, W. Payne; *Hon. Sec.*, F. J. Furnivall.

MATHEMATICAL.—May 14.—Dr. Hirst, President, in the chair.—Mr. L. Hammond was elected a Member; the Rev. A. J. Stevens and Mr. W. Ritchie were proposed for election.—The papers read were, 'On the Correlation of two Planes,' by the President, 'The Contact of Quadrics with other Surfaces,' by Mr. W. Spottiswoode.—A paper, by Mr. L. H. Rohrs, 'On a Rotating Sphere filled with Viscous Fluid,' was taken as read.—Dr. Hirst, Mr. Spottiswoode, and Prof. Clifford took part in the discussions on the papers.

ANTHROPOLOGICAL INSTITUTE.—May 12.—Prof. Busk, President, in the chair.—Messrs. J. E. Spratt and W. G. Thorpe were elected Members.—Messrs. Garrard & Co. exhibited a collection of gold objects from Ashanti.—Mr. F. Galton gave some results of school statistics which he had obtained from Marlborough and Liverpool Colleges.—A paper, also by Mr. Galton, was read, 'On the excess of Female Population in the West Indies.' The author had made use of, and embodied the results in the paper, a mass of statistics that had been furnished by the Colonial Office.—A paper, by the Rev. H. W. Watson, was read, 'On the Probability of the Extinction of Families,' with prefatory remarks, by Mr. F. Galton. The author remarked that it is not only the families of eminent men, or of the aristocracy, who tend to perish, but also those of municipal notabilities and others whose names were once common and familiar, but have since become scarce, or have wholly disappeared. The conclusion drawn was, that an element of degradation must be inseparably connected with one of amelioration, and that our race is necessarily maintained chiefly through the "proletariat." The problem, which was one purely for the mathematician, was to ascertain what proportion of specified families will necessarily become extinct after a few generations. It would be easy then to measure the diminution of fertility by the frequency of extinction.—Major Godwin-Austen contributed a paper 'On the Rude Stone Monuments of the Nágia.'

MEETINGS FOR THE ENSUING WEEK.

- Mon. London, 1.—*Anniversary*.
 Tues. Royal Institution, 3.—'Theory of Musical Instruments, with Musical Illustrations,' Dr. Stone.
 — Anthropological Institute, 8.—'Discovery of Stone Implements in Egypt,' Sir J. Lubbock. 'Researches in Pre-historic and Proto-historic Comparative Philology, Mythology, and Archaeology, in connection with the Origin of Culture in America, and its Propagation by the Bumeria or Akkad Races,' Mr. Hyde Clark.
 — Society of Arts, 8.—'Carbon and certain Compounds of Carbon treated principally in reference to Heating and Illuminating Purposes,' Lecture VII. Prof. F. Barr (Lecture Lecture).
 — Colonial Institute, 8.—'New Zealand, Past, Present, and Future,' Mr. E. Young.
 Wed. Geological.
 — Literature, 8.—'Veronese Typography (15th to 19th Century), with a Notice of the Italian Press, and "unmischel" Cappello Pellegrini at Verona,' Mr. G. H. E. Cartmichael.
 Thurs. Royal Institution, 8.—'Physical Symmetry in Crystals,' Prof. N. B. Mackenzie.
 Fri. United Service Institution, 8.—'The Siege of Carlisle,' Capt. H. M. Neil Dyer.
 — Botanic, 4.—'Reproductive Organs of Plants and the General Principles and Systems of Classification,' Prof. Bentley.
 — Royal Institution, 3.—'Roman Catacombs as illustrating the Beliefs of the Early Christians,' Dean of Westminster.
 Sat. Royal Institution, 3.—'The Planetary System,' Mr. R. A. Proctor.

Scientific Gossip.

THE Natural History portion of Messrs. Macmillan's forthcoming edition of White's 'Selborne' will be edited by Mr. Frank Buckland, and Lord Selborne will contribute a chapter on the British antiquities lately discovered there.

MR. R. W. BINNEY, at a meeting of the Manchester Literary and Philosophical Society exhibited some portions of the roof of the railway station at Salford, which, after being in place four years, was so much corroded that it had to be taken down. The sulphuric acid, and soot, from the combustion of the coal used in the locomotives had evidently been the cause of this. As Mr. Binney remarked, it is most desirable, seeing the extent to which iron is used in construction, that the public should be made acquainted with all the circumstances under which decomposition is produced in this metal. It is but recently that an iron ship has sunk at sea, through the action of sugar upon her iron plates, producing rapid decomposition.

A NEW genus of corals has been founded by Dr. Nicholson, of Toronto, under the name of *Duncanella*, in compliment to Prof. Duncan, of King's College, London. The specimens of *Duncanella* have been found in the Lower Silurian Rocks of Indiana.

THE *Adelaide Advertiser* of the 28th of March announces that detailed accounts of Major Warburton's expedition across Australia, from the Alice Springs to the De Grey River, have been received. Major Warburton's Expedition has traversed the continent from the MacDonnell ranges to the coast north of Nickel Bay, passing

over 900 miles of ground never trodden, previously, by white man. The Major was returning to Adelaide by sea, and well-deserved honours were awaiting him.

SOME geological observations made during the arctic voyage of the *Hansa* have been contributed to the Academy of Sciences of Vienna by Dr. G. C. Laube. The memoir is accompanied in the Academy's *Sitzungsberichte* by a geological sketch-map of the southern coast of Greenland. So little is known of the geological structure of this country, and so great are the difficulties attending its exploration, that the present memoir, meagre as it is, forms an acceptable addition to the scanty information previously given in the works of Giesecke and others.

A LIST of the butterflies taken by Lieut. Alwin S. Bell, on the march to Coomassie, between Mansu and the Prah, has been communicated by Mr. W. C. Hewitson to the *Annals of Natural History*. The narrowness of the pathways and the density of the bush threw great difficulties in the way of collecting. Nevertheless, a fair collection has been obtained, including several new species.

FOUR lectures on the Caucasus, delivered in Germany last winter, by Dr. G. Radde, the Director of the Imperial Museum in Tiflis, have just been published in the shape of a supplementary number of Petermann's *Geographische Mittheilungen*. These lectures give an excellent description of the physical geography of the Caucasus, its mineral wealth, and its ethnology. The accompanying maps indicate the localities of the more important minerals, the distribution of forests, and the comparative density of population in different parts of this range.

THE beautiful patina produced upon the bronzes from China and Japan has been examined by M. Henri Morin of the Paris Conservatory. He finds that lead enters largely into the composition of these bronzes. In some specimens as much as 20 per cent. was found. Those bronzes which contained 80 parts of copper, 10 parts of lead, 4 parts of tin, and 2 parts of zinc, were found to be of close and beautiful grain; and when heated in a muffle, it quickly takes the dark patina, which has been hitherto thought to be a varnish.

THE well-known traveller, Dr. A. Bastian, is about to publish a work with maps and illustrations entitled 'Die deutsche Expedition an der Loango-Küste,' giving the results of the German expedition to the coasts of Loango.

FINE ARTS

THE SOCIETY of PAINTERS in WATER COLOURS.—THE SEVENTH ANNUAL EXHIBITION is now OPEN, at Pall Mall East, from Nine till Seven.—Admission, 1s. Catalogue, 6d. ALFRED D. FRIPP, Secretary.

INSTITUTE of PAINTERS in WATER COLOURS.—THE FORTIETH ANNUAL EXHIBITION is now OPEN, from Nine till Six.—Admission, 1s. Catalogue, 6d.—Gallery, 28, Pall Mall, N.W. H. F. PHILLIPS, Secretary.

THE SUMMER EXHIBITION of the SOCIETY of FRENCH ARTISTS, 185, New Bond Street, is now OPEN, from Half-past Nine to Six o'clock.—Admission, One Shilling.

Will Close, Saturday, 3rd Inst.

DUDLEY GALLERY, Egyptian Hall, Piccadilly.—GENERAL EXHIBITION of WATER-COLOUR DRAWINGS.—THE TENTH ANNUAL EXHIBITION is OPEN DAILY, from 10 A.M. to 6 P.M.—Admission, 1s.; Catalogue, 6d. GEORGE L. HALL, Hon. Sec.

'THE SHADOW OF DEATH.' Painted by Mr. HOLMAN HUNT in Bethleem, Jerusalem, and Nazareth; begun in 1860, completed end of 1873.—NOW on VIEW at Willis's Rooms, 140, Strand.—The Gallery is opened at Ten, closed at Six.—Admission, 1s.

DORR'S GREAT PICTURE of 'CHRIST LEAVING THE PRETORIUM,' with 'The Dream of Pilate's Wife,' 'Night of the Crucifixion,' 'Christian Martyrs,' 'Francisco de Rimini,' &c., at the DORR GALLERY, 26, New Bond Street. Ten to Six.—Admission, 1s.

L. W. DEANER's great Picture of SIR GARNET WOLSELEY and THE BLACK WATCH Fighting in the Forest of Ashantee—King Koffi's Silver Casket—and numerous Curiosities of great interest, NOW on VIEW at Willis's Rooms, King Street, St. James's. Painted specially for the Proprietors of the Illustrated London News.—Hours, Ten till Four. Admission, One shilling.

THE LOAN EXHIBITION, PARIS.

(First Notice.)

THE attraction of the day in Paris is, beyond all question, the gathering of works of art on loan, "Exposés au profit de la Colonisation de

l'Algérie par les Alsaciens-Lorrains," which is held in the state rooms of the Palais de la Présidence du Corps Législatif, part of the building that faces the Place de la Concorde, from the other side of the river. One does not go to the *Salon* on the days when there is nothing to pay, but the crowd there cannot be denser than that which fills the splendid chambers of M. le Président. It is true that before noon you can move about in the spacious rooms, for, until then, patriotism and connoisseurship are slightly checked by the demand for two francs on entering, but, after that hour, when the price is a franc, woe to the belated critic who tries to stand his ground in the human current. A French crowd is almost invariably courteous, and quite understands that the diligent taker of notes is grateful for every indulgence; but what can be done? On you go, en masse, slowly and gently, until at the exit you meet a counter-current entering amid the incessant clack, clack, of the turnstiles, every beat of which records a franc for the treasury and generally indicates the payment of another franc for the catalogue of the pictures, and probably a third franc for the 'Notice Sommaire des Objets d'Art,' of which the first edition has but just appeared, and which is all too compendious, being, in fact, the baldest document which ever bore the name of a summary. It would be dear at ten centimes. The "Explication" of the paintings has already reached a third edition, and seems likely to go on to a tenth, each issue containing new entries; it is not an "explication" at all, but a mere list of names, not worthy to be called a catalogue. It already includes, however, seven hundred and eight entries, of pictures, miniatures, drawings in water-colours, chalk, and the like materials, of all schools, and of all times, from the days when art just moved in Byzantine fetters to those when Decampe's sumptuous chiaroscuro and gorgeous colour flushed all his pictures, as golden twilight glorifies a landscape, and his prodigious powers of design made precious the splendid little panel, which shows cocks and hens busy at a dung-hill (*Poulailler*, No. 102), or—to enlarge the scope of Decampe's thought—created the tremendous composition called *Jour arrêtant le Soleil* (592), of which the design, belonging to M. A. Revenaz, is here. Nor is the superb Decampe—who painted rats in a dusty cupboard, mice in a cheese, and failed not to represent with the mightiest emphasis the shock of the East and West in battle—the only modern master represented: here is Ary Scheffer's best picture, *Françoise de Rimini* (704), which the English call 'Paolo and Francesca in the Infernal Region'; also Ingres's *La Stratonice* (254), *La Source* (256), which our readers may remember at the International Exhibition, and the famous *Vénus Anadyomène* (268), all of which but 'La Stratonice' are unsatisfactory to us. Here is Delacroix's masterpiece, *Assassinat du Duc de Guise* (121), belonging to the Duc d'Aumale, and M. Gérôme's *Les Suites d'un Bal Masqué* (181), which we call 'The Duel.'

These are a few of the modern paintings here. The masters in whose hands art developed are fairly shown in pictures by unknown artists, in two highly interesting works of the school of Van Eyck, others attributed to, and some that are really by Memline; likewise, in a very noble left wing of a triptych, representing *Antoine, Bâtard de Bourgogne et un Evêque* (564), a masterpiece of the Burgundian school, the property of the Comte de La Béraudière. Besides these we notice among the early pictures one which belongs to the beginning of the fifteenth century, representing, with great spirit, two monks, each with a flagellum in his hand, kneeling; it has a punctured gold ground; also the Duc d'Aumale's charming *Anges dansant* (641), which was formerly in Lord Northwick's collection, and belongs to an early period of the Siennese School. Here also is the Comtesse Duchatel's *Portrait d'Homme* (3), by Antonello da Messina, not unworthy of companionship with the wonderful 'Condottiere' of the *Salon Carré* of the Louvre, for the possession of which France and England contended not many years ago. There is a

capital *Bouts*, belonging to M. Reiset (17), the famous *Portrait de Jeune Homme* (19), by Bronzino, belonging to the Princess de Sagan, formerly in the Poutales Collection; the Baron de Triqueti's *St. Antoine tourmenté par les Démones* (30), the well-known design by Martin Schoengauer, painted, as it is unfortunately said, by M. Angelo. There are some capital works by Clouet, and some attributed to, but not by, him. There is a charming group of portraits by Cranach, in *Les Deux Fiancés* (51), two beautiful *Cuyps*, a good *Vander Goes*, more Greuzes than we care for, some dashing portraits by F. Hals; the admirable *Portrait de Jean de Cornudet, Chancelier de Bourgogne* (244), said to be by Holbein; and two others with the same artist's name, one being the *Portrait d'Homme vu de Profil* (246), belonging to M. de La Rozière; M. Reiset's small *Luni, L'Enfant Jésus*, with his foot on a bitten apple (321). Memline's beautiful *La Vierge et les Saintes* (342), really an exquisite "Espousals of St. Catherine," belonging to M. Gatteaux. Two superb life-sized groups of portraits by A. Moro (354, 355); the Comtesse Duchatel's most remarkable *Sainte Famille* (386), really a Virgin and Child, attributed, probably rightly, to P. della Francesca; several portraits by Rembrandt; two capital specimens by Ruysdael; and many good works by the masters of the later Dutch School. To most visitors the chief attractions are the Prince Czartoryski's celebrated *Portrait de Jeune Homme* (463), ascribed to Raphael, and, in our opinion, one of the most interesting of his minor works. The popular French critics have become hysterical about *La Vierge d'Orléans* (462), belonging to the Duc d'Aumale, formerly a gem of the Regent's Gallery, and well known to our readers as recently at the Royal Academy. Far more interesting than the latter is the capital tempera picture, styled *Tête de Femme* (464), the property of M. Piot, a study for a head in the picture of 'The Visitation,' in the Madrid Gallery, showing the maturity of the Urbinate's powers. Here also is Mrs. Lyne Stephens's Velasquez's well-known *Portrait d'une Infante debout* (505), and the same lady's superb *Portrait de Philippe IV.* (506), by the same, of which versions abound.

In addition to the above paintings, this collection comprises *objets d'art* in abundance; bronzes, consisting of statues, busts, alti-relievi, &c.; tapestries of all sorts, among which is that famous hanging which was taken from the tent of Charles the Bold of Burgundy at Morat, also a fragment of his standard, captured at the same time. There are Old Saxon faïences, sixteenth-century bronzes, including M. Piot's bust of M. Angelo by himself; enamels by Leonard Limousin, the Périnons, Pierre Raymond, Didier, and others, besides mediæval and still older works of this class; sculptures in chiselled and damascened iron; vessels of rock crystal, gold, silver, and bronze; embroideries; Rhodian (Persian), Chinese, Indian, Japanese, Hispano-Mauro, Italian, French, and other wares, to say nothing of about half the existing number of pieces of Henri Deux faïence; two cups of red jasper from the treasury of Lorenzo de Medici; armour, including numerous personal relics; weapons; Florentine busts in terra-cotta, some of which have the highest merit in their way, especially a bust of Guicciardini; antique, Byzantine, Mediæval, and Renaissance carvings in iron, ivory, precious stones, and wood, comprising diptychs and other rarities; statuettes by Clodion, and other late French sculptors; and great quantities of jewellery, and heaps of gold and silver utensils, of which the art is more precious than the materials are; watches, clocks, cabinets, tables, chairs, stools, benches; a group in vermeil, attributed to Albert Dürer; autograph MSS., including that by Raphael, with sketches for 'The Battle of Constantine' (Vitrine 3, Salle 3); the copy of the 'Nouvelle Héloïse,' made for the Maréchal de Luxembourg by J. J. Rousseau; 'Les Confessions' and 'L'Émile,' by the same; the only known impression of 'L'Art en Morier' (translation of the 'Ars Moriendi'), fifteenth century, printed in France; a Spanish coffer, which was given to Rubens by Philip the Fourth; superb book-bind-

ages, including an *Évangélaire* of the eighth century, enriched with *doisants* enamels and precious ones; Symphorien Champier's 'Chroniques de Savoie,' printed on vellum by Jehan de la Garde, Paris, 1516; a book of Hours, printed, Paris, 1498, with illuminations; and many other MSS. and early-printed books, both French and foreign, e.g., an *Évangélaire*, in Latin, of the Abbey de Luxeuil, seventeenth century, with miniatures, very curious, and a *Précis pie*, by the artist of the 'Hours of Anne of Brittany'; medals and plaques by Pisanello, Sperandio, Pollajuolo, Francia, Cellini, and others, abound, in gold, silver, and bronze. Among the sculptures proper, besides those enumerated above, are works by Houdon, Canova, Bosio, Pigalle, and others. Fans occur in great numbers and beauty. A superb and nearly perfect Gothic tapestry, dated 1485, being a triptych of sacred subjects, belonging to M. le Baron Davillier, will be found in Salle 11. In Salle 13 is M. Gérôme's fine contemporary bronze bust of Brunelleschi, and a bust in marble, by M. de Fiesole, of D. Neroni. Such is a very brief summary of the treasures of this magnificent collection: the riches it indicates account for the interest people take in it. The death of the eminent painter, M. Gleyre, which we recorded last week as having taken place in one of the rooms of this exhibition, will signalize it in the history of such displays.

It is desirable to give short comments on the finer pictures here, especially as most of them are seldom seen. Amateurs must not omit to take advantage of this opportunity, for, as French collectors put their treasures in the rooms in which they live, it follows that such works as we have to describe are much less accessible than they would be if they were in England, where the wealthy place their works of art in galleries or state apartments, to which it is usual to give access with the utmost liberality.

Antonello da Messina's *Portrait d'Homme* (3) belongs to Madame la Comtesse Duchatel, and deserves a place with the picture by the same master, which is now in the Louvre. The latter is the head of a soldier, the face about as large as a man's palm, for which, at the Pourtales sale, the French gave about 9,000*l*. That before us is a bust of a youth in a blue dress, fastened at the neck by a small silver clasp; he has reddish-brown hair, formally curling about his forehead, cheeks, neck, and back; the face, about four inches high, is in three-quarters view to our left; the eyes are in the same direction; the light is from our left, with strong reflections on the shaded cheek. The picture is wonderfully solid and elaborate, not so hot as that in the Louvre, but still very brown in the shadows; the flesh is yellowish, rather than, as in the other work by this rare master, reddish in tint. It is quite perfect in draughtsmanship. The eyes have the vigour of life in their clear earnestness; the easy compression of the fleshy lips is extremely fine. The condition of the picture is faultless.—The *Sainte Famille* (11), by G. Bellini, is genuine, but not first-rate.—In T. Bouts's *Un Duc de Bourgogne enivré d'Hommes d'Armes accompagne une Châsse*, &c. (17) we have a very interesting work, and a capital specimen of the Flemish school while it remained under the influence of Van Eyck. It belongs to M. F. Reiset, and represents a church, one side of which, after the Gothic pictorial fashion, has been removed to show the interior, with the jubé, bishop, &c. A gold *châsse*, borne on the shoulders of four nobles in superb brocades, and with the "Duc de Bourgogne" stepping at its side, appears at the entrance of the church, where several clergy, with assistants, boy-singers of a choir, and others, meet it. This picture, with the customary elaboration of details, has intense variety of character in the faces, which are evidently, as usual, all portraits.—Among the unknown productions of artists is one by a painter who was, indeed, a master in his way, and that was, so far as it went, a very noble and masculine one. The specimen is called *Antoine, Bâtard de Bourgogne et un Evêque* (664), and formed the left wing of a large triptych, with a dotted, not punctured, gold ground; the "bâtard,"

if such he was, kneels in front with the bishop, his sponsor standing behind him; the figures are nearly three-quarters the size of life; while the faces are drawn and painted with astonishing vivacity and vigour. He was a fine artist who drew so well. The shadows are warm, deep-toned, and thin; the ornaments are gilt. As a picture of the semi-Gothic time of the Burgundian school of the sixteenth century, this is a masterpiece which no one should overlook. In some respects it resembles the *Portrait de Jean Carondelet*, by Mabuse, No. 277, in the Louvre.—A fine picture of the Siennese School, i.e., 1400-50, is the *Anges dansant* (541), small figures on a gold ground, which is marked by indented rays from a central solar emblem; four angels are led by one with a trumpet; these figures have more vivacity, and even more grace of action, but less severity or dignity, than are shown in the works of Giotto, to whom the picture has been attributed. It belongs to the Duc d'Anjou, and came from Lord Northwick's collection.—Earlier than this, and of Florentine origin, is M. Reiset's gold-grounded *Deux Flagellants agenouillés* (342), two figures of intense design, one in a black, one in a brown dress, with whips in their hands; one has a black hood drawn over his face, with eye-holes, the other is bare-headed. The figures are in free movement, so that the painter's archaism is only in the technique of his picture.—Early French art appears to considerable advantage in the miniatures of Clouet, of which the most interesting is *Les Trois Grâces* (66), whole length, naked figures, grouped as in the antique sculpture of the Ambrosian Library, Milan, the design which Raphael adapted; the drawing is careful, evidently from nature, but rather flabby; the carnations are pallid, and the modelling is flat. In style and execution, this picture recalls many of the characteristics of the enamels of Limoges, of the sixteenth century, but the work is more finished and delicate. Over the heads are the names of the "ladies," and at the sides of the group, Latin verses; near the feet are shields of arms, fully emblazoned. *Portrait de Femme* (67), also by Clouet, is one of the best things here; it is a bust in a bluish shot-silk dress and coif; a carcanet of pearls stretches from shoulder to shoulder; across the chest, which the low, square-cut gown leaves bare, a band of gold, and an edging of lace, or gems, enrich the gown. The carnations are very pale, with curious bluish half shadows and tints; the lady has light brown hair. The *Petit Portrait d'Homme vu en Buste* (65), belonging to M. le Vicomte de Lamoignon, is, we think, by Clouet, and of the same school to which the *Portrait d'Homme* (68) belongs, one to which pertain so many pictures ascribed to Holbein. The former has been very much rubbed; both are miniatures of high merit. The latter, especially, is not unworthy of Holbein; it represents, with exquisite finish, the subject nearly in full face, with a black cap and robe, on the usual green background. Nos. 65 and 68 are evidently by Clouet, and strongly resemble the miniatures by him in the Louvre, Nos. 115 and 116, called 'François Premier' and 'Charles de Comé.'

THE SALON, PARIS.
(Second Notice.)

We may continue our list of the principal pictures in this Exhibition.

We recommend to Mr. Poynter's notice M. Motte's *Le Cheval de Troie* (No. 1356), for it resembles the Englishman's own art, with the addition of a dramatic element of high merit. It is full moonlight, the scene the outer bailey of the citadel of Troy, with Cyclopean walls, and huge terraces and ramparts, whence we look down on lower fortifications, and, further off, over the campaign and the fast-fading fires of the camp, which the Greeks have seemingly abandoned. Huge and with gilt hair and trappings, with gilt hoofs, and painted white, so that it looks greenish in the chilly radiance, stands, with a tower on his back, the gigantic courser—just such an one as an early Greek might make; archaic, with legs on maces—i.e., not separated—and, in fact,

a toy-like creature, with nascent signs of fine art in its contours and the grand action as if drawn suddenly back to a chariot pole. Here it is, with the tackle employed to drag it to its present position, and the wall that was shattered to make way for it. Its gilt crest tops the tallest battlements, and the shadow of its head falls on the soaring wall of the inner citadel, where all is silent, without a watchman to be seen; but it is evident an alarm has been given. On the summit of the tower we see little figures descending from the great steed's back by ropes on our side of the horse, while they are, by its bulk, hidden from the Trojan fortress. One by one, and two by two, the dark shapes slide down the cords; while some have tied together their clanging shields, and silently lower them from on high. The Greeks who have already alighted hold their weapons together, and move swiftly to the shadow of the battlements on our left, and thence—stooping as they pass an embrasure lest they should be seen from below—go stealthily down from step to step out of our sight towards the lower ramparts. This picture is designed with the highest dramatic effect, and there is incident in abundance, the whole of the elements of the subject having been thought out with extraordinary care. In this respect we notice but one defect—that is, that the cordage by which the Trojans are supposed to have moved the animal to this high place is not, in stage language, "practical." Otherwise, from the archaism of the statue—a fine touch of design—to the difference in the swaying of the ropes which respectively bear the descending warriors and their shields, nothing but praise is due to the ingenuity of the artist.

M. Laminais adheres, and wisely, to his Gaulish subjects. He has this year produced *Brune-haut* (1244), dead at the heels of the horse, and *Gauloise à son Réveil* (1243), life-size, naked, standing on tip-toes, stretching herself from the pointed feet to the clenched fists. The drawing is not irreproachable, but there is surprising spontaneity here. The vigour of the woman's action, and the success in dealing with the large scale of the figure, show an artist of fine training.—M. H. Leroux sends a telling picture in *La Vestale Tuccia* (1194) standing on the bank of the Tiber, holding up the sieve, and watched by other damsels. This is not so remarkable for its figures as for its architectural painting, atmosphere, colour, and refined "classic" motives.

One of the portraits which attracts great attention is *Portrait du Prince Impérial* (1142), by M. J. Lefebvre, a three-quarters length, nearly life-sized figure, standing at a table where lies a bunch of violets half covered with black crape, or rather half unveiled,—a significant enough accessory, especially as it is aided by the emphasis which the painter has laid on the incipient monstache. Opinions may differ about the character of the face itself, but there can be but one opinion about the felicitous quietude of the painting. We think more might have been made of the head, and that much to the comfort of the party of the violets.—*Le Château de Chamarrande* (1104), by M. Lavielle, is evidently a portrait of a place, painted with great solidity and force and broad chiaroscuro, all in a quiet way. The house stands between a hill and a placid river; the latter is admirably given.—Three smoked herrings hang on a nail in M. Legat's *Harengs Saurs* (1147), and are remarkable for handling and texture, with rich, deep colour.—We have a splendid landscape in *L'Embouchure de la Loire* (1196), by M. Le Roux, a rainy effect over a pool near the sea, a fine and richly-painted sky, a beautifully treated mid-distance.—M. Lemaire has a good work in *Les Vieux Ormes de Groffliers* (1166); wonderful gnarled limbs in the foreground, a wide pasture, under sunlight painted in a low key, and suggesting thundery weather.—A rich and powerful landscape is M. Lanzyer's *La Lande de Kerlouarnec* (1074), with trees on our left, and a wilderness of admirably-treated scrub in front.—M. Meissonier fils contributes works which do credit to his father's teaching. They are *Le Couvent de Saint-Barthélemy*, à Nîmes (1292), a sunny convent garden, a

little crude in the colour of the herbage and foliage, but extremely solid and firm. He sends also *Le Fripier* (1291), a chamber hung with garments of diverse colours, men choosing coats. The figures are capably designed and painted. The technique of the artist is, in this instance, somewhat larger and much less precise than that of M. Meissonier, of whose work the picture is, otherwise, too closely an echo.

M. Moreau has two remarkable and ably-painted pictures, which would not be unworthy of the attention of Mr. Frith himself,—at least it appears to us that they express, with true French tact, exactly what our clever countryman aims at and, formerly, nearly hit. The smaller of the two is *La Promenade* (1343), two ladies, with intense and highly-diversified expressions, watching a boat-race. The dainty grace of the figures, the vivacity of the actions, one lady stooping a little forward and lifting her skirts before her steps, the other as keenly but less demonstratively looking, are charming in their spirit. Not less enjoyable is the exquisite precision of the painter's crisp mastery of touch: while the landscape is soft and pleasant. The other picture has much higher pretensions, being *Sortie de Bal* (1342), a crowd of masqueraders leaving the place of their amusement in the morning light. They are all splendidly habited, and belong to the *élite*. A fair, pink domino parts from a lady of the first Empire, who is attended by an *incroyable* in a flaxen wig and superb costume. There are numerous incidents here, with much admirable and brilliant painting, exquisite delicacy of touch in rendering countless details of jewellery, dresses, and faces. The expressions are diversified and extremely vivacious; and the faces are as different as they can be. The effect, however, fails to give the warmth of daylight, and the people do not look tired enough.

M. Meunier's *Le Suicide* (1315) is horrid in its tragic power, and is curiously like a picture by M. J. Bertrand which is now in the Luxembourg, although the motives of the works differ as much as possible. This shows the corpse of a young woman *enceinte*, with purple lips and streaming long black hair, lying in the sandy shallows of the margin of the sea. The revolting nature of the subject must not blind us to the technical merit of the work. We often wonder, when looking at such pictures as this, for whom the artist has painted them. Who would live with this dreadful figure, or with the sanguinary '*Le Massacre des Abencérages*,' by M. Clairin, which we mentioned before?—There is much humour, somewhat like that affected so frequently by M. Heilbut, in M. Mérida's *Singerie* (1295); groups of domestics on a palace garden-terrace, one of whom gravely salutes an ape, squatting on the ground before him. The finish is capital, the lighting excellent, the execution hard, but delicate.—M. Munkacsy has a name in England as well as in France for vigour of invention, and the bold, Carravaguesque treatment of shadow and colour apparent in his pictures. He sends two pictures, of which *Les Rôdeurs de Nuit* (1375) is the better, and represents, in characteristic fashion, two robbers led by *sergents-de-ville*, manacled, and stared at by the wondering people of a town. The other picture, *Le Mont-de-Piété* (1374), gives an interior, with people waiting, and taking their turns at the *comptoir*. It is full of spirit and character, but these qualities are, like the effect of light and the *chiaroscuro*, strained almost to grotesqueness: such exaggeration is out of keeping with simple pathos or humour. The tragic element in '*Les Rôdeurs*' admits a good deal of the grimly grotesque.—M. Mauve's *Sur la Plage, à Scheveningue* (1281), Dutch craft on a beach, with horses in the front, is admirably lighted and solidly painted, with good colour.—M. Merle, a painter whose works are known to some of our readers, sends a picture in the mode of M. Hébert, styled *Pernette, la Fileuse* (1303), a girl with a distaff, seated, with an expression of meditation which is pathetic. The colour here, as suits the school to which the work belongs, is broad, sober, and very rich. The name M. Mérida whose '*Singerie*' we named above,

has a capital picture of small figures, *Après la Procession* (1294), showing the interior of a hall or vestibule of state, the inmates dispersing or resting, according to the title, with a beautiful effect of light and shade, extreme delicacy of draughtsmanship, solidity, and rich colour. The design is full of spirit, and tells the story to perfection.

One of the best pictures here, indeed that which some say is the best, is M. L. Mélingue's *Messieurs du Tiers avant la Stance Royale du 23 Juin, 1789* (1299), which, for the want of a fitter comparison, we are obliged to class with M. Meissonier's works, but it is independent of all others. It shows the representatives standing outside their place of meeting on that memorable day, in the pouring rain, clad in stately black, and most of them in robes of dignity. Some are under umbrellas, others are unprotected. They discuss the situation with more or less energy, but none without dignity and gravity. Some of the faces are recognizable, but the portraits need not detain us, fine though they be. Three men stand under one red parapluie, the rosy light falling through it on their earnest faces with surpassing fidelity. One, with his foot on the lower step of the door, at which the assembly waits, has his back towards us, and remonstrates energetically, with passion suppressed, though expressively rendered by his raised shoulders and clenched fist. The work is full of action and character, the faces are inexhaustible of interest and pathos. The fine, solid, and complete modelling of this admirable work is on a par in value with the successful treatment of so large a mass of black as the costumes present; very excellent colour is made of this rather unmanageable tint. The interest of this superb picture is owing to its intensely dramatic characterization, the wealth of fine expressions it exhibits, not less than to its technical qualities, among the most pleasant of which is beautiful drawing.—A curious illustration of the good fortune which so often attends French choice of subjects occurs in *Le Juif Errant* (1298), by M. G. Mélingue, an illustration of an old *chanson*, how

Deux gentilhommes au pays de Champagne

met the worthy in question. Here we have the *rencontres* designed to the life, so to say, with great vigour and dramatic spirit, but painted rather coarsely. The expressions redeem, if they do not justify, this defect.—Quite in contrast with the execution of the last is that of M. de Nittia's *Dans les Blés* (1394), two charming figures of ladies walking by a limpid stream, through a field of ripe corn and poppies in full blaze, the whole in intense sunlight. The execution is thinner, not to say less solid, than is usual in French pictures of such high quality. A better work is '*Fait il Froid!*' (1395), a perfect gem of a little picture of snow, with ladies and a child and an attendant walking on a suburban path, with a carriage in the distance, halting at the curb. The wind blows hard, sweeping about the ladies' garments as they move quickly on the *trottoir*, facing the breeze, before which they stoop; one holds her muff to her face with a pretty action, the other speaks gaily to her companion: the actions are so intensely expressive, that one can almost tell what each lady says. The drawing of the figures, especially where the back and shoulders are in profile to us, and of the rustling skirts of both ladies, is exquisitely fine and delicate. The little girl, led by the *bonne*, stops to look at something on the ground. All the attitudes are marked by intense naturalness, and those of the ladies by a rare charm of modern grace. The special technical merit of this picture is its solidity and beauty of execution. It is a real pleasure to see anything so fine.—M. Morin's *Paris au Printemps* (1349) is a picture of the '*Marché aux Fleurs*'; ladies, flowers, and flower-women, somewhat cold in colour but spirited in design.

La Mer du Nord (1308) by M. Meedag, shows vast ranks of shallow waves beating on a sandy shore, and is remarkable for expression of motion, for rich colour, and vigour of handling; the last is, it may be, a little too heavy. By the same is *Hiver, Scheveningue* (1309), a noble

picture of snow of considerable thickness on a beach, with craft, and contrasting with the warm tinted sky, and dark, rich tracks of carts break up the snowy level and give incident to the foreground. It appears to us that M. Meedag depends rather too much on memory and brush power. At least these pictures suggest the lamp.—No mode of art could contrast more strongly with the last named than that employed by M. F. E. Michel in his *Le Terrain* (1323), dawn over the hills beyond a river, covering the stream and grey trees with delicate pearly tints: an effect of extreme delicacy, treated without conventionality.—Another example of French fortune in the choice of a subject occurs in *Le Viatique, Plage de Normandie* (1501), by Pissarro, a worthy pupil of M. Cabanel. It gives, with great effect, a strong storm on a little bay, with waves running high on the sands, black clouds discharging themselves, and tremendous gusts of wind. An old priest and his attendants are staggering along; it is just twilight. A little red-robed boy goes first, holding aloft with courage, but with extreme difficulty, the sacred lamp, which, in its glass case, remains alight; while the priest himself, upheld by a woman who has called him to his office, and sheltered by a large umbrella, totters in the blast. Another boy, with the bell and its accompaniment, walks under the lee of the pastor, but can hardly keep his feet. The black-robed men who follow, with extinguished tapers in their hands, struggle on as well as they can, but they fare ill. The artist has, with commendable tact, succeeded in avoiding anything like irreverence in his treatment of this rather 'ticklish' subject. He has made the people all earnest and evidently sincere; the priest is a reverend personage, with a fine, pure face,—very different, by the way, from any one of the priest's faces in Mr. Frith's picture, now in the Royal Academy. Of course much depends on how you look at these things. M. Pissarro gives great energy to the action of his figures, and the spontaneity of the design is complete.—*En Marché à Constantinople* (1411), by M. Pasini, might supply many artists with a lesson in the art of arranging numerous figures: it is a capital composition and there is great beauty in the design, accompanied by considerable charm of colour. The treatment of the tree on our left, as it unites in tone with the sky and breaks with its higher branches in light the otherwise harsh line of shadow on the front of the market building, and the clever way in which the fluttering doves are made to keep up this circulation, if we may so call it, of light and tone, form one of the best things in the *Salon*.

The vein that Mr. Marks has so successfully cultivated among us appears at Paris, in M. L. Olivier's *Le Frère Tailleur* (1406); a brown-robed monk, cross-legged on a table, busily threads his needle. This picture has abundance of character, but is not superlatively well painted.—Near it hangs a piece of most brilliant painting, by M. Pasini, above named, and styled, *Derviche Mendiant à la Porte d'un Turb* (1442), a single figure, standing in the deep shadow that is cast by the metal semi-domelike canopy of a door; the sun blazes on the pavement, on the blue-tiled walls, on the canopy itself, but the shadow looks like night until the eye divines the less unbroken gloom of the interior of the building, the ruddy gleams of burning tapers, and furniture just visible: under the dome itself, the richly coloured tiles and stones are displayed by reflected light. This is a splendid piece of effect, intensely powerful in colour, and, strong as the tones and tints are, perfect in its keeping. In its way, one cannot imagine anything better.—One of the finest illustrations of the war here is M. Neuville's *Combat sur une Voie Ferrée, Armée de la Loire, 1870-71* (1390), a considerable body of French soldiers climbing a railway embankment, having followed retreating Prussians across a half-frozen stream, towards a wood that clothes a hill-side, and from which the smoke of sudden cannon comes in whistling puffs. With wealth of action and passionate energy of expression there is great diver-

sity of character and richness of design here. Notice the men in front on our right, one of whom creeps cautiously up the bank; another, more bold, peers over; two brown-coated enemies lie dead, one at the foot of the bank, the other at its summit, and across the iron rails. On our left, a large group of Frenchmen hurry on, one, just wounded, clutches at a telegraph-post, and reels before he topples down on his comrades. The design has complete spontaneity, and justifies itself thoroughly; while the painting is worthy of the design, being, with perfect fidelity, thoroughly full of *élan*, as may be seen in the way in which a bush of tall and withered weeds is "put in" on the bank before us. The technique of this element is astonishingly good, dexterous to a marvel, but without *chic*, that constant offence of our own would-be "clever" landscape-painters. Here the dexterity of the painter is due to his learning: it is felicitous and masterly, the result of long, or at least intelligent and honest studies; but our painters are content if they succeed in imposing on amateurs by the mere appearance of studies which were never seriously or intelligently pursued.

No. 1454, styled *A Travers Bois, Matinée d'Octobre*, the work of M. Pelouse, is a fine large picture, of a thicket in slightly veiled sunlight, and is admirable for breadth of style, richness of colour, and vigorous treatment of nature. — *La Forêt* (1426), by M. Palizzi, may be bracketed with the last. It shows, although it has more firmness, less breadth and richness, less freedom with the brush. — Many of M. Schenck's pictures have been seen in England: he contributes contrasted subjects in *Fleurs de Bruyères* (1853) and *Flocons de Neige* (1854); both show admirable painting of sheep. The former gives a flock on a heath in summer, including a superb black ram, the latter depicts a flock in sunlit snow; both are masterly in execution, solid, and learned. — M. Ségé's *La Ferme de Keroual* (1872) is very grand and fine; a summer landscape, a foreground of trees and waste, which is large and rich in style and colour: this is shaded by a passing cloud; a gleam of white light is in the distant sky. The same artist also shows his great powers in *Un Matin dans les Alpes* (1871). — Among the many noble landscapes here, we see M. Sauzay's *Le Chemin de Pont-de-l'Arche à Criquebeuf* (1849), spring, very soft and delicate in effect and colour, showing a river vista, with flat banks studded with poplars and other trees, the shadows of which dot the sward in perspective. — M. J. J. Veyrasat is himself in *Charrette en Forêt* (1781), another large and masculine picture, a richly-coloured, sunny wood, in the front of which folks load a cart with logs. The whole is marked by skilful dealing with air, and fine colour, with great breadth. — No. 1825 — *Bois de Hêtres, à Durehaven, aux Environs de Copenhague*, by M. A. Wahlberg — gives a sunny vista, with lichen and moss-grown trunks of beeches, and between them, a path dashed with shadows; the whole in beautiful keeping, and admirable for modelling, tone, and colour. The colour of the class of landscapes of which we are at present writing is set in a high key — much stronger, for example, than that adopted by Mr. V. Cole, and approaching what we find in the beechen sunlit subjects of Mr. E. G. Warren; but the colour in the French landscapes is better, with far richer tints, clearer and firmer painting, than in the works of Mr. Cole, to say nothing of precious knowledge of how to generalize details with complete keeping, and not give their character at large, but truly, and not with pretence of truth. Indeed, the remarks we have made on the treatment of details in M. Neuville's 'Combat sur une Voie Ferrée' apply with more or less justice to the group of landscapes before us. There are twenty or forty such works in this *Salon* which would stand comparison with Mr. Millais's 'Winter Fuel' in these, as in other qualities. If our popular landscape-painters flatter themselves that they have yet shown anything so valuable as may be seen by dozens yearly in Paris, they are most egregiously mistaken. These remarks do not apply to the works of Messrs. A. W. Hunt, Oakes, Brett, C. P.

Knight, Dawson, and a few other accomplished and sincere artists, who really exhibit style, and not trick, in their art; but they do apply to those whose time is spent in producing sham landscapes, and who think they have done all that is needful when they give the superficial "look" of things — that is, foist on us the fruits of mere facility in sketching under the name of "style." Of such productions these pictures are really the antitheses.

An instance of fine treatment, at once loyal and broad, of details, and of real style in dealing with the whole of a landscape subject, occurs in M. E. Vallet's not otherwise particularly noticeable *Au Bord d'une Lagune, dans les Landes* (1749), trees in a bank, with a meadow in soft light beyond; an extremely solid and rich work, showing beautiful painting in the bank; it is a little smooth, but, on the whole, it is highly admirable. — The style which M. E. Van Marcke derived from Troyon, and which the latter founded on and developed from that of Constable, appears, not without what may be called Flemish floridity, in *La Forêt* (1753), a good example of the ability of a painter whose works are known in London. *La Plaine* (1752), by the same, is, at least, equal to its fellow. Yet we must confess the possibility of getting tired of works in which the scope of the subject is so very narrow. — *Hylas et les Nymphes* (1851), by M. Zuber, a worthy pupil of M. Gleyre, is a capital example of its class, a conventional and eclectic one, but of much beauty in the sentiment conveyed, and, in some respects, inclining a little towards M. Corot's manifestations of nature. It comprises a pool, with delicate birches soaring in the moist and sunny air about it, the whole having the charm of idyllic grace and peacefulness.

Among the tragic figure-pictures here is M. Tony Robert-Fleury's *Charlotte Corday, à Caen, 1793* (1879), a finely conceived life-sized figure, clad in white, and walking, book in hand, and steadfast, rounded eyes, fixed full of a terrible thought, as if she saw the conclusions of her philosophy in a very practical form. — A fine decorative picture is M. Toudouze's *Eros et Aphrodite* (1780) aloft in air above a city, and on a shell, at the front of which the blindfold Cupid stands erect, and drives the moth-couriers of the car. The voluptuous goddess, awaking, stretches her limbs with a free, boldly conceived action. In its way this is a masterpiece; the design, drawing, handling, effect, and colour, are in the happiest keeping. The number of purely decorative pictures is comparatively small in this *Salon*, and there are fewer life-sized naked women than usual. — In most respects antithetical to the last, two of the three pictures by M. Saintin are, nevertheless, also fine in their way, and both show improvement, being free from the usual defect of the artist's work, an excess of black throughout. *La Toilette du Romain* (1824) shows a young lady in pale blue and white cutting roses from a bush. It is marked by much grace of action and spontaneity of design, with an after-thought expressed in the other picture, *Solitaire* (1822), a young lady in black crape, seated on a garden-bench, and arranging orange-blossoms plucked from a branch. The finish of these works is exactly such as we have had before from the artist; it has the elaboration of fine ivory carving, and, like ivory carving, it is hard and over-smooth, but it is sound and thorough. M. Saintin's sentimentality is his own, and, like his technique, beautiful, but a little over-polished. — As antithetical to the last two works in style as in subject and size, is M. P. Rousseau's *La Fête-Dieu* (1801), "still life" of objects associating themselves with the title, baskets of rose-leaves, candelabra, a censer, a statuette, pictures, &c., all rich in admirable results of power in painting in a large, fine style. — A similar subject occurs in M. Villon's *Coin de Halle* (1816), containing a huge copper pot, large fishes. The pot is magnificent in colour, and so grandly painted that it would make a grand old master — say Rembrandt, Velasquez, or Rubens — rejoice to see it. The fishes, although exceeding in blackness, are superbly handled.

A group of genre subjects, mostly miniatures, may conclude that section of our notice which was intended for a general survey, in which, we fear, we have gradually abandoned the attempt to generalize, and dwell on salient pictures, to the exclusion of the more numerous ones that, according to the standard of Paris, are meritorious. Of course, we say nothing of a considerable body of paintings which are merely mediocre. The fact is, that a critic who is on one day at the Royal Academy, and the next in the *Salon*, cannot, on so short notice, contrive to adapt his judgment to standards of taste so different as justice requires in the respective cases. It takes a day or two to work oneself up to the pitch of art in Paris, and to avoid expending time on what are commonplaces there, but would be eminent in England, where, as it seems to us, the artistic element is one of the last to be taken in account in selecting pictures for display.

There is abundance of art in the miniatures, to which it is time to turn. Consider, first, *Le Livre Sérieux* (1721), by M. A. Toulmouche, an artist known in London by pictures not so good as that which shows two ladies seated on a couch of red velvet, one of whom has read the other to sleep, and then dozed in turn herself. The attitudes tell the tale perfectly. The draperies have been studied with exquisite art, giving the forms within their numerous and voluminous folds to perfection; the tempestuous abundance of petticoats and skirts, the dainty but exuberant contours of the torsos, busts, and throats, the graceful abandon of the arms, the piquant precision of the coiffures, to say nothing of the solidity of the carnations, which are very slightly metallic, and the thoroughness of the workmanship, are not only almost perfect in their way, — and that is one which, let it be distinctly understood, neither Raphael nor Rembrandt disdained, — but a complete example to painters of M. Toulmouche's class. We have in England some dozen of them exhibiting more or less ability and ambition! But, strange as it may seem, it is undeniable that our genre painters, compared with their French brethren, are the merest idlers, their studies trifling, their efforts play. In proof of this, let us ask, what this amazing precision, for such it is, and not mere niggling that dazzles our long-trained eyes, and seems to defy our not unpractised hands, means? It means work, happily directed, intelligently conducted work, and is the fruit of wise and indomitable energies. The skill which drew and foreshortened, in this completely happy fashion, the innumerable folds of the copious petticoats, modelled those objects without finching, and without any signs of toiling, is simply marvellous, and puts to utter shame the craft of the clever Dutchmen of the seventeenth century, whom we used to reckon triumphant in finishing. Nor is there an inferior success in the rendering of textures as seen here, for the silk, the satin, the linen, the velvets, the glossy hair, — indeed, the whole, from the delicate lace on the sleepers' necks, to the carpet under their feet, — are complete. It would be simply absurd to say that all this is merely laborious toiling, — it is far better than that, for whatever feats of the painter's craft evolve so much beauty and brilliancy, and are, in short, so thorough, entire, and honest as this work, are worth doing on their own account. We have taken M. Toulmouche as an example, not the best, but a very good one; and we have said but little of the design, which is all that could be desired; or of the colour, which needs no praise; or of the expressions, which are genuine and happy. A little less precise than 'Le Livre Sérieux' is *La Réponse* (1722), by the same, a lady in a brown dress, writing at a table, with an expression that seems to tell us she addresses her absent husband: it is charmingly pathetic, and very beautiful. Here appear the same delicacy, finish, and more sobriety, or rather breadth of tone; the chiaroscuro is better managed.

M. Vibert is an artist of high reputation in Paris, whose first success we duly chronicled. He sends two subjects and a portrait. One of the

former is *Moine cuillant des Radis* (1786), an old fellow at work in a sunlit garden, and stooping under an umbrella; a gem of exquisite quality in handling and delicate character. The other subject appears in *La Réprimande* (1786), an old country curé seated at *déjeuner* in his garden. To him a very anxious mother has brought her blooming and recalcitrant daughter, in order that clerical influence may secure what domestic admonitions have left uncertain. The girl sits half-sulky, winoing, but pouting, under the denunciatory remarks, and the unflinching revelations, of her mother, who seconds her too emphatic words by the play of her hands, which are energetic, expostulatory, and damnatory. The girl is a spoilt woman, and even now, in honour of M. le Curé, bedizened in her best, and wears her noblest coiffure, while the old, withered *mère* is in tatters. Not the least excellent of these three capital figures is that of the curé, a jolly old gentleman, who puts on severity like a cloak, and, the wench's crime being flagrant and great, hesitates to absorb a pinch of snuff that was on its way, until a loud, sibilant objurgation is finished.

SALES.

THE remaining works of Sir E. Landseer were sold, for pounds, by Messrs. Christie, Manson & Woods, on the 8th inst. and six following days. Pictures: Lake Scene, 110.—Snow Drift, with figures, 102.—Bridge over a Mountain Stream, 123.—View in Scotland, with a waterfall, 283.—Rocky River Scene, with ruins, 157.—Lake Scene, 126; another, 257.—Head of a Dog, 147.—Park Scene, with pheasants, 110.—Lake Scene, with swans, 115.—View in the Highlands, upright, 128.—Man with Two Oxen, yoked, 110.—Dead Roe-Deer, 220.—Mountain Torrent, 204.—Rocky Coast Scene, with fisherman and dog, 204.—Lake Scene, storm, 120.—Dead Rats, 178.—Lake Scene, 178.—Highland Sheep, 180.—Fisherman's Daughter and Boy with Hawk, study for 'Bolton Abbey,' 126.—Old Man, with dog, 215.—Gamekeeper, with dog and dead pheasants, 120.—Edie Ochiltree, 105.—D. Gellatley, in 'Waverley,' 152.—Head of a Stag, for 'Braemar,' 425.—Grey Horse and Groom, 173.—Highland Whiskey Still, for the picture, 262.—Highland River Scene, figures and white pony, 178.—Portrait of Lady L. Gower, 120.—Highland Gilly and Two Deer-Hounds, 131.—Deer-Hound, Dead Stag, and Fawn, 367.—Two Stags Fighting, 110.—Courtyard of a Castle, figures, animals, 325.—Sick Hound and Monkey, 149.—Ravenswood and Lucy Ashton, 241.—Chevy Chase, sketch, 262.—Horses and Dogs, 1,050.—Charles Sheridan, Mrs. Sheridan, and Child, 178.—Taking the Deer, portraits of the Duke of Athol, foresters, &c., sketch, 210.—Sir W. Scott, 168.—A Lion, early study, 661.—Lady Ashburton and Child, 253.—A Persian and Greyhounds, 105.—Digging out the Otter, 640.—The Queen and the Duke of Wellington, 168.—Earl and Countess of Sefton and Daughter, 598.—Two Young Ladies, and two sketches of Spaniels, 640.—Head of a Black Horse, with attendant, 367.—The Queen on a White Horse, with attendant, life-size, 787.—Dead Roe-Deer, 173.—A Chestnut Horse and Dog, 194.—Head of a St. Bernard Dog, 367.—Wolf-Hunt, after Rubens, from Lord Ashburton's picture, 110. The following were by old masters, in Landseer's collection: Cuypp, Four Sheep and a Goat, 37; Heads of Sheep, 14.—Wouwermans, Man with a Horse and Dog, 32.—Velasquez, Betrothal of an Infanta, 204.—Murillo, Head of an Old Woman, 30.—Berghem, Studies of Animals, Heads, 27.—D. Teniers, A Landscape, 47.—Snyders, Cocks fighting, and other poultry, 55. Landseer: A Dog lying down, 100.—An Old Peasant Woman, seated, 106.—Duchess of Bedford, 152.—Lake Scene, sunset, 136.—A Rocky River Scene, 173.—Woody Landscape, with a stream, 138.—Mountain Scene, 131.—Grey Horse in a Stable, 141.—Deer-Hound, 111.—Chevy Chase, 106.—Collie Dog, 210.—Highland Peasants and Pony, near a stream, 157.—Dead Stag, 168.—Harvest Cart, with figures, and white pony and foal, sketch for 'The Harvest in the Highlands,'

325.—Visit to the Falconer's, 288.—Highland Girl, 273.—Rocky River Scene, 367.—Horse and Groom, 179.—Sport in the Highlands, portraits of the Duchess of Bedford and Family, with white pony, dead deer, and hounds, sketch, 273.—The Sutherland Children, sketch, 210.—The Earl of Tankerville, with dead Chillingham bull, pony, and hounds, 110.—Duke of Beaufort and Sisters when Young, 1,103.—Duke of Beaufort as a Knight on Horseback, 110.—Sir W. Scott, 840.—Duke of Devonshire, Lord and Lady Cavendish, with dead fallow-deer and dogs in a park, 1,102.—Lady Godiva's Prayer, 3,360.—Old Brutus, 630.—Newfoundland Dog and Terrier at a Stream, 1,103.—Sir E. Landseer when Young, 110. Modern pictures: Leslie, "Ten minutes to decide," 315.—Calloot, a Landscape, with cottages, figures, cattle, and pool, 1,055. Drawings by Landseer: Dead Stag and Rough Terrier, 105.—Two Dead Deer, 105; another, 63.—Stags in a Net, 68.—Boy milking a Cow, 52.—Fishermen, Hastings, 78.—Donkeys, Hastings, 52.—Lord Abercorn's Forest, 105.—Dead Stag, Fox, and Crows, 115.—Figures and Dogs at a Fireside, 131.—Heads of Poultry, 147.—Ferret with a Dead Rat, 126.—Setter, 525.—Ferret and Dead Hare, 126.—Highlanders with Dead Deer and Dogs, under a Scotch Fir, 63.—Flood in the Highlands, 157. Water-Colour Drawings made for 'The Forest': Suspicion, 157.—"Off," 115.—Doomed, 157.—Found, 105.—Missed, 267.—Group of Deer, 110. Sketches in crayons: "Wait till he rise," 525.—No Hope, 210.—Waiting for a Load, 903.—Well Packed, 425.—Venison House, 525.—Precious Trophies, 315.—A Goodly Freight, 341.—At Bay, 372.—The Combat, 178.—Watching the Body, 745.—The Last Scene, 168.—Group of Three Sheep's Heads, 178.—Interior of a Highland Hut, 231.—Two Sheep's Heads, 105.—Five Dogs, 325.—Dead Stag on a Block, 136.—Two Dead Stags, 367.—Highland Sport, 241.—Dead Stag and Barrow, 110.—Spear'd Otter, 168.—Dead Stag and Hound, 236.—The Combat, 183.—The Drive, 404.—Otter-Hounds, 246.—Stag at Bay, 236.—The Bay, 136.—Mountain Torrent, with Deer, 210.—Two Fawns' Heads, 136.—A Wounded Stag, swimming, pursued by a Hound, 325; another, 346.—A Dead Stag and Crow, 126.—A Cow in a Shed, 157.—Heads of two Dogs, 110. Cartoons: The Eagle's Nest, 168.—Scene in the Forest, 420.—Stag and Hinds, 866.—The Return from Deer-Stalking, 352.—A Lion, 267; another, 136; another, 110. Drawings in chalk: Two Dogs and a Cat, 420.—"Pray let me out," 241.—Three Rough Dogs, 147.—Head of a Highlander, 115.—Otter-Hound, 189.—Three Dogs, 262.—River Scene, with Sheep, 215.—Eagles, 147.—Rough Hounds, 273.—Dead Stag, 204.—Stags Fighting, 178.—Mountain Scene, with Deer, 198.—Stag Bellowing, 252. Drawings in pencil: Dogs Chasing a Hare, 128.—Red Deer, Blair Athol, 54.—Ladies' Pets, 1823, 52.—Duck Hunting, 78. Drawings in water colours: Hawk, Didlington, 89.—Road to Bonn, 68.—Three Setters on a Moor, 378.—Doorway and Dog, Headingham Castle, 1818, 73.—Rat Hunting, 52. Drawings made during a tour on the Continent, 1840: Peasants at Market, Aix-la-Chapelle, 78.—Cattle at a Fountain, Geneva, 52.—A Pulpit in Belgium, pen and ink, tinted, 152.—Market-Place, Geneva, 105.—Scene in Belgium, 90.—At Geneva, oxen, mule, and dog, 115.—Oxen at the Tank, Geneva, 325.—Refreshment, Geneva, 320.—Horses Feeding, Geneva, 94.—Stall, Geneva, 73.—Sketch at Geneva, 73.—Stable between Liège and Aix-la-Chapelle, 65.—At Geneva, 204.—The Lady, "Diogenes," Dijon, 126.—Plough at Waterloo, 189. Sketch-Books: One with Early Sketches of Animals, 100; another, large, 113; another, with the first study of 'The Return from Hawking,' 26; another, 73; another, 100; another, 120; another, 128. Engravings: 'The Challenge,' engraved by Mr. T. Landseer, artist's proof, 43; another, proof before all letters, signed, 36.—'Dignity and Impudence,' proof, with etched title, 30; another, before letters, 25.—'The Monarch of the Glen,' artist's proof, 67; another,

artist's proof, 37; another, 50.—The Shepherd's Grave, engraved by H. P. Gibbon, before letters, 31.—Shoing, engraved by C. G. Lewis, trial proof, framed, 27.—Stag at Bay, engraved by Mr. T. Landseer, artist's proof, 61. Etchings: Set of Eighteen Artist's Proofs, in folio, 21; another, 28.—Shepherd's Dog, two trial proofs, one touched, 19; The Lady's Pets, touched proof, 15. Lithographs: Highland Shepherd's Dog in the Snow, by R. J. Lane, artist's proof, 31. Books of prints: The Works of Sir J. Reynolds, engraved by S. W. Reynolds, 3 vols., 39. Total number of the lots, 1,408.

FINE-ART Gossip.

THE dinner of the Artists' Benevolent Fund took place on the 18th instant, and was largely attended. The fact of the evening was that Mr. Alexander Barker, the well-known collector and disperser of works of art, recently deceased, had bequeathed 3,000*l.* to the Fund. The balance in the bankers' hands is 283*l.* 7*s.* The donations made during the evening amounted to about 600*l.* In the past year, fifty-two widows have received annuities to the amount of 1,010*l.*, and sixteen orphans the sum of 80*l.*

MR. LUCAS sends us an artist's proof from a plate, by Mr. G. H. Every, after Mr. Dicksee's picture of 'Romeo and Juliet,' the subject being the parting of the lovers. The design is sentimental rather than passionate; at least, it does not harmonise with our notions of the circumstances in view. Romeo stands, in the fashion once popularly accepted, by the side of his mistress, who has placed her arms about his neck, as pictorial lovers are wont to do when represented in the way that Mr. Lucas usually adopts; Romeo has one of his arms round the waist of the lady. Neither of the faces expresses the intensity of the passion which inspired Shakespeare. In short, an essentially commonplace design is here reproduced in a rather commonplace manner by the engraver, who has, it should be stated to his credit, done what may be his best with his original. The print fairly appeals to those who love art of the "drawing-room" order. To them we commend it.

WE have received from Messrs. Colnaghi & Co. an artist's proof of a mezzotint engraving, by Mr. S. Cousins, after 'The Age of Innocence,' by Sir J. Reynolds. This is probably the most popular picture of its period. It is the best known of Reynolds's works, and has been more often engraved than any other; Grosz, Joubert, and C. Turner successively dealt with it. None of the copies surpasses that which is before us, which has, indeed, a softness beyond anything of the kind observable in the others, while it is at least equal to the best in delicacy and beauty of expression and general keeping, though not quite so powerful as Grosz's version. Our congratulations are due to Mr. Cousins and his publishers; the public will assuredly welcome so fine a print.

MR. J. W. VOLCKMANN sends us a portfolio, containing text and photographic illustrations, entitled 'Les Quatre Derniers Siècles, Étude Artistique,' par Henry Havard, illustrée par J. B. Madon. The theme of this work has been supplied by the designs of the well-known French artist, to which M. Havard has added literary illustrations, historical, archaeological, and anecdotic. The designs illustrate events, real and dramatic, proper to the periods, and characteristic of what are assumed to be their peculiarities severally and relatively. The different subjects of the designs are connected by what may be called a running comment, so that each develops its successor in due order. The literary part of the publication is bright, distinct, and readable; but, we think, a little slight and fanciful. The designs show considerable dramatic power, and possess picturesqueness rather than solid value; but they are all conceived with rare spirit and force. They are rather slight sketches than elaborate compositions, and have something of the charm which makes the drawings of George Catter-

CHOPIN'S two pianoforte concertos, the first in \sharp minor, Op. 11, dedicated to Kalbrenner, the second in \flat minor, dedicated to Mrs. Anderson, are rarely played in this country. It was the late Madame Dulcken (sister of David of Leipzig) who introduced the \sharp minor work at a concert of the Philharmonic Society, and it is to another lady pianist, a Russian artist, that amateurs are indebted for the resurrection of the \sharp minor. This event—for event it is—from a twofold point of view, not only as regards the revival, but also as regards the *début* of a performer, who, in the concert, proved herself to be one of the greatest, if not the greatest, of the executants of the age, took place last Saturday afternoon, at the fifth New Philharmonic Concert in St. James's Hall. It will be a memorable and red-letter day for the artists and amateurs who were not drawn away to the Crystal Palace to see the Emperor of Russia at a concert, in which combined military bands endeavoured to prove that in *beaucoup de bruit* there is *peu de fruit*, or to the Floral Hall to find an Italian Opera hash of star singers. A kind of instinct seemed to attract a large auditory to listen again to Chopin, for Dr. Von Bülow in his recitals had excited public curiosity and interest in the chamber compositions of the Polish pianist and composer. Very few connoisseurs, indeed, had ever heard of Madame Essipoff; but there were some musicians to whom her name was familiar, owing to the strongly-pronounced opinion of Dr. Von Bülow that she is the finest lady pianist of the period. And the judgment of this great professor will, there can be little doubt, be fully confirmed here. Chopin's two concertos are invested with digital difficulties that might dismay the most experienced executant. To do full justice to the two compositions, the player must not only possess manual dexterity, such as it falls to the lot of few pianists to attain, but must be likewise endowed with keen sensibility and with poetic aspirations. However expert the manipulation, if the interpreter has not the *legato* quality to sing on the instrument, to grasp the subtle phrases of the inspired composer, Chopin's concertos must be left untouched. It was a bold venture on the part of the Russian lady to present herself before an English public with a work so fearfully intricate for a pianist to execute and, it may be added, for a miscellaneous audience to comprehend and digest. But the result justified the hazard, for never was a greater triumph achieved by any *débütante*. The Hall rose at her at the close of her perfect performance; and the orchestra also joined in the recognition of such a marvellous exhibition of executive skill. Whether in the opening movement, *allegro risoluto*, with its constant change of subjects and the dispersion thereof over the keyboard in runs and roulades, or in the lovely *larghetto*, with its passionate and romantic imagery, or in

the exciting *finale*, a brilliant *rondo*, full of the national motive which so perpetually haunted the ear of the Polish patriot as well as pianist, Madame Esipoff was equally remarkable in her varied artistic attributes. She is instinctive in her colouring; exactitude in her never-deviating rhythms is one of her chief characteristics; she possesses a touch of exquisite grace and delicacy; and with all the intellectual and refined qualities of a true artist is combined extraordinary energy. If, in the *cantabile*, the lady moved her hearers by pathos, her verve and impetuosity in overcoming with such marvellous precision the greatest intricacies were equally to be admired. It is to be hoped that the *c minor* Concerto will be heard during her stay here, as it is the more elaborate and interesting of the two works which, be it noted, essentially depend for their effect on the artistic illustrator, as in the *tutti* the orchestration is not the prominent feature. Elaborate as they are, the pianoforte *obbligato* most arrests the attention of an auditory.

Madame Esipoff played from memory, and it is affirmed she is acquainted with the pianoforte schools of the leading masters, ancient and modern; but as she selected for her second appearance, which was at the sixth concert, on the 20th, Herr Rubinstein's Fourth Pianoforte Concerto and Dr. Liszt's 'Fantaisie Hongroise,' it may be assumed that her inclinations are towards the romantic style. Besides the *c minor* Concerto, last Saturday she played Mendelssohn's Andante and Scherzo in *c minor*, Dr. Liszt's 'Étude de Concert' in *c minor*, and Herr Rubinstein's Valse in *A flat*.

There was greater excitement created by her two performances last Wednesday evening than even on the previous Saturday. There was much curiosity to hear Herr Rubinstein's work in *c minor*, Op. 70. Whatever opinions may exist as to the first and third movements, it is scarcely possible that the exquisite charm of the romance which is heard in the second section of the concerto should be denied. It is a prolonged series of melodious themes, interrupted once by a break into a quick series of florid passages, which may be called the cadence. But there is also an elaborate *point d'orgue* in the exordium, which is remarkable for daring *fiorituri*. On a first hearing we can scarcely decide whether there are not too many episodes in the last movement. The conception of the concerto possesses marked individuality; and there is not any servile imitation of any other composer's style—no mean point. It would also be a great mistake, because in symmetry there is not always coherency in the workmanship, to classify the concerto under the category of "Music of the Future." The point of departure of Herr Rubinstein is the same as that of the modern composers of Germany, Herr Brahms, Herr Raff, Herr Max Bruch, &c., namely, the first movement of Beethoven's ninth Symphony and the post-humous quartets; but it does not follow that this system of orchestration has been carried to excess by the imitators. The Hungarian *fantasia* of Dr. Liszt is such an exciting show-piece, that there is no use in discussing its wild, and perhaps, at times, extravagant flights. Madame Esipoff is Dr. Von Bülow *redoubtable*, except in power and subtle expression. Herr Ganz has, fortunately for her, conducted all the pieces she has played; but the instrumentalists are crowded together too close to the pianist, and the conductor's rostrum is quite in the way of the soloist, besides being an eye-sore.

Madame Esipoff is to give recitals, the first of which will be on the 27th.

CONCERTS.

CHOPIN's pianoforte ballads comprise four songs without words, of which No. 1, Op. 23, in *c minor*, 'La Favorita,' is the most intricate. There are few pianists who can successfully conquer the *bravura* passages in it—still fewer can catch the peculiarities of the composer's style, alternating, as it does, between the most complex and brilliant roudades, and phrases of passion and of pathos. In the midst of no little amount of eccentricity and abrupt

transitions from grave to gay, from the graceful to the awkward, there ever and anon emanate themes both melodious and impressive. If the ear be sometimes struck with harsh discords,—if the outstretched fingers have to compass extraordinary tenths, not to mention octaves,—if there be by starts crudeness in the modulations and wildness in the harmonies,—yet the practised hands of an eloquent exponent will impart clearness to what looks like chaos when we glance at the music page. Mdlle. Krebs, in selecting the *c minor* Ballade, proved that no difficulties can dismay her, and that she is not wanting in that poetic colouring which Chopin's compositions so imperiously exact. Last Tuesday, at the third Matinée of the Musical Union, in St. James's Hall, the lady gratified the connoisseurs by her interpretation, and was also happy in her selection of Beethoven's 'Polonaise,' in *c major*, Op. 89. Mdlle. Krebs took besides the pianoforte part in Schumann's Quartet in *A flat*, Op. 47. The interest of the programme was, however, centered, so far as regards the stringed instruments, in Mozart's Quintet in *c minor*, and in three movements of Mendelssohn's Quintet in *A flat*, Op. 87, the opening *allegro*, played at a previous concert, being omitted. Signor Papini was the first violin, having as coadjutors M. Wiener, second violin, MM. Von Waefelghem and Otto Barnhardt, first and second violins, and M. Lasserre, violoncello—a team that went wonderfully well together; but in the muted *adagio* of Mozart, the sensibility of all the executants was strongly evinced. Signor Papini has quite confirmed our previous impressions of the beauty of his tone and of his refined style. He is never tempted into exaggeration, and he has sufficient impulse without becoming cloying in the impassioned passages. Mr. Ella sets a good example in his engagements, for it is to his enterprise that we owe the coming of the Italian and Spanish violinists, Signor Papini and Señor Sarasate, and of the Russian pianist, Madame Esipoff, who is to play at the last two Matinées.

At a Saturday afternoon concert, given in Tavistock House by a clever performer on the harp, Mdlle. Jansen, who had the aid of Herr Oberthür, the harpist, and of Signori Urio, Campobello, and Borella, of Her Majesty's Opera, a new composition was introduced, from the fertile fancy of M. Gounod. It is the setting of the words written by Lord Houghton in commemoration of David Livingstone. It is no credit to British composers that they have allowed a French musician to express in notation the poetry of the lines which describe the final words of the great traveller, "Good morning," to his swarthy followers. But as M. Gounod, in an elegant address appended to his published elegy, states: "La mort d'un grand homme n'est pas seulement un deuil national, c'est un deuil universel. Tout homme qui dévoue sa vie à l'humanité est le concitoyen de toute l'humanité." Hence this pathetic air, "In Memoriam." In reading Lord Houghton's recital, M. Gounod forgot he was not the countryman of Livingstone, or rather he fancied he was of the same country. Here is the secret of a song of the heart, for such is M. Gounod's 'Haila.' The simple melody—a dirge—goes to the very soul. It is one of those touching inspirations from the heart of hearts of a composer, which, whilst fulfilling the technical requisitions of the most severe rules of art, has the irresistible influence of spontaneity and of deep sensibility. To Mrs. Weldon was assigned the responsibility of interpreting this pathetic piece, and she did justice to it by imparting the feeling which it exacts. She quite enlisted the sympathies of her hearers. The air is well within the best notes of her voice, which we venture to think was naturally destined to be a mezzo-soprano, or even a contralto, for her low notes are clear and well defined.

Upon his first appearance in this country, at the fourth concert of the Philharmonic Society, last Monday, Señor Sarasate proved a success as a player, from the technical point of view; but his selection of the work which he played was a mistake. He introduced a Concerto by M. Lalo, who has high reputation in Paris among the rising composers of France, but who is almost unknown

here. A trio by him, in *a minor*, was given at the Musical Union, some years ago, which held out hopes of future fame, which have scarcely been realized, and are not likely to be, to judge from the concerto, for, orthodox in structure as a form, it is not marked by originality. Señor Sarasate has studied in the Paris Conservatoire, and is now one of the leading violinists in the French capital, having played at the principal concerts. He distinguished himself, only recently, by a masterly performance of Herr Max Bruch's Violin Concerto in *c minor*; but as Herr Straus, who has the credit of having first introduced the work here in 1868, played it at the third Philharmonic Concert, Señor Sarasate chose M. Lalo's production. He would have done better to have attacked either the concerto by Beethoven or by Mendelssohn. The tone of the new-comer is rich and sonorous; he is master of any amount of dexterity required for showy achievement, and, thanks to his facility and style, there is no room to question the validity of his Parisian renown. The other instrumental items were Mozart's Symphony in *c minor*, and Beethoven's in *c*, No. 8; Mendelssohn's Overture, 'The Calm Sea and Peppercorn Voyage,' and Cherubini's prelude to his 'Lodoiska' opera.

Musical Gossip.

THE following extracts from a letter, written by Mr. Sims Reeves at Wiesbaden, on the 13th inst., will be read with interest by the musical public:—"I am deriving very great benefit from the use of the waters of this charming place. I found that I could not get well in England, so I threw up everything and started, and I have every reason to be thankful that I did so. We are up to our necks in gaiety, the Kaiser being here. I have been to the theatre to hear Herr Walter, the Vienna tenor, who has been giving some representations, and sings, for a German, very well—his least best character was Lohengrin. I like the opera; the orchestration is enchanting; but the "Music of the Future" will ruin all the voices—more so than the execrable high pitch of England. How Wagner does drown the singers' voices! What a contrast to Schumann's 'Genoveva'! How lovely is the opera! I am enchanted with it. The singers did extremely well, and the orchestra was excellent; the music is poetical in the extreme, and the story most interestingly told in the music. It certainly was a great treat. The band in the Kursaal is excellent. The pitch here is not the Diapason Normal of Paris, but as nearly as possible that of the Society of Arts, which is the best, I think. How I should like to sing for you (the Newspaper Press Fund) on the 30th! I will, too, if I can get my course of baths over. I must be in London for the 1st of June for my own concert."

ON Wednesday afternoon, at the City Mart, Messrs. Chinnock, the auctioneers, put up for sale, before an excited, if not an admiring, audience of dramatic managers, operatic impresarios, lawyers, agents, &c., the ground-rent of Her Majesty's Theatre, now paid by the Earl of Dudley, who is holder of the lease granted to Mr. Lumley, which will expire at Michaelmas, 1891, at rents amounting to 1,934*l.* 14*s.* per annum. This was Lot 1, in which was comprised the house No. 1, Pall Mall, held at a rental of 230*l.* per year; so that the total rental of 2,164*l.* 14*s.* per annum will be receivable by the purchaser of Lot 1, all rates, taxes, and outgoings being paid by the tenant. There seem to have been three leading bidders for this lot: one, Mr. Mapleson, of Her Majesty's Opera; the second, an agent, to secure the property, if possible, for a National Opera-house; and the other, Mr. Last, a solicitor, who proved to be the highest bidder, as Lot 1 was knocked down to him for 31,000*l.* The theatre will pass into his hands, therefore, in 1891, when Lord Dudley's lease falls in; but the buyer will still possess the property until the original lease under the Crown will expire in 1912. The sale was by direction of the trustees of Mr. H. E. Holloway, and comprised twenty lots altogether, in

cluding the whole of the Opera Arcade, with its teen shops, Nos. 1 to 5, Pall Mall, the Opera-house with the Haymarket frontage, and the United Hotel and Clergy Club. The present income arising from these is 5,406l. 14s., and they realized 92,000l. The letting of the theatre remains, of course, in the hands of the Earl of Dudley.

THE Cymmrodorion Society for the Encouragement of Literature, Poetry, Music, and the Fine Arts, originally established in London in 1751, under the patronage of the Prince of Wales, and re-established in 1820, has been revived, and has signalled its awakening by a Musical and Literary Conversazione in Freemasons' Hall, on the 20th, with Sir W. Watkin Wynn, Bart., M.P., the President, in the chair, and with Mr. Brinley Richards as conductor of the music. Prizes and medals will be given by the Society to carry out its objects. The list of presidents, council, and donors includes the leading noblemen and gentlemen connected with the Principality.

SIGNOR RANDOOGER's dramatic cantata, 'Frolin,' will be produced at the Crystal Palace Concert next Saturday (the 30th).

MISS STEELE, at her Evening Concert, on the 1st, at the Hanover Square Rooms, was assisted by Madame Otto-Alviseben, Messrs. T. Cobham, F. Finlayson, Corney Grain, and Santley, vocalists; and the Misses Kingston, Messrs. G. Forbes, J. Thomas, Paque, and L. Sloper, instrumentalists.

THE juvenile pupils of Sir Julius Benedict, the Misses Agnes and Violet Molyneux, gave a Pianoforte Recital on the 19th.

MR. HENRY LESLIE'S Choir Concert, on the 21st, consisted chiefly of madrigals and part-songs, with the instrumental aid of Madame Norman-Néruda and Mr. Charles Halle, and the vocal assistance of Signor Federici.

MR. HALLÉ's third Pianoforte Recital was on the 22nd. That by Mr. E. G. Thorne will be on the 26th. Mlle. Marie Kreb's Recital will take place next Thursday.

WE learn from the *Glasgow News* that Sir Julius Benedict's oratorio, 'St. Peter,' has been given at Kirkcaldy, by the musical Society established there. The Birmingham Choral Society has performed with great success Mr. Macfarren's oratorio, 'St. John the Baptist.'

AT the Morning Italian Opera Concert, in St. James's Hall, on the 20th inst., under the direction of Signor La Calsi and Mr. F. H. Cowen, the artists were Meedames Tietjens, Risarelli, Rose, Macvitz, Trebelli-Bettini, and Singelli; Signori Fancelli, Rota, De Reschi, Perkins, Agnesi, Mr. Bentham, and Herr Behrens. The programme comprised familiar pieces by Cimarosa, Mozart, Donizetti, Verdi, Halévy, Gordigioni, &c., but also included two works by Handel, sung in English, namely, "Revenge, Timotheus cries," by Signor Agnesi, and the duet, "The Lord is a man of war," by the last-mentioned artist and Signor Campobello, and a ballad, "It was a dream," sung by Mlle. Tietjens, which was re-demanded.

A NEW one-act operetta, 'Le Cerisier,' the libretto by M. Jules Prévot (of the *Paris Figaro*), the music by M. Duprato, has been successful at the Salle Favart, supported by Meedames Chevalier Reine and Révilly and M. Thierry. A cherry-tree, covered with fruit, seems to be the great attraction of the work.

THE Director of the Opéra-Comique has made an arrangement with Signor Verdi's publisher in Paris to produce the 'Mass' in memory of Manzoni at morning concerts, from the 4th to the 15th of June, after the first performance of the work in Milan, on the 22nd inst., the anniversary of the poet's death, under the composer's direction; the principal singers to be the same in Paris, namely, Meedames Stoltz and Waldmann, Signori Capponi (tenor) and Maini (bass).

GLINKA's opera, the 'Life for the Czar,' is in preparation at the Teatro Dal Verme in Milan. This work, since its production at the Imperial Theatre in St. Petersburg, in 1836, has been given there some 400 times. He wrote another opera.

Glinka was born in Smolensko, in 1804, and died in Berlin, in 1857. His studies were chiefly in Italy and Germany. When the late Prince Galitzin introduced at his concerts in St. James's Hall, which he conducted himself, being an exile, Glinka's compositions, a very favourable opinion was formed of the composer's talents. The production of the 'Life for the Czar' is faintly foreshadowed in the Covent Garden Prospectus for this season, and, as Mr. Gye has been appointed Director of the Italian Opera-houses at St. Petersburg and Moscow, there may be a chance of the opera being brought out here, especially as the *mise en scène* for Meyerbeer's 'Étoile du Nord' can be turned to account in the Russian work.

THERE will be a Ballad Concert, with the co-operation of the Tyrolean singers and the Hungarian band, at the Royal Albert Hall, for the Whit-Monday holiday.

DRAMA

THE WEEK.

ROYALTY.—'Archie Lovell,' a Comedy, in Four Acts, founded upon Mrs. Edwards's Novel. By F. C. Burnand.

MRS. EDWARDS, in her novels, has depicted a sort of debatable land between society and Bohemia, and has peopled it with appropriate inhabitants. In peaceful times her heroines can scarcely be distinguished from the marauders, their neighbours. When law asserts itself, however, and the time of reckoning arrives, they are provided with evidence to prove themselves peaceable, God-fearing folk, "more sinned against than sinning." Characters of this kind are suited to the taste of the modern play-goer. They have the picturesqueness and attractiveness of impropriety without its drawbacks. As there is still a certain world which will not visit a theatre, but flocks with eagerness to the entertainments which are almost theatrical, there is another world, which, while it taboos such studies as those of M. Barrière, M. Dumas *filz*, or M. Augier, likes to contemplate a woman skating on thin ice, and barely saved from immersion.

APART from the character of its heroine, however, the novel of 'Archie Lovell,' which Mr. Burnand has now adapted for the Royalty Theatre, is suited to the purposes of a playwright. The action is simple, interesting, and direct; and the only difficulty to be got rid of springs from the fact that the main incidents occur on shipboard. In the case of a piece designed for a larger theatre this would scarcely prove a drawback. Love scenes on shipboard have proved very attractive in representation; and one piece, at least, 'The Overland Route,' owes a large measure of its success to its pictures of flirtation and intrigue upon a steam-boat.

HAVING regard to the dimensions of the Royalty stage, Mr. Burnand has not attempted an experiment of this class. He has followed pretty closely the main action of the novel, and has extracted from it a play which, though tedious in the early scenes, and leaving little for a *dénouement*, attains, at one point, a high degree of interest.

Archie Lovell is leading, in the early scenes, a madcap existence at Mortville-sur-Mer, a French watering-place opposite Jersey. Betrothed to Major Seton, whose return from India is daily expected, she is constant in heart to her lover, but does not see any harm in indulging in a pronounced flirtation with Gerald Durant. Accompanying her admirer on board the Jersey boat, she is indiscreet

enough to allow herself to be left behind when the shore-boat leaves, and finds herself compelled to make an unexpected visit to Jersey, under Durant's escort. So soon as return is possible, she starts once more for home, and, as her father and mother are on a journey, and the captain of the vessel is bribed to secrecy, no harm, it is hoped, will come of her escapade. Two persons, however, more than have been counted upon are aware of this excursion. Captain Waters, a professional black-leg, to whom, for want of other occupation, Gerald Durant, in the intervals of flirtation, has been in the habit of losing money, has seen them, and determines to turn his knowledge to practical account. What is even more important, is, that Major Seton has recognized Archie walking under Gerald's escort through the hotel. In the third act, Archie, now in England, is compelled to meet secretly Captain Waters, who demands as the price of his silence a sum of money larger by far than she has any means of obtaining. Seton, meanwhile, aware of these interviews, jumps at the natural conclusion that the companion of Archie in Jersey and her present mysterious attendant are the same person. He rebukes her with falsehood accordingly, and declines, of course, to prosecute his suit for her hand. For a moment reconciliation seems possible, when the heroine, in tones of apparent sincerity, declares she has never seen Gerald since she parted from him in Jersey. At this unpropitious moment, however, Gerald, now Lord Rosedell, appears, and is recognized by Archie. At this apparent contradiction the Major, overpowered with emotion, sinks in a swoon, from which he only recovers to undergo a severe attack of brain-fever. A short fourth act serves to clear up matters, and ends with a pretty picture of reconciliation.

If there is nothing in this very novel or forcible, all is probable enough in fact, and in representation proves pleasantly stimulating. The scene in which Gerald untowardly reappears is ingenious and touching, and the story throughout is of a kind to evoke the full sympathies of an audience.

MISS Henrietta Hodson is now unequalled on the London stage in presenting characters such as Archie Lovell. The waywardness and impatience of control and the spirit of mischief lurking in the heroine were agreeably depicted. Mr. George Rignold gave a striking presentation of Seton, and Mr. Peverill made the character of Waters, the one improbable personage in the play, as natural as it could appear. Other parts were adequately presented by Misses Brennan, Thorne, and Augusta Wilton, Mr. G. F. Neville, Mr. Banister, and Mr. Fosbrooke. A study of the rudiments of grammar would be of service to one or two of the subordinate actors. We exact no especially high standard from people on the stage, but find such a sentence as "To whom are you speaking to," redundant, to say the least.

Dramaticossip.

A COMEDY, in four acts, entitled 'Brighton,' adapted by Mr. F. A. Marshall from a piece called 'Saratoga,' which obtained considerable success in America, will be given at the Court Theatre on Monday; and a burlesque by Mr. Burnand, on the subject of 'Guy Mannering,' will be produced this evening at the Vaudeville.

DE MUSSET's 'On ne badine pas avec l'Amour' was revived on Friday, with Madame Favart in

the part of the heroine, which she played during the late visit to London of the Comédie Française.

'*LA BELLE PAULE*,' a one-act comedy, in verse, by M. Denayrouse, first given at one of the Matinées of M. Ballande, has now found its way to the Théâtre Français. According to a legend of Toulouse, the wife of a rich seigneur of that city enjoyed a reputation for beauty akin to that of the fair Godiva in Coventry. Her husband was as churlish, however, as his Northern rival was liberal, and shut up in his house the object of such excessive admiration. Upon this a town council was called, and declared, in the interest of public peace, that the imprisonment of an object of so much delight and pride to the populace was not to be borne. A decree was passed that *La Belle Paule* must walk in public twice, at least, in the week, by a route previously indicated, that the people might gaze their fill. This whimsical story has received a modern embroidery; the husband, in the play, selecting as his wife's companion one of her warmest admirers, who has penetrated into the house in the guise of a maid-servant. The story loses, rather than gains, by this characteristically French addition. The comedy is written in agreeable verse, however, and has obtained a distinct success. *Mdlle. Sarah Bernhardt* resumes the rôle she created of the young lover; *Mdlle. Croizette* is replaced in that of *La Belle Paule* by *Mdlle. Lloyd*.

PRISTON, a favourite comedian of the Palais-Royal troupe, has died in Cairo, at the age of forty-three. The death of *Mdlle. Tostée*, formerly of the Bouffes-Parisiens, is also announced.

MADAME RISTORI will shortly leave Europe for America, in order to give a series of representations.

'*LES GAMACHES*' of M. Sardou has been revived at the Vaudeville, with *MM. Delannoy, St. Germain* and *Abel Mdlle. Barthe*, and *Madame Alexis*, in the principal rôles. *M. Deschamps* has made a favourable impression in the character of *Le Marquis*, a favourite part of the late Lafont.

A ONE-ACT sketch, by M. Paul Avenel, with the title of '*L'Homme à la Fourchette*,' has been given at the Folies-Marigny.

A FOUR-ACT comedy, entitled '*Vaillances*,' the authors of which are *MM. Jules Sandeau* and *Saint-Georges*, has been accepted at the Vaudeville Theatre.

MISCELLANEA

Six Damsels.—In the matter of land-tenure by "keeping for the king six damsels, to wit, whores," referred to in a recent number, possibly you may think acceptable a reference to the *Gentleman's Magazine*, for April, 1789, where this tenure is discussed (I quote from Walker's Extracts, I. 422). The conclusion there come to is that these six damsels were six washerwomen, which seems clear when two accounts of the tenure are compared: one being that the land (it was the manor of Lothesley, near Guildford) was held "per serjantiam custodiendi meretrices in curia domini regis"; who, in another account, are called "lotrices curie domini regis." *CHARLES F. S. WARREN, M.A.*

* * The manor to which our Correspondent refers was not the manor referred to in the book reviewed in the *Athenæum* (Hazlitt's 'Tenures of Land and Customs of Manors,' pp. 29-30), where the record relates to a holding in Bockhampton, county of Berks, with the addition in the author's text, "this was called *pluip-tenure*." Our Correspondent is, however, quite correct in his view that the word *meretrices* in such tenures has been supposed by the best authorities to mean simply hired maid-servants or laundresses, and it is so stated in the Glossary at the end of Mr. Hazlitt's book, where, however, a passage is cited from the *Archæologia*, affirming that "certainly the king's household used to be furnished with *meretrices*, properly so called."

To CORRESPONDENTS.—A. B. R.—A. H.—H.—H. A.—received.

SAMPSON LOW, MARSTON & CO.'S NEW PUBLICATIONS.

NOTICE.—The SECOND EDITION of SCHWEINFURTH'S HEART OF AFRICA is now ready.

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* * For long Reviews of this important work, see the *Athenæum* (two notices), *Saturday Review*, *Standard* (three notices), *Illustrated News*, *Graphic*, *Pictorial World*, *Ocean*, *Herald*, *Nature*, *Daily News*, *Telegraph*, *Standard*, *Globe*, *Echo*, *Pall Mall Gazette*, *Literary World*, &c.

A Pamphlet containing the principal Reviews will be forwarded gratuitously on application.

The *Athenæum* announces that the Founder's Gold Medal of the Royal Geographical Society has this year been awarded to Dr. Schweinfurth for his explorations in Central Africa.

NOTICE.—The SECOND EDITION of STANLEY'S COOMASSIE and MAGDALA is now ready.

COOMASSIE and MAGDALA. A Story of Two British Campaigns in Africa. Second Edition. Demy 8vo. with Maps and Illustrations, 12s. [Ready this day.

* * For long Reviews, see the *Times*, April 25; *Standard*, April 25; *Daily News*, April 26; *Daily Telegraph*, April 26; *Pall Mall Gazette*, April 26; *Saturday Review*, May 3; *Echo*, May 6; *Globe*, May 6; *John Bull*, May 8, &c.

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No. 2431.

SATURDAY, MAY 30, 1874.

PRINTED
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Dated this 7th day of April, 1874.

O. HARWOOD CLARKER, Chief Clerk.

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SATURDAY, MAY 30, 1874.

LITERATURE

Theology in the English Poets. By the Rev. Stopford A. Brooke, M.A. (H. S. King & Co.)

AMONG the numerous symptoms that Theology is at present in process of transformation, may, perhaps, be noted the fact that a clergyman of the Church of England delivered from the pulpit a series of lectures on the English poets. These sermons, preached on Sunday afternoons during the season of 1872, are now given to the public in a collected form, embracing sixteen lectures in all, of which no less than nine are devoted to a close and elaborate disquisition on Wordsworth. To the latter poet Mr. Brooke has evidently devoted serious study, and some of his strictures on Wordsworth's method of interpreting Nature possess considerable interest, even from a literary point of view, which is not the case when he deals with the poetry of Cowper, Coleridge, and Burns.

Mr. Brooke, of course, dates the commencement of the new epoch in English poetry—that is, the introduction of an element of closer intercommunion with Nature—from Cowper, and the publication of his 'Task' in 1786. In an investigation of this kind we should have looked, however, for a comprehensive sketch of Rousseau's influence on the development of English thought; for that new phase of emotion which Mr. Brooke traces back to Cowper as its fountain-head, the love of Nature in her simplest aspects, and of men irrespective of rank or station, is really first manifested in Jean Jacques, the precursor of the French Revolution. To write, therefore, of Cowper from this especial point of view, and not advert to one who, in certain essential respects, was his great French prototype, must be considered a rash way of proceeding, for Mr. Brooke says,—“By none was so bold, so impassioned, so complete an expression given of the rights of Man as Man as by the retired lawyer's clerk at Olney. He struck the first note of the revolutionary poetry. He struck it in connexion with God, and with us it has never lost that connexion.”

Coleridge also is envisaged by Mr. Brooke from the same point of view, although his paper on that poet is necessarily unsatisfactory, partly because the author is evidently not *en rapport* with his subject, partly from a sense of incongruity in making the leading motive of a disquisition on the author of 'Christabel' to consist in remarks on his political and religious bias. Of course, theology and politics played but too prominent a part in Coleridge's mental history. His highest poetical efforts, however, are singularly free from either. And as Mr. Brooke starts with the pretension of only dealing with the theology as manifesting itself in the poetry and not the prose writings of his authors, he is, in this instance, manifestly driven to force such a sentiment of general moral applicability as we find at the close of the 'Ancient Mariner' into the distinctive utterance of theological religion. Again, quoting the following lines,—

And what if all of animated nature
Be but organic harps diversely framed,

That tremble into thought, as o'er them sweeps,
Plastic and vast, one intellectual breeze,
At once the Soul of each, and God of All,—

Mr. Brooke appears to us inclined to see too much of a distinctively theological current of thought in expressions that are, to a great extent, portions of a highly-wrought imaginative conception of things which it is futile to label with the name of some distinctive philosophical system.

Wordsworth naturally yields the most copious and satisfactory results in the direction of Mr. Brooke's researches. In pronouncing him the greatest of the English poets of his century,—greatest not only as poet, but philosopher,—the theologian naturally judges him by the standard of those qualities which appear most valuable in his sight. It is true he does not stand alone in this verdict. Yet Wordsworth, on the whole, must always occupy a higher place in the history of poetry than as a poet *per se*.

Mr. Brooke naturally lays the chief stress on Wordsworth's theory concerning the interdependence of Man and Nature, that is, of a soul in nature corresponding to the soul of man. Some of the finest passages in the present work bear directly on this subject, as when the author remarks,—

“The outward universe lay before the poet's eye and ear. He felt it speak to him through his senses to his soul; and feeling this, he asks, What is it? Who is it that speaks? Is it only the matter of the universe, which is by itself dead? No, he answered; matter is animated by a soul, and it is this soul which throbs to meet me. ‘An active principle’ subsists—

In all things, in all natures, in the stars
Of azure heaven; the unenduring clouds,
In flower and tree, in every pebbly stone
That paves the brooks; the stationary rocks,
The moving waters, and the invisible air.

— From link to link
It circulates, the soul of all the worlds.

Now that which acts, lives; and the universe lives as much by its soul as we do by ours. . . . To this active principle Wordsworth gave personality; that which all shared in, was in fact one. It was one life, one will, one character, one person, and this personality he called Nature.”

Mr. Brooke treats his subject from three different points of view. First, inquiring what was Wordsworth's conception of God in his relation to Nature; secondly, what he exactly understood by Nature; and, thirdly, what, according to him, is the relation which Nature bears to Man, and God's action on Man through that relation.

Let us inquire now, by way of understanding the author's method, what, for example, was his notion of Wordsworth's definition of Nature:—

“The thought which makes Nature in this conception of her, divine—was that this endless interchange of life and joy was in reality, not the type of, but actually, the never-ceasing self-reciprocation of God. He divides Himself into a myriad forms, and lives in each distinctly, and makes His own ineffable society and enjoyment, by living with Himself from form to form, by loving Himself, and by self-communion through infinitely varied activity and beauty and sacrifice.”

This philosophical conception, which is expressed more or less forcibly in the whole body of Wordsworth's poetry, may have been, and indeed was, formulated by him in a particular manner; but certainly was not, as Mr. Brooke seems to imply, evolved by the poet independently of contemporary influences, which were all powerfully setting in this

direction. Pantheism in some form or other was wrought out into philosophical systems by the greatest thinkers of that age, found its leading poetical exponent in Goethe, and was also, in reality, although in a veiled form, the living principle of Wordsworth's conception of the Universe. It is true it never boldly declared itself as such in him, but subsisted side by side with a view of things radically opposed to it; namely, the dualism of orthodox theology, to which the whole of Nature must, in fact, appear evil, as being antagonistic to God. Milton is far more consistent, both as thinker and poet, therefore, when he speaks of Nature as striving to hide—

—her guilty front with innocent snow,
And on her naked shame,
Pollute with sinful blame,
The saintly veil of maiden white to throw,
Confounded that her Maker's eyes
Should look so near upon her foul deformities.

This, in reality, is the only standpoint for orthodox theology to take up, if it would avoid confounding terms which are, at bottom, the very opposites of each other. Mr. Brooke cannot be pronounced free from a general vagueness and haziness, which was an unavoidable result of his method of treating his subject. Instead of separating and defining ideas, that they may be the more clearly apprehended, his endeavour seems rather to consist in inextricably mixing them up together, so that it would be difficult to pronounce what is the net result of thought to be obtained from his lectures. They can scarcely be said to have any independent value as literary criticism, except, as we have before remarked, in the case of Wordsworth; whereas, if we regard them as an attempt at delineating the philosophico-religious element in the English poets, they lack width of range, and incisive critical method. Apart from its literary merits, however, the book may be said to possess an independent value, as tending to familiarize a certain section of the English public, with more enlightened views of theology.

COLONEL BIRCH.

Military Memoir of Colonel John Birch, sometime Governor of Hereford in the Civil War between Charles I. and the Parliament, written by Roe, his Secretary. Edited by the late Rev. John Webb and by his Son, the Rev. T. W. Webb. (Printed for the Camden Society.)

THE interest excited by a national struggle such as the Great English Civil War, centres almost inevitably in famous victories won by celebrated generals, to the exclusion of minor passages of arms and the deeds of less distinguished men. Such a picture is, in all cases, essentially incomplete: in this case, the more so, as it was not the great battles that brought that struggle to a close. An end did not seem near after the “goodly Sabbath day's work” fought out upon Edgehill, or even after the victory on Marston Moor, a victory, to use Cromwell's words, “such as the like never was, since this war begun.”

But after Naseby there was no hope of recovery for Charles. A force more powerful even than the Crown, had dispossessed him of his authority; this was the stubborn will of the

middle class of England and the antagonism of men like Colonel Birch. Nor could a better illustration, both of the capacity and the innate instincts of that class be found, than is supplied by the Colonel's 'Military Memoir,' a recent publication of the Camden Society.

Birch, like most of those who took the side of the Parliament, was a fighter not of necessity, but by necessity. The same spirit, indeed, which enabled him to cheer his comrade during a repulse, "Sir, this is but a rub, we shall yet win the cast," would have given him success as a merchant. And he evidently was no bigoted enthusiast for republican or theological fancies. Although to him a Cavalier's oath was something too shocking "to be named," and he glories in having smitten the swearer unawares, with "such a hole in his akin, as brought a groane from him," he subsequently joined Charles the Second at Worcester, and was put under arrest by Cromwell. We cannot, however, trace Birch's fate, from the moment when his career seemed closed, by "that wonderful providence of God, the shott in his belly," till his appointment as Governor of Hereford, in 1645; but, aided by light derived from writings such as Vickers's 'Burning Bush,' we may attempt to give two full-length portraits of the Colonel in the field of battle.

The first feat of arms we propose to describe formed part of a campaign in the South of England during December, 1643; it was an attempt to surprise a Royalist outpost at Alton, the Hampshire town of ale-brewing celebrity, and to capture its commander, the Earl of Crawford. Taking advantage of the dark hours of wintry nights, Birch mustered his men in Farnham Park at seven in the evening. They "marched along cheerfully" till about an hour after midnight; then, "on a sodain," they turned in a southerly direction, and, "passing exactly between the hills undiscovered, not a person stirring," Alton was encircled by the Parliamentarians at about nine o'clock the next morning. After Birch "had been given deliverance," out of the hands of a Royalist scout party, and the Earl of Crawford, "warned to shift for himself," had darted across the open country, first eastward, and then southward, while the wooded hills around the town rang with the shouts of those who watched his flight, came the main business of the day.

Surprise being out of the question, Birch led his men against the outworks of the town, broke through the entrenchments on the north and east, and pushed, "with colours cheerfully displayed," into the market-place. Here the fight was renewed; and, amid the smoke and flame of the burning town, fired, of course, by a "malignant," a hand-to-hand struggle was kept up for two hours. The Royalist musketeers were driven, first from the market-place, then out of the churchyard, and the "trenches and half moon," which they had formed there, and at last into the church. This was their final refuge; and then began the end of the desperate contest. The thick smoke over head partially cleared off. The Parliament soldiers "fell close to their work again." They scrambled over the heaps of dead and wounded which covered the churchyard, and rushed into the church, "though it was dreadful to see" the volleys of

shot pouring out of the opened doorways, and the rows of pikes behind the "breastworks of slain horses" which barricaded the aisles of the church. Nor did the enemy yield till after the fall of their leader, Colonel Boles.

Resuming Birch's career at a point about two years onward, we find him, "weary of being out of employment," starting, on the 15th of December, 1645, "to distress the Citty of Hereford," almost the last stronghold left to Charles after the battle of Naseby. When Birch left Bath upon this errand, "it pleased God to begin a great frost"; and, on reaching Gloucester, he found a reception yet more chilling, for his errand, he was told, was hopeless. He replied, however, "that having marcht soe farr, in so cold a time, he would beat or be beaten"; and, with characteristic ingenuity, he made "so cold a time" supply the means to his success. Having learned that a ruined building called "The Priory," and the adjacent ground, afforded facilities for placing an ambush "within pistol-shot" of one of the city gates; and having also ascertained that though the guard was strict by night, that strictness ceased at break of day, when the officers, tired of drink and cards, were in bed, and the soldiers, wearied by their watch, were in the ale-house, Birch turned his thoughts towards that ancient ruse, namely, a cart full of soldiers covered over with hay and straw. "It, however, pleased God to send so great a snow that carts could not travell, therefore there must be a new project." It was this: the Governor of Hereford was wont "to requisition" parties of labourers from the neighbourhood to clear the ice and snow out of the town, "the frost houlding so strong." And Birch skilfully availed himself of the opportunity thus afforded. To keep the city gate open, while he and his troops rushed out of the old Priory, he selected seven soldiers from among the "stout forest men" of the neighbourhood, "their habit and countenance being so like labourers," and also because their "perception was not so cleare as to affright them with the enterprise." The chief difficulty lay in planting the ambush. Every movement of the enemy was quickly reported to the Governor of Hereford; and therefore an elaborate deception was necessary. And, after marching and countermarching, in single file, knee-deep through the snow, in weather so severe that it killed some of his men, Birch gained his end. He not only lodged his soldiers at Ledbury, whence he could make a rush upon Hereford, but he also made its Governor feel "exceeding secure." The rest and shelter, which the Colonel's troop had so gladly found at Ledbury, were soon disturbed. At dead of night the alarm was sounded, and the drums were beat to warn the troops that a surprise party was advancing against them from Hereford; and that, "as the moon and the snow gave light enough," they must march out to meet the enemy. The trick succeeded. The excitement of immediate danger kept Birch's men "warmed through that terrible night of frost and snow"; they tramped along speedily, "but so silently that scarce a dog barked, though we marched through three or four villages; but, indeed that was not strange, for if a dog had bin without doores that night, hee would have been starved to death."

When the troops found themselves, at last, not in front of the enemy, but of the city

walls, they suspected that their Colonel "had some other business there." "He had, indeed," Birch told them, and "that if they kept close they should see what it was by and by." He then disposed them in and about the Priory, and marshalled in readiness his party of pretended labourers. After two hours of waiting in the snow, the daylight broke, the reveille woke up Hereford, the draw-bridge was let down, and Birch saw that, as he hoped, the bitter frost had driven most of the guard to the fire. And his artifice received this finishing touch from the weather, for though the disguise of the sham countrymen,—their "broad hatts, great breeches, apades, and pick-axes, and bundles of bread and cheese,"—was perfect, yet "the cold so pinched" the party as they approached the gate, "as to make them goe, as if they were almost starved, so that they might well have deceived a vigilant commander."

The end of the story is obvious. The gates are opened to the disguised soldiers; one hits around with his bill, the others "bustle about the bridge" with their pick-axes; the officer on the watch at the Priory "holds out and shakes his hat," the "firelocks, even all the 150 that lay couched there," rush up to the gate; the main body follows close, and Hereford is taken, with little bloodshed, though not without much sack and pillage. "Jack Frost," however, hitherto Birch's trusty ally, deprived him of his share of the plunder, as the ice-bound river served as a bridge of escape to the Governor of the town, and to many other Cavaliers of high distinction.

That Birch was an efficient soldier his 'Military Memoir' sufficiently attests; yet his name, we expect, will be kept alive not so much by this record of his martial deeds, though it is edited with the utmost care, as by his lively sallies in Parliament, and by the picturesque sketch of the veteran Colonel, which Macaulay has drawn in his most brilliant style. The outburst of generous indignation to which Birch gave way at the scandalous neglect which left the brave Protestants in Ulster to the mercy of the savage forces of James the Second, and his exclamation, "Are those poor fellows in Londonderry to be deserted?" will move hearts, so long as hearts are capable of being moved. And although Birch was not "a carter," as Macaulay styles him, but "a merchant carrier"; still the historian did well in selecting him as a specimen of the best type of the middle class Englishman of two centuries ago.

Viscaya; or, Life in the Land of the Carlists.
(H. S. King & Co.)

THERE is quite a literature in existence referring to the Biscayan provinces of Spain; and the language of Viscaya or Biscay, the Eúskara, has exercised the pens of many philologists, native and foreign, skilled in dialectic mysteries, but, so far, no positive proof of its origin is forthcoming. But whether the language Adam and Eve spoke in Paradise was Eúskaran, or whether Tubal, "long before the confusion of tongues," imported it into Biscay, there it is, to the confusion of philologists, spoken in its native purity to-day, as it was two thousand years ago. Its intricacy is such, that, after seven years of intense study, his Satanic Majesty is

traditionally reported to have mastered three words. Ford says, "The Basques have a language of their own, which few but themselves can understand; nor is it worth the trouble of learning, as it is without a written literature, while the conversation of the natives scarcely repays the study, nor is the enunciation easy." Anthropology has as yet failed to solve the race mystery, for a careful examination of the sixty skulls smuggled from the grave-yard at Zarauz, and now in M. Brocca's collection, only shows that the Basque has a strongly-marked profile, and that the unusual smallness of the jaw-bones is peculiar to the Eúskaran types. Be this as it may, the Biscayan of to-day is a muscular Christian of the most pronounced kind. Simple in speech, manner, and habit, and with few wants, he is wonderfully enduring, and makes capital fighting material, as the Madrid government finds to its cost. His religious convictions border upon bigotry. The Cura of a Basque village is parson, doctor, and lawyer rolled into one! and the present war has more of a religious character even than the last. Many fighting curates bear or have borne arms in the Carlist ranks. The cause of this probably is the indiscretion of those members of the Republican Cortés, who considered it wise to favour the Spanish nation with their peculiar views, not only of the professors of religion, but the Catholic religion itself. Hence the war cry, "Dios, Patria y Rey," which may be freely translated to mean, "Our Curates, Biscay, and a King of Spain, who is only a Lord in Biscay."

The opening chapters of 'Vizcaya' are simply notes of an ordinary and uneventful journey from England, through France, to Portugalete, a small port on the Nervion, below Bilbao; but the latter portions are of considerable interest, as they bring down the history of events to the autumn of last year, when the Carlists made themselves masters of Portugalete, and gradually completed the blockade of the "invicta villa," as Bilbao is termed (Orduña being the capital of the province). Some interesting notices are given of the mineral wealth of the mountain chain, the base of which is washed by the waters of the Nervion, and from the banks of which the iron ore is shipped to Swansea and other foreign ports. The Basques are good miners, their physical strength and endurance being great; but the mode of working in many parts seems to be somewhat primitive, and of course foreign capitalists do not care for investments in Biscayan soil while insecurity reigns on every side. The loss to those engaged in mining operations must have been, during the blockade of Bilbao, enormous; and probably, now it is raised, a large per-centage of the mining population is serving from choice or compulsion, in the Carlist ranks, and therefore cannot resume profitable labour.

Of the Biscayans' manner of life, our author observes:—

"The same habits prevail amongst the peasants, the only difference being that the mid-day meal is eaten at twelve instead of two, and that the fare is coarser and less varied, 'bacalao' forming the basis of the 'olla' as well as the 'píes de resistencia' of the meal. Meat is looked upon by the peasants as a luxury beyond their reach, unless under very exceptional circumstances. They do not fare, however, so badly as might be expected, as the breed of every quality is always excellent

of its kind, and the beans of various sorts are nourishing, and by no means disagreeable. The northern peasant certainly thrives upon this food, and both man, woman, and child does (sic) his or her share of hard work during the day. The men, as a rule, are strong and active, and work well; while the women, in proportion, are stronger, and capable of doing nearly as much hard work as the men."

Of their dwellings:—"The dwellings of these poor people remind one forcibly of Irish hovels, as although in some of the larger villages the more modern cottages are not so bad, generally speaking, the accommodation is wretched." About the saints' days and holidays our author says:—

"The strict observance of the numerous holidays included in the Roman Catholic calendar is insisted upon by the priests, notwithstanding that the Government have from time to time erased several of them, and consequently the peasants, although willing and anxious to work on these days, dare not do so; the result is, that although the early part of the day may be spent in attending religious ceremonies, the evening is devoted to dancing and drinking, and the expenditure of hard-won earnings. . . . To this clerical influence over the peasantry may be attributed the success which has so far attended the cause of Don Carlos."

Speaking of their general character, he remarks:—

"In justice to the Northerners, it must be said that they are neither so hot-blooded nor revengeful as their southern brethren; their chief failings, and those which so much stand in the way of their advancement, are undoubtedly pride and an intense jealousy of foreigners. They believe that in all the world no blood is so pure as theirs, no race so noble, no institutions so perfect; such feelings produce a Toryism which shuts out all hopes of improvement, and guards so strictly the antiquated customs and ideas of the country, that any progress in civilization or participation in the discoveries and inventions of other countries is almost hopeless. One other point particularly remarkable in their character is their extreme civility," &c.

This portrait of the Biscayan is capable of examination from another point of view. With such a history as his, he may fairly claim to be a little proud and obstinate; and there are others who think that the new order of things, in Spain at least, is not an improvement upon the old. That he is superstitious is perfectly true, but Señor Arikistain, in his Vasco-Cantabrian traditions, ably defends his compatriots thus:—

"The fact remains that superstition has reigned amongst all peoples; whatever religious belief they may have held, the grade of culture they have reached, or the time in which they lived, it has changed its object, varied its form, but its intensity is as great as ever. To-day we joke about souls in Purgatory; but Mr. Hume holds converse with the dead, to order, in the most cultivated capital of Europe, and Joe Smith, an unworthy buffoon, proclaimed himself, in another country, a prophet and the elect of God. Are the superstitions of our forefathers always prejudicial, always leading to evil rather than to good results? Do they not tend to produce in the simple-minded the most noble instincts of our nature? Do we not see this in the most common of our Basque traditions? Anon the light flickers and ascends slowly heavenward; the mother kneels with fixed eye upon the spot whence it vanished; she turns homeward, weeping still; but her tears are tears of resignation, not of hopeless grief; that night passes more quickly, sleep asserts her dominion, she has seen the spirit of her son rise heavenward to join the spotless angels there. What means it? Ask science; she will tell you it is one of the simplest phenomena. Gases which have become separated from the organic remains in that 'acre of the dead' have, by contact with the air, become in-

flammable, producing that light which the pre-occupied soul of the simple mother moulds into the spirit of her dead son. The explanation is reasonable and scientifically exact; but what of the mighty consolation which that superstitious creed carries to the heart-broken mother?"

'Vizcaya; or, Life in the Land of the Carlists' contains some really valuable information, conveyed in a plain, unostentatious manner. An excellent little map of Bilbao and its environs accompanies the text; but of the illustrations, the less said the better.

HEYWOOD'S DRAMATIC WORKS.

The Dramatic Works of Thomas Heywood, now first collected. With Illustrative Notes and a Memoir of the Author. 6 vols. (Pearson.)

Nearly seventy years after Charles Lamb recommended a republication of the dramas of Thomas Heywood, the task of collecting and reprinting them has been accomplished. Twelve plays, carefully edited for the most part, were issued by the Shakespeare Society, which then collapsed, and left the completion of its task to private enterprise. With the appearance of the edition of Heywood before us, the most important gap in the dramatic literature of the seventeenth century is filled. The remaining plays by such writers as Nabbes, Rowley, Munday, Nash, Chettle, Glapthorne, Tourneur, and the Haughtons, which are not comprised in existing collections or in the works of those who wrote in collaboration with their authors, will scarcely fill more volumes than Heywood on his own account monopolizes.

Among the figures which the imagination groups around Shakespeare, Heywood is not the least interesting. An actor, a Bohemian, and a man always at utmost shifts for money, Heywood was yet a scholar and a writer of most persevering industry. His fellow-dramatists tell us little concerning him. He is seldom heard of at "wit combats" at the Mermaid or elsewhere, and his plays have few complimentary verses from the more distinguished among his rivals. Of his dramatic compeers, Webster alone gives him a hearty greeting, though Shakerley Marmion, whose reputation was not acquired for a generation later, pays him a juvenile and extravagant tribute.

For the silence of others Heywood makes ample amends. In his prefaces he is continually telling us about himself, and explaining how it is his compositions are less successful in being printed than in obtaining the approval of the frequenters of the theatres. From these statements, and from the little that is heard of Heywood elsewhere than in his own writings, we may assume him to have been a kind-hearted, if rather fussy and expansive, being; not averse from the good things of this world, and apt enough, on occasion, to carry indulgence beyond the limits regarded with favour by modern legislation. Some occult sympathy drawn from this infirmity may, probably enough, have caused Charles Lamb to regard the writings of Heywood with so marked favour. Tavern brawls are constant among his characters, and excess in this direction never provokes the slightest manifestation of disapproval from our easy-going poet, who, however, is too true an artist to check the course of passion

for the sake of obtruding a moral lesson. His description of an orgie in 'The English Traveller' is noteworthy as having supplied Cowley with a hint for his 'Naufragium Jocular.' It is the most striking picture of ebriosity in our early literature. "It might," says Lamb, "for its life and humour, have been told or acted by Petruchio himself." To his liking for good things may, possibly, be attributed the one feature in the personal appearance of which any mention survives. A poem quoted by Gerard Langbaine classes Heywood with Middleton:—

The squibbing Middleton and Heywood sage,
The apologetick Atlas of the stage,
Well of the Golden Age he could entreat,
But little of the mettall he could get;
Three score sweet Babes he fashion'd at a Lump,
For he was Christen'd in Parnassus's Pump;
The Muses Gossip to Aurora's Bed,
And ever since that time his Face was Red.*

Winstanley, in his 'Lives of the Poets,' asserts upon report that Heywood "not only acted himself almost every day, but also wrote each day a sheet, and that he might lose no time, many of his plays were composed in the tavern on the back side of tavern bills.†

It may be added that Heywood was a native of Lincolnshire, and a Fellow of Peter House, Cambridge, and that, according to entries in the MS. book of Henslowe, he had written for the stage in 1596, and in the same year hired himself as a covenanted servant, engaging under a penalty of forty pounds not to play anywhere in London, except in Henslowe's theatre. All that we know from outside quarters concerning him is then stated. He himself informs us, in the often-quoted preface to the 'English Traveller,' that he had "an entire hand, or at least a main finger, in two hundred and twenty plays," of which less than a tenth survive. One reason for this loss he supplies in the fact that his writings "are not exposed unto the world in volumes to bear the title of works," repeating thus a sneer at Ben Jonson, which survived to the days of Suckling. "Many of them," he continues, "by shifting and change of companies, have been negligently lost; others of them are still retained in the hands of some actors, who think it against their peculiar profit to have them come into print; and a third, that it never was any great ambition in me to be in this kind voluminously read." This modesty of assertion, of which other instances may be advanced, must be read by the light of the fact that Heywood's printed compositions are equally various and numerous. He is a little given to this kind of self-depreciation.

In his apology for actors, he speaks of himself as "the youngest and weakest of the nest in which he was hatcht," though he had been fourteen years a member of the company; and he observes, "My pen hath seldom appeared in the presse till now," though he had then published half-a-score different works in prose and verse. The fate of dramatic productions generally was precarious in the times in which Heywood wrote. We are not yet sure that no play of Shakspeare's has been swallowed by the devourer, and we can match

with Heywood Chettle, of whose two hundred plays two only are known to the present generation.

The dramas which have endeared Heywood to the present generation are not those which, according to his own account, were received with most favour by the public in his own time. Heywood was emphatically a city poet. His early plays are full of laudation of civic dignitaries and civic grandeur, and his 'Prentises of London' represented the turbulent body Scott has depicted so well in the 'Fortunes of Nigel,' in a light so favourable that they must have remained ever after his staunch supporters and allies. During many years he was responsible for the City Pageant. In the two plays, 'If You Know not Me, You Know Nobody,' he contrived to blend happy adulation of the "Virgin Queen," not unaccustomed to such homage nor averse from it, with the exaltation of city worth; and in the 'English Traveller' he appealed with remarkable success to the warm blood of Englishmen, their love of adventure, and their rapidly augmenting pride of race. His plays had, accordingly, a success with all classes such as few contemporary works obtained. It was in many cases, however, that rather of the ready writer than of the great dramatist. Of the works so rapidly produced few took much note, and the plays which survive consist principally of those for the safety of which he himself was careful. He set great store by the series of dramas entitled the 'Golden Age,' the 'Silver Age,' the 'Brazen Age,' and the two parts of the 'Iron Age,' and aimed at including them all in one volume—a purpose which is now for the first time accomplished. These are more curious now than valuable. Poetical scenes may be selected from them, but their general tone is scarcely poetical. In this series Heywood gives a complete system of Greek mythology. Taking "Old Homer" for his chorus—Hesiod in the early plays would have been more appropriate—he describes the government of Saturn, the subjugation of the Titans, the growth of Jupiter, his accession to the throne of Olympus, his amorous adventures, the feats of Hercules, and the adventures generally of gods, demi-gods, and heroes down to the death of Clytemnestra. The treatment of the fable is seldom poetical, but the *naïveté* of the whole is marvellous. How such stage directions as those concerning the amours of Jupiter could be carried out, is difficult to conceive. Nothing in the records of Miracle Plays is more primitive or more completely *sans gêne* than are these scenes. Very amusing, too, are the anachronisms. We may pardon the slip of *Ægeon*, one of the Centaurs, who, during the wars with Saturn, talks of *Promethean* fire, forgetting that, like "gas" in good King James's days, it had not been invented. It is a little startling, however, to hear Meleager address Atalanta in Latin, and very amusing to find Jupiter instructing Ganymede that the night just extended for the purpose of his intrigue with Alcmena occurs at the time when, at the Antipodes, Joshua, "Duke unto the Hebrew nation," is winning his famous "battle 'gainst the Canaan-ites." In these plays the heroic vein is not seldom maintained, and the language of the gods and heroes shows a not ineffective mixture of dignity, fierceness, and self-exaltation.

Coming to works like the 'Woman killed with Kindness,' and the few plays upon social subjects which made Charles Lamb call Heywood a sort of "prose Shakspeare," we are in a different atmosphere. Here even the language seldom rises into absolute poetry, or the thought into imagination. All is homely, sincere, unaffected, beautiful, and touching. Heywood's men are especially excellent: they are brave, virile, quick in quarrel, rash in action, generous in reparation, staunch in friendship. A hasty word begets a dagger thrust, and the quick deed is expiated by years of remorse or repentance. His soldiers and gentlemen are true men, and not heroes in the conventional sense. They are brave, but not too brave; generous always, but with a human and not a god-like generosity. Heywood paints neither angels nor fiends, but human beings, who carry their lives in their hands, and value them even when most ready to risk them. Neither rufflers nor Paladins, they have always provocation before they brawl—it may be no more than a half-drunken misinterpretation, but it is provocation—and they never attempt to fight against impossible odds. His women, with some exceptions, are more conventional. Nothing in dramatic literature is, from the moral standpoint, nobler than the manner in which men or women proffer or accept apology or pardon. Few scenes in the drama are more touching than those in which Mrs. Frankford, in the 'Woman killed with Kindness,' apologizes to her husband. Frankford's manner of receiving her appeal, moreover, is no less fine. There is wonderful subtlety of feeling in the idea when they meet that it is he, the wronged husband, who is tainted, since he is the "more ashamed." Passion is as forcibly depicted as penitence; and the pleading of Wendoll to the wife of the man who has heaped him with benefits, in which he makes the very magnitude of his offence a proof of love and a motive for her yielding, is a superb instance of the fatal unreason of desire. This is, indeed, in every respect, a noble play, and is worthy of all that has been said in its praise. In it Heywood rises nearer poetry than in any other composition. His verses, rhymed or blank, are ordinarily deficient in music. This is the case not only in his plays, but in such works as 'The Hierarchie of the Blessed Angels' and other poetical compositions. Such inspired lyrics as Beaumont and Fletcher, Webster, and, at times, Ben Jonson, intersperse throughout their dramas, are rarely, if at all, to be found in Heywood.

This reprint of Heywood is welcome. It will introduce to the general reader many works known hitherto by name only, and well worthy of being studied as a part of that marvellous outburst, the Elizabethan drama. Milton, it may be added, was obviously familiar with Heywood. Many passages in these dramas recall his writings. One example must suffice. In the 'Foure Prentises of London' occur these lines:—

In Sion's Towers hangs his victorious flagge,
Blowing defiance this way: and it shewes
Like a red meteor in the troubled aire;
Or like a blazing comet, that foretels
The fall of Princes.

The comparison of the flag to a meteor, which Milton employs in the first book of the 'Paradise Lost,' may possibly be traced to an earlier

* An Account of the English Dramatick Poets, by Gerard Langbaine, p. 568, ed. 1601.

† The Lives of the most Famous English Poets, by Wm. Winstanley, p. 96, ed. 1687.

source. For the resemblance in expression between the above lines and more than one passage in Milton, it is difficult to account, except on a theory of recollection.

The memoir of Heywood, in the first volume, is slight, but adequate to the purpose; and the accompanying notes are few, and, for the most part, well chosen.

NOVELS OF THE WEEK.

Nameless. By F. A. N. (Town and Country Publishing Company.)

William Mellish. By Frank Trollope. 3 vols. (Newby.)

Won at Last. By Georgiana, Lady Chatterton. 3 vols. (Hurst & Blackett.)

La Destinée de Paul Harding. Par Adolphe Prins. (Bruxelles, Muquardt.)

The Impending Sword. By Edmund Yates. 3 vols. (Tinsley Brothers.)

'NAMELESS' is the story of a milliner who married a duke. From the extreme gusto and apparent skill with which the details of dress-making are treated, it would seem to be the production of a sister of the craft. Eulalie, whose unadorned beauty makes her a paragon of interest in the professional eye, is besieged by admirers more or less eligible, and receives in her coronet the due reward of virtue when it is lodged in an attractive shape. She also has a little mystery attached to her, being really a lady by birth, whose mother, with a strange absence of curiosity, omitted to inquire for her on her first appearance in the world, and, consequently, failed to discover that her only child had been kidnapped by an unnatural aunt. For the beauty of the heroine, the noble character of the duke, and the forgiving temper which every one displays when the little mistake as to Eulalie's parentage has been discovered, the curious reader is referred to the book, which, if not very interesting, and a trifle vulgar, has the merit of being short and plain.

'William Mellish' professes to be a "story of the Protectorate," but would, perhaps, have been as well, or as ill, adapted for the celebration of any other period. In spite of occasional ill-sustained attempts to represent the manners and mode of speech of the day, the general impression produced is one of inextricable confusion, in which Roundheads and Cavaliers, odd Dutchmen, impossible rustics, and lay-figures of all sorts, enact their parts without apparent connexion with one another or the plot. The nineteenth-century English is as bad as the jargon which is attributed to our ancestors of the seventeenth, and a profusion of bad puns and of misquoted and misspelt scraps of Latin renders the process of reading the book as fatiguing as it is unsatisfactory. What can be made of such sentences as the following, chosen at random?—"All exciting liquors were forbidden with all due ceremony, and listened to with all due solemnity and reverence." "What a host of Puritans, Independents, and Presbyterians had brought into hotchpotch one Monk, though not a Papist, settled in the right line of inheritance a king of the Stuart race." The grammatical difficulties of the book are not compensated by any excellence in the plot, which relates the impossible adventures of a gentleman, whose utter inability to speak the truth involves him in the most perplexing scrapes, and whose talent

for disguise makes his identification impossible when his fortunes most require it. Cromwell and Charles the Second figure in the story, to as little purpose as any of the fictitious characters.

The contents of Lady Chatterton's last novel induced us to suspect that she wrote it with a purpose; in fact, with a view to making the fashionable world less worldly and more religious than it is. In the volumes before us, however, the moralizing and sermonizing are kept within very reasonable bounds; yet the book is decidedly dull. The incidents are sensational without being exciting, and it is impossible to feel the slightest sympathy with any of the *dramatis personæ*, who are lay figures, wanting in life. The stage, too, is crowded, and page after page is quite unnecessary to the development of the story, such as it is. Had these superfluous passages been omitted, the reader would have gained much, for there would have been little indeed left for him to wade through. The title is attractive; but we are quite unable to decide whether it is a lady, a gentleman, or an estate which is won at last. If it is the lady who is supposed to be won, the title is inapplicable, for she was most anxious from the beginning to interpose no difficulties to the winning. If it is the gentleman, he was most passively won, and only married the lady through a mere accident. But winning signifies action. If it is the estate, it was retained, not won. The story, such as it is, may be summarized as follows: Edith Freville, a plain girl, with a pleasing expression and graceful manners, carries off from her beautiful friend, Clarissa Fairleigh, a Capt. Morton, an officer in the army, but yet quite a pattern young man. Clarissa, a beauty and heiress, furious at Edith's triumph, though she has accepted Morton's friend, Lethbridge, writes to Morton a letter, in which she makes no secret of her love for him. Lethbridge sees the letter, and breaks with the lady. Morton marries Edith, and, with Lethbridge, sails for India. There they find themselves in the midst of a rebellion, and Edith, while trying to escape from the rebels, gives birth to a baby, and, a fortnight after its birth, is carried off by the natives. She recovers her liberty, but the infant disappears. Edith returns to England with her husband, and, many years after, discovers, in the person of a beautiful Italian governess, her long-lost child. About the same time, her mother successfully resists an attempt made to deprive her of her ancestral estate. The girl being virtuous as well as lovely, is very properly married to a handsome young nobleman; and Lethbridge, finding that the lady with whom he had quarrelled has since become quite another person, makes it up with her, and is married also. This is merely an outline, and interwoven with it are incidents and adventures improbable enough to be suited for the serial in a weekly penny paper. We have an old house with secret passages and entrances, which enable Edith to discover the rascality of the servants of her old grandfather, who is kept secluded from all his relations. Then we have a false marriage and the supposed death of the old man. His widow, a handsome but vulgar and wicked woman, on the strength of her riches, gets into London society, into which is also admitted her cousin,

formerly lady's maid to Clarissa. Edith, curiously enough, meets at a friend's house these two women, and, at the instigation of the elder of the two, is robbed, carried off, and imprisoned in her grandfather's old house. While a captive, she discovers that her grandfather is not dead after all, but incarcerated in a neighbouring cell. She escapes and succeeds in getting him rescued. Lady Chatterton is evidently full of enthusiasm for our Ashantee heroes, for she makes a detachment of the 42nd take part in the rescue. The grandfather dies soon after, but before his death declares that he never was married to the lady who passed for his wife, and who has, in the meantime, escaped to America, leaving behind her a son, whose claim to the estates is subsequently taken up by an unprincipled lawyer. The author takes great pains to muddle the case so much that, according to her showing, the claimant is on the point of winning the estates, and gives us a sort of diluted imitation Tichborne trial. We doubt her knowledge of the rules of evidence, but we have no doubt whatever of her ignorance of India or military matters. That part of the novel which deals with the imaginary rebellion, which, apparently, was extensive, and took place at least forty years ago, is feeble and absurd to a degree—too absurd, indeed, to merit dissection. But the whole book is a tissue of nonsense and unreality, especially that portion of it devoted to a description of London society; for of the different characters to whom we are introduced, those who are not vulgar are stupid, or, at best, heavy. As to the changes in the dispositions of people, the transformations in a pantomime are nothing to them. We are sorry to have to speak so unfavourably of 'Won at Last,' as we have been able to praise some of Lady Chatterton's former novels.

We have not for several years read a more powerful story than 'Paul Harding.' It is very short and very sad, and, to make a singular comparison, reminds us of the 'Travailleurs de la Mer' with all the "struggle against nature," which forms the background of that great work, omitted. The book is thoroughly Belgian in tone, but it attacks both the Belgian parties, and leaves a bad impression of the present condition of the country.

Mr. Yates's book is not a great novel like 'Paul Harding,' but it is, like all his works, a clever and readable production, "run up for sale," and not finished beyond the point at which finish ceases to "pay."

OUR LIBRARY TABLE.

WE have received an early copy of General Cunningham's Report on his archaeological investigations in India. During the season 1873-74, it appears that he and his assistant, Mr. Beglar, between them explored the greater part of the Central Provinces. Some interesting Buddhist antiquities were discovered at Jabalpur, on the site of a Hindu temple of later date, and at Lalpet General Cunningham examined some colossal sculptures, the largest of which represents the goddess Durga, with ten heads, ten arms, and ten legs, and measures no less than 26½ feet in length by 18 ft. in breadth, and 3 ft. in thickness at the base. Its weight he estimated at upwards of 80 tons. At Bharahut (the Bardasias of Ptolemy, according to General Cunningham), about 120 miles to the south-west of Allahabad, there is to be seen the site of an old city, which sixty years ago was covered with dense jungle. In the midst

stood once a brick *stupa*, which has been since carried away for building purposes; but a fine stone railing or colonnade, 9 ft. in height, and 88 ft. in diameter, has been brought to view by excavation. It is of the same age and style as the Sanchi *stupa*, near Bhilsa, but thickly covered with sculptures and inscriptions. All the figures appear well clad, especially the women, whose heads are generally covered with richly-figured cloths, which may be either muslins, or perhaps brocades, or shawls. Most of the figures, both male and female, are also profusely adorned with gold and jewelled ornaments, in many of which the chief Buddhist symbol is conspicuous. The earrings are mostly of one curious massive pattern, common to both men and women. The *ankus*, or elephant goad, was evidently also a favourite ornament, and occurs at intervals in the long necklaces of ladies. General Cunningham considers the discovery of these ancient sculptures as one of the most valuable acquisitions that have yet been made to our knowledge of ancient India. From these sculptures we can learn what was the dress of all classes of the people of India during the reign of Asoka, or about three-quarters of a century after the death of Alexander the Great. "We can see," says General Cunningham, "the Queen of India decked out in all her finery, with a flowered shawl, or muslin sheet, over her head, with massive earrings and elaborate necklaces, and a petticoat reaching to the midleg, which is secured round the waist by a zone of seven strings, as well as by a broad and highly ornamented belt. Here we can see the soldier with short curly hair, clad in a long jacket or tunic tied at the waist, and a *dhoti* reaching below the knees, with long boots ornamented with a tassel in front just like Hemiars, and armed with a straight broadsword, the scabbard of which is three inches wide. Here, also, we may see the standard-bearer on horse-back, with a human-headed bird surmounting the pole. Here, too, we can see the king mounted on an elephant, escorting a casket of relics, the curious horse trappings and elephant housings being given in elaborate detail." By subsequent excavation, Mr. Beglar has unearthed a bas-relief, representing the purchase of the celebrated Jetavana monastery at Srivasti (related in Hardy's 'Mannual of Bhuddism'), which may be assumed to give us an accurate representation of buildings of the time of Buddha.

UNDER the title of *Hours in a Library*, Mr. Leslie Stephen has reprinted some extremely pleasant essays which have appeared in the magazines. Mr. Stephen's judgments are marked by care and discrimination, and few volumes of criticism have appeared of late years in England that are better worth reading. Messrs. Smith & Elder are the publishers.

MESSRS. ISBISTER & Co. send us a seventh edition of Mr. Locker's *London Lyrics*. It is a good sign of the times that these charming verses continue to enjoy popularity. Mr. Locker has added a few poems to the present issue, and omitted a few which appeared in former editions. In this he has done wisely; but we object to an alteration in an old favourite. The lines which used to run—

The town despises modern lays;
The foolish town is frantic,—

now stand—

London despises modern lays;
Our foolish town is frantic,—

We do not know if the change is now made for the first time; but, however that may be, we do not like it.

The *Englishman's Guide-Book to the United States and Canada*, published by Messrs. Longmans, is a combination of the dry facts of an American guide-book with long quotations from Mr. Trollope's book. We do not think the combination is a successful one.

THE *Report for 1873 of the Free Libraries' Committee, Birmingham*, is of a satisfactory character. It was hoped that the new building for the Libraries and Art Gallery, sanctioned by the town council, might now have been in course of erection; but,

we are told, "certain negotiations pending with the Midland Institute, in reference to the probability of an improved arrangement of the plan already adopted, have obliged the Committee to suspend operations; but it is hoped that no considerable further delay will occur. Indeed, owing to the growth both of the Reference Library and of the Art Gallery, it is necessary that extended accommodation should be provided as quickly as possible for both departments." The principal gift made during the year is the Cervantes Library, formed by Mr. William Bragge, of Sheffield, and now given by him to the Free Libraries of Birmingham, his native town.

FROM New South Wales comes the *Report of the Trustees of the Sydney Free Public Library*, which also seems to be prospering. The Trustees petition the Colonial Legislature for a new building and an increase of the salaries of the officers of the library.

DR. COMMONS, the Keeper of the National Library of Athens, has sent us a sensible pamphlet on a question of interest to all librarians, *Ueber Nummernirungs-Systeme für wissenschaftlich geordnete Bibliotheken*, but, being in German, his tractate will be accessible to many fewer people than if it had been written in French.

Les Piémontais à Rome, by M. Henri d'Ideville, sold in London by Dulau & Co., is one of the wildest books we have read for a long time. It is a violent attack from the Ultra-Catholic point of view on the Italian monarchy. Garibaldi is a coward;—the Garibaldians are royal soldiers with red shirts over their uniforms, and so on.

LIST OF NEW BOOKS.

Theology.

Barrington's (L.) *Short and Simple Prayers*, 16mo. 1/6 cl.
Chiniquy's (Père) *The Priest, the Woman, and the Confessional*, cr. 8vo. 2/6 cl.
Christian Life, a Book of Bible Helps, cr. 8vo. 2/6 cl.
Lee's (F. G.) *Manuals Clericorum*, cr. 8vo. 7/6 cl.

Philosophy.

Hume's (D.) *Treatise on Human Nature*, 2 vols. 8vo. 28/6 cl.

Law.

Special Statutes for the Use of Candidates for School of Jurisprudence, 12mo. 5/6 cl.

Fine Art.

Fallier's (Mrs. B.) *China Collector's Pocket Companion*, 5/

Poetry and the Drama.

Alce and Estlin, *Drama of Beauty and the Beast*, 12mo. 3/6 cl.
Neave's (Lord) *Greek Anthology*, 12mo. 2/6 cl.
Rankine's (W. J. M.) *Songs and Fables*, 12mo. 4/6 cl.
Scottish Song, compiled by M. C. Alken, 12mo. 4/6 cl.
Select Collection of Old English Plays, 4th edit. Vol. 4, edited by W. C. Hazlitt, cr. 8vo. 19/6 cl.

History.

Lupton's (W. M.) *Test and Competitive History*, 12mo. 1/6 cl.
Lynch (T. T.) *Memoir of*, edited by W. White, cr. 8vo. 7/6 cl.
Nutt's (J. W.) *Sketch of Samaritan History*, 8vo. 5/ cl.
Paston Letters, new edit., edit. by J. Gardiner, Vol. 2, 7/ cl.
Reade's (W.) *Story of the Ashantee Campaign*, cr. 8vo. 16/6 cl.
Stevens's (A.) *Women of Methodism*, 2nd edit. cr. 8vo. 2/6 cl.

Geography.

France, Belgium, Holland, &c., *Practical Guide*, new edit. 1/
Bachel guide for the Vacation Tourist in Europe, for 1874, 8/
Swiss Practical Guide, new edit. 12mo. 2/6 cl.
Trip to Norway in 1873, by Sixty-One, cr. 8vo. 6/ cl.

Philology.

Mason's *Compendious Dictionary of French Language*, royal 16mo. 6/ half bd.
Melville's (J.) *Latin Exercises*, 6th edit. cr. 8vo. 3/6 cl.
Nutt's (J. W.) *Fragments of a Samaritan Targum*, 8vo. 15/ cl.
Weymouth (E. F.) *On Early English Pronunciation*, 16/ cl.

Science.

Annual Record of Science and Industry for 1873, edited by S. F. Baird, 8vo. 9/ cl.
Chemical Manufacturer's Directory for 1874-5, 7th edit. 8vo. 2/6 bds.
Child's (G. W.) *Report upon the Sanitary Condition of Oxfordshire*, 8vo. 1/6 cl. 1p.
Fergus's (A.) *Sewage Question*, 8vo. 1/6 swd.
Husband's (H. A.) *Student's Handbook of Forensic Medicine*, 12mo. 7/6 cl.
Lowe's (P. E.) *Chemistry of the Breakfast-Table*, 1/ swd.
Middleton's (J.) *Arithmetical Cards*, Standards 3 and 5, 82mo. 1/ each packet.
Nature, Vol. 9, royal 8vo. 10/6 cl.
Orme's (T. A.) *Introduction to Science of Heat*, 3rd edit. 12mo. 3/6

General Literature.

Adams's (Rev. T.) *Impressive Impressions*, cr. 8vo. 5/
Adeler's (Max) *Out of the Hurly-Burly*, cr. 8vo. 6/ cl.
Aldie's (H.) *Morals and Mysteries*, new edit. 12mo. 2/ bds.
Akroyd (E.) *On the Present Attitude of Political Parties*, roy 8vo. 1/ cl.
Batterby's (J.) *The Last Day*, cr. 8vo. 3/6 cl.
Beeton's *English Vocabulary*, New Edition, cr. 8vo. 5/ cl.
Berkeley's (Hon. G. F.) *Fact against Fiction*, 2 vols. 8vo. 30/ cl.
Channing (W. E.) and Alkin's (L.) *Correspondence*, edited by A. L. Le Breton, cr. 8vo. 9/ cl.

Corhill Magazine, Vol. 29, 8vo. 7/6 cl.
Eckmann-Chatrain's *Confession of a Clarinet-Player*, 1/ swd.
Green's (Mrs. B. R.) *Lord Castleton's Ward*, 3 vols. 31/6 cl.
Gyp's Year at the Golden Crescent, by E. S. Phelps, 1/ swd.
Henderson's (K.) *Born to be a Lady*, cr. 8vo. 10/6 cl.
Hilop's (A.) *Book of Scottish Anecdotes*, cr. 8vo. 7/6 cl.
How to Live on a Hundred a Year, by Espout, 12mo. 1/ cl. swd.
Kettle's (R. M.) *Over the Furse*, 3 vols. cr. 8vo. 31/6 cl.
Lath (The) and its Uses, 4th edit. 8vo. 16/ cl.
Lyttton's (Lord) *Devereux*, Knebworth Edition, cr. 8vo. 2/6 cl.
Meikle's (A.) *Cottage Garden*, 12mo. 1/ bds.
Misplaced Love, cr. 8vo. 5/ cl.
Nare's (Capt. G. S.) *Seamanship*, 4th edit. 8vo. 21/ cl.
Nichol's (M. S. G.) *Woman's Work in Water Care*, 12mo. 2/6 cl.
Paper Mills Directory for 1874, 8vo. 2/6 bds.
Peterson's (M.) *Will-o'-the-Wisp*, 12mo. 3/ cl.
Ruff's Guide to the Turf, Spring Edit. 1874, cr. 8vo. 2/6 cl. swd.
Stuart's (Col. W. K.) *Reminiscences of a Soldier*, 2 vols. 21/
Taylor's (Nat.) *Disjointed Jottings*, 12mo. 1/ swd.
Turpin's (A. T.) *Spring Blossoms*, 12mo. 2/ cl.

THAMES VALLEY SONNETS.

I.—WINTER.

How large that thrush looks on the bare thorn-tree!
A swarm of such, three little months ago,
Had hidden in the leaves and let none know
Save by the outbreak of their minstrelsy.
A white flake here and there—a snow-fily
Of last night's frost—our naked flower-beds hold;
And for a rose-flower on the darkling mould
The hungry redbreast gleams. No bloom, no bee.
The current shudders to its ice-bound edge:
Nipped in their bath, the stark reeds one by one
Flash each its clinging diamond in the sun:
'Neath winds which for this Winter's sovereign pledge
Shall curb great king-masts to the ocean's edge
And leave memorial forest-kings o'erthrown.

II.—SPRING.

Soft-littered is the new-year's lambing-fold,
And in the hollowed haystack at its side
The shepherd lies o' nights now, wakeful-eyed
At the ewes' travelling call through the dark cold.
The young rooks cheep 'mid the thick caw o' the old:
And near unpeopled stream-sides, on the ground,
By her spring-cry the moorhen's nest is found,
Where the drained flood-lands flaunt their marigold.
Chill are the gusts to which the pastures cower,
And chill the current where the young reeds stand
As green and close as the young wheat on land:
Yet here the cuckoo and the cuckoo flower
Plight to the heart Spring's perfect imminent hour
Whose breath shall soothe you like your dear one's
hand.
DANTE G. ROBERTS.

POUR LE MERITE.

NOT very long ago, a short paragraph went the round of the press, which announced to the English public that the Emperor of Germany had conferred the Prussian order, *Pour le Mérite*, upon our Carlyle. I do not think that this order is well known in England; it had last been heard of as being given to the Crown Prince upon the field of battle. It was known to be in the possession of that great group of warriors and of statesmen who, as we may see in Camphausen's last picture, surrounded the soldier-king in the last colonial wars of Prussia; and it may be interesting to Englishmen to know the nature and particulars of an order which has so recently been awarded to the historian of "Friedrich II. of Prussia, called Frederick the Great."

I have just obtained from Berlin, and, indeed, through the kindness of the well-known Legation-Rath Bucher of Prince Bismarck's Ministry, the particulars, of which the following is a short summary.

The Prussian order *Pour le Mérite* was originally instituted by Frederick the Great as a reward for distinguished service in the field against the enemy. The early holders are readily suggested to our minds by Rauch's monument, and by Carlyle's history. In the year 1842, Frederick William IV. added to the order a "Friedens-Klasse," or civilian branch, intended as a reward for men of the highest eminence in science and in art. His Majesty, in his *Urkunde* (No. 2275), bearing date the 31st May, 1842 (No. 16 in the *Gesetz-Sammlung für die Königlichen Preussischen Staaten*), explains that his extension of the scope of the order is in accordance with the spirit of its great founder, Frederick II., who had not only given by his own example an impulse to science and to art, but was always anxious to lend them the powerful aid of

his royal favour and recognition. Frederick William IV. therefore felt, as he tells us, that he was doing honour to the immortal name of his great predecessor on the Prussian throne, by thus, on the 102nd Anniversary of Frederick's accession, creating a *Friedens-Klasse* as an extension of the distinguished order *Pour le Mérite*.

It is enacted by the king that the new non-military class of the order shall be given only to men of acknowledged and singular merit in the domain of science and of art; and it is explained that the theological faculty must, as a matter of course, remain excluded from the order. The number of Knights of the *Friedens-Klasse* is limited to thirty born Germans; but it is decreed that, in order to elevate the reputation of the order, foreigners of very distinguished merit may be elected; the number of such foreign members in no case to exceed the number of German knights. It is added, that the order can only be conferred on the anniversaries of the accession, of the birth, or of the death of Frederick the Great.

The order at present (1874) consists of twenty-nine German and twenty-seven foreign members.

On looking through the list of members of the *Friedens-Klasse*, I find the following names of Germans who are well known in England:—Ranko, Dove, Ehrenberg, Liebig, Raumer (historian of the *Hohenstaufen*), Lessing (painter), Bunsen (of Heidelberg), Kaulbach, Drake (the sculptor, who has just designed the "Victory" for the new *Sieges-Saule*). I find also one Frenchman, Guizot; and I find Manzoni and Rossini among Italians. The English foreign members are Faraday, Sir J. Herschel, Sir D. Brewster, Owen, Rawlinson, Airy, Sabine, Lyell. It will be noticed that all these English names are men of science. No English author or painter, no Tennyson or Milnes, no George Eliot or Leighton, no Thackeray or Froude, possesses or possessed the order. This is somewhat surprising, when it is considered that we are likely to be supreme in Germany rather in virtue of imagination than of scientific excellence; but this exclusion of English literature is now happily broken through by the election of the historian of Frederick the Great, the critic of Goethe, of Jean Paul, of Novalis, of Heine. It is no secret that the order was virtually conferred upon Carlyle by Prince Bismarck; and it is probable that the history of Frederick attracted the attention of the statesman to the author of 'Sartor Resartus.' I trust that the honour thus conferred by the great prince may have given pleasure to our Carlyle, and England may certainly feel proud at the recognition by the greatest German man of action of our greatest English thinker.

H. SCHÜTZ WILSON.

ETRUSCAN RESEARCHES.

Trieste, May, 1874.

In the *Athenæum* of May 2, Mr. Isaac Taylor complains of being charged with "stupidous carelessness"; and straightway justifies even a stronger term. And first of the word HAINS.

We are actually told that it "involves reading the legend from left to right, instead of from right to left, according to the Etruscan practice." Mr. Taylor has evidently not read his own book. Let him turn to the illustration (p. 104), where he will find on one side of Hermes "SMQVT" (Turns written from right to left), and on the other side "HINTHIAL," written from left to right. Of course, the A is Greek; in fact, the whole orthography is corrupted Greek—a liberal use of which is found upon Etruscan remains. I object to Elina (Helen) being taken as a modulus for Elins (Hellenes); this may have been the case, but the Etruscans had no Walker's Dictionary; they wrote phonetically, not traditionally, and their ideas of a fixed standard must have been somewhat vague.

In the same letter Mr. Taylor shows that he has been too careless even to learn the Arabic alphabet. A few days' work would have saved us from such a melancholy display as "nosel," for *nasal* (نسل), a debased Gallicism, which, to the Arabic reader, tells its own tale. What should we think of an

Englishman who insisted on writing race "races"? Mr. Wright will doubtless show Mr. Taylor that he has taken (p. 127) a pure Arabic word, *Jinn*, and confounded it with the Chinese *Shin*. He adds nothing about the tone, and his "Jin" would simply mean a man.

The linguistic failures are, perhaps, the most venial of this unfortunate book. What would Mr. Dennis say to the assertion that the Etruscans had neither temples nor palaces? Their vestiges are not left, simply because all above ground, except a few walls, &c., has been destroyed, whereas the underground tombs were plundered and left. Who will accept Stonehenge as a site for the "primeval method of interment"? What are we to understand by this dictum (p. 69): "No Aryan or Semitic people is found separated by any great interval from other nations of kindred race"? The Arabs colonized, in pre-historic times, Samarkand and south-eastern Africa, to mention no other isolated sites. Are the Jews Semites, and what race has more widely dispersed itself? I might prolong this list for many a page. I will spare you the notice of similar futilities.

Mr. Taylor's volume has for chief enemy himself; and he only injures it by justifying instead of by retracting his host of errors. The rude Spanish proverb says, "Tell a falsehood and find a fact." Mr. Taylor errs from utter carelessness, and retrieves the error by asserting that he is right. Yet I hold the Mongoloid theory to be the book's one (ethnological) virtue linked with a thousand (anthropological and linguistic) crimes; and I believe that it justifies calm study on the spot.

Perhaps some of your readers will inform me whether the Etruscan camel is, or is not, invariably two-humped; in fact, the Bactrian, as opposed to the Indian and Arabian animal?

RICHARD F. BURTON, F.R.G.S.

22, St. George's Square, S.W., May, 1874.

THE Rev. Isaac Taylor having got himself into a free fight, wants to lug me in with him. He is kind enough to offer to save me the inevitable trouble and disappointment of investigating whether Etruscan shows any Georgian similarities. I should be about as ready to take Mr. Taylor as a guide for Georgian as for Turkish, but I have made my own trial years ago, and with something more than one or two superficial resemblances, or the no results he obtained.

At the same time, I cannot make it my business to follow this subject up. I am not an Etrurian. It is one beset with difficulties, for if I am correct in my basis, it is quite possible that Vasco-Kolarian, or Ugrian, or Accad affinities may also be found. The starting-point taken by me was the Southern Caucasus, where the position of the Georgian languages (Kartvelian, Swan, Lazic, Mingrelian) naturally suggests an ancient extension further into the peninsula of Asia Minor.

On examining the pre-Hellenic names of rivers and towns, I found not only a conformity with those of Europe to the westward, and India to the eastward, but that they did not belong to the so-called Iberian system of William Von Humboldt, and did in some cases conform to Georgian. *Mæander*, &c. (= *Mdinare*, river), the *Lake Samakhonitis* in Palestine (= 3 streams), and the *Hesudrus* of India (= 100 streams, and to the Aryan form *Zadudrus*), were to my mind suggestive of some old type of Georgian. The duplicate names of King Saul's sons are to the same effect [see my papers in the *Athenæum* and *Palestine Exploration Journal*].

The Accad or Sumerian grammar exhibits affinities with the Georgian languages, but they are not uniform, and some are distant.

The remains of the Asia Minor languages, except Lycian (in which I find Leaghtian elements), support the idea of connexion. In Phrygian, words for goat, wolf, sheep, hedgehog, water, garden, king, gold, reed, fat; in Cappadocian, for hole; in Lydian, for earth, God, king, queen, axe, spear, dogherd; in Carian, for horse, sheep, red,

stone, tomb, dwarf, army. The Phrygian sepulchral inscriptions can be read on the same basis.

The languages of these people were by ancient tradition connected with the Etruscan. The names of places in Etruria are of common formation.

In Etruscan resemblances may be traced in words for son, boy, goat, eagle, hawk, helmet, black, brown, me, 3, 4, 5, 6, 7. There are Etruscan inscriptions that conform to Phrygian.

Seeing that Prof. Max Müller has so strongly heralded the Aryan solution of Etruscan by Prof. Corman, I am afraid with my limited knowledge to form a decided opinion. The whole of the facts, however, suggest the desirability of bringing the Georgian languages into use as elements of comparison for Etruscan.

The dice numerals show Accad conformities as well as Georgian.

It may be noted that in the range of languages there are some affinities to Kurali, a language of the Caucasus.

The whole of the languages appear to me justly to belong to the Hamitic scheme in Genesis, and with regard to Accad and Etruscan, not only should the preceding languages of the Agaw, Vasco-Kolarian, and Ugrian (including East Nepal), be employed, but all those more nearly related on this scheme to the Accad, and in which should be included the Georgian languages, the remains of those of Asia Minor, of the Etruscan, and, further, the languages of the monument and city building races in Indo-China, in Peru, in Central America, and in Mexico. The resemblance of the Aymara and of the Maya to Accad is very great, and as remarkable as that to Ugrian and to Vasco-Kolarian, pointed out by Messrs. Oppert, Sayce, and Lenormant. In fact, archaeology comes to the support of philology.

With regard to the Georgian, I must make this confession of humility to Mr. Taylor, that I do not yet know what its exact place is.

HYDE CLARKE.

THE LIBRARY OF THE LATE SIR WILLIAM TITE.

THE first six days of this fine sale of books and manuscripts, at the rooms of Messrs. Sotheby, Wilkinson & Hodge, were completed on Saturday. Many very rare and early printed books were included in this first part. We extract the following from the Catalogue, with the prices realized: *Apocalypsis Sancti Joannis*, a fine block-book of the fifteenth century, 285*l*.—*Mundus Novus*, Albericus Vesputius Laurentio Petri di Medicis salutem plurimam dicit, a rare edition of the Latin version of Vesputius's celebrated letter, 42*l*. 10*s*.—*Arzeville Nicolay*, *Navigation du Roy d'Espagne Jacques V. autour de son Royaume*, 43*l*. 10*s*.—An extensive collection of original Autograph Letters, by distinguished persons in all classes of life, in thirteen vols., 325*l*.—Myles Coverdale's Bible, being the first edition of the Bible printed in English, and so excessively rare that no complete copy is known, 150*l*.—Cramer's version of the Bible, printed by R. Grafton, July, 1540, 63*l*.—Tyndale's Bible, very imperfect, 40*l*.—The Golden Legend, conteynynge the Lyves and Histories taken out of the Byble, and Legendes of the Saintes, printed by Julian Notary, 1503: this interesting work is the earliest printed specimen of an English translation of the Bible, or rather portions of it, as it embraces merely the Historical Books and Gospels; it is a curious fact that here the editor and translator, William Caxton, has used the word "breches" in the rendering of Genesis iii. 7, showing that the Geneva version is not the original of this quaint expression, 96*l*.—Blake (W.), *Songs of Innocence and Experience*, 61*l*.—*Boke of Goode Maners* (by Jacques Le Grant), printed by Wynkyn de Worde, 42*l*.—A series of Autograph Letters, chiefly from illustrious Frenchmen, addressed to Madame Mère, with an unpublished poem by Frederick the Great, 80*l*.—King Edward the Sixth's Prayer Book, 36*l*.—Brant (S.), *Shyp of Fols of the Worlde*, translated by A. Barclay, printed by Pynson, 1509, 48*l*. 10*s*.—Caxton (W.),

Chronicles of England, printed by Machlinia, circa 1480, imperfect, only one perfect copy being known, viz., that at Althorp, 90l.—Caxton, Higden's Polychronicon, first edition, 1482, 150l.—Caxton, Here begynneth the Booke callyd the Myrrour of the Worlde, formerly in the possession of Mr. Hurt, at whose sale it sold for 97l., 455l.—Caxton, Lydgate's (J.) Lyf of our Lady, imperfect, 54l.—Chester (Robert), Loves Martyr, or Rosalin's Complaint, 68l.—Coleridge, Poetical Effusions, in the poet's autograph, 37l. 10s.—A collection of George Cruikshank's Etchings, 64l.—Daniel (G.), Merrie England in the Olden Time, profusely illustrated with prints and drawings: this copy, one of the gems of Mr. Daniel's collection, at whose sale it sold for 110l., was now purchased by Mr. Sebin for 112l.—Diues and Pauper, printed by Wynkyn de Worde, 1496: this copy, sold for 27l. 6s. in Sir Mark Syke's sale, and in 1854 for 36l., now fetched 96l.—Evangelia IV., Latine, manuscript on vellum of the tenth century, 89l.—Froissart's Chronicles, by Myddylton and Pynson, 1523, 75l.—Heures à l'usage de Rome (1488–1508), printed on vellum, 61l. 10s.—Another Book of Hours, beautifully printed on vellum, in Gothic letter, at Paris, 1503, 82l.—Horn Beate Mariae Virginis aliaque officia, manuscript on vellum, of the fifteenth century, 56l. 10s.—Another manuscript on vellum, Hours of the Virgin, of fine Flemish art, 86l.—Horn in Laudem Beatissimae Virginis, the second edition of the Aldine Horn, 52l. 10s.—Horn in Laudem Beatissimae Virginis Mariae, ornamented with wood engravings by G. Tory de Bourges, printed at Paris, 1531, 62l. 10s.

'THE TAMING OF THE SHREW.'

Blackheath, May 25, 1874.

I FIND I am expected to answer Mr. Furnivall's letter in your issue of the 23rd inst. I hardly know why. Mr. Furnivall's own statements, under strip of their "rich verbal colouring," show distinctly (1) that Mr. Grant-White added nothing whatever to the theory originally proposed by Mr. Collier; (2) that Mr. Grant-White omitted a main part of Mr. Collier's view, namely, that the play was not produced till 1600–1. In fact, I am not aware that Mr. Collier has received any support, however small, on this important point, till the reading of my paper. Add to this, that Mr. Dyce expressly states that Mr. Collier's theory is based on slight and insufficient grounds, or words to that effect (I quote from memory; the book is not accessible to me here); and every statement made by me on these points is fully justified.

I shall not notice Mr. Furnivall's statements as to the relative amounts of research displayed in his work and mine. His comparing Mr. Collier's work to Goldsmith's History, and that "very able American editor's" to Froide's or Macaulay's, will be sufficient to show his accuracy in this subject; but when he accuses me of making an untrue statement, in saying that he produced his exact lines of demarcation as original, I must say that the notice in the *Athenæum* certainly, taken *per se*, would fairly lead to that conclusion; that no other report of what took place at the meeting has been furnished to me, though I have several times applied for one; and that in the only reports of discussions that have reached me, the variety of versions sent me at different times from the Society, is so remarkable, that I even yet feel doubtful as to what really did take place.

The error on my part in supposing Mr. Furnivall to have meant to claim originality, arises partly from his hasty way of writing, partly from the notice in the *Athenæum* having to be so short, that after the statement in full of Mr. Furnivall's views, there was no space for the mention of Mr. Collier's or Mr. Grant-White's.

In conclusion, I have only to say that I have a vast amount of work before me to do in this and other scientific matters, much more than I shall probably have life to do it in; that Mr. Furnivall is welcome henceforth to say whatever he pleases, but that I will not be led into answering anything

further of his, as I have been in this instance publicly, and in ninety-eight others privately, during the last five months.

I extremely regret the bitterness of tone imported into a matter of so little importance by Mr. Furnivall, in answer to a letter which I intended to be inoffensive to him, and nothing more than just to Mr. Collier. If there be anything unpleasant in the manner or matter of my previous letter that can be in any way objected to, I withdraw it unasked. I wish for no controversy, nor for notoriety, nor for anything but quiet, so that I may work as far as in me lies. I entreat of Mr. Furnivall to "direct" the New Shakspeare Society in that tranquil spirit in which alone the works of our great author can be duly studied; in so doing he will be earnestly supported by the Committee and the general body of Shakspeare students, and far higher ends will be attained than an ephemeral victory in a petty squabble over a few expressions hastily written and as hastily misinterpreted.

F. G. FLEAT.

. We cannot insert any more letters on this subject.

ROHLFS' 'MOROCCO.'

Crown Buildings, Fleet Street, May 25, 1874.

As your reviewer, "for the sake of the distinguished traveller whose name appears on the title-page," calls for "an explanation of the circumstances under which the work now introduced to the world has not only been 'composed' but also translated and edited," you cannot do less than afford us the opportunity of making this explanation in as few words as we possibly can.

First, your reviewer objects to the publishers advertising it as a "new work by the celebrated traveller Gerhard Rohlfs," his grievance being the word *new*. In reply to this we have simply to say that, notwithstanding his objection, it is a fact. The German edition, of which our book is a considerably condensed but otherwise almost literal translation, bears the date Bremen, 1873, and immediately on its publication, in the spring of last year, Dr. Rohlfs applied to us, through his equally distinguished countryman and kinsman, Dr. Schweinfurth, to publish an English translation of it, which we agreed to do. It is a matter of perfect indifference to us, and probably to most English readers, that some outline of his story had appeared some years ago, in German, in Petermann's *Mittheilungen*; indeed, we confess that at the time we were as ignorant of this fact as your reviewer evidently is of the fact that the book, from which our translation was made, was "composed," and first appeared, under Dr. Rohlfs' own hand, in Bremen, last year. Our translation was published at the earliest possible moment that our publishing arrangements permitted, and, therefore, with all deference to your reviewer, we most distinctly assert that our work can "very properly be called *new*."

Secondly, as regards editing and translating, it never once occurred to us that the genuineness of the book could be questioned, and, therefore, it was not deemed necessary to say more about it than was said, clearly enough one would have thought, by Mr. Reade, in his Introduction; but it is perhaps due to that gentleman to explain that when the book was first sent to us he undertook to write an Introduction, to edit the work, and to make the translation; accordingly, he read it through, made certain excisions, wrote the Introduction, and commenced the translation, when other duties called him from the country during last summer, and eventually he left for the Gold Coast without completing his task. The translation had, therefore, to be completed by another hand; and, as Mr. Reade lost the opportunity of reading some of the proof-sheets, we did not hold him editorially responsible for the whole, as he otherwise would have been; and hence we thought proper to omit the words "edited by" on the title-page, although we do not think Mr. Reade would have seen any impropriety in our inserting them. If our book is not *new*, in the sense of its appearing so many months after the German

original, Mr. Reade will, we are sure, take some blame for the delay upon himself; in any other sense, we think no one but your reviewer could have raised the question.

Thirdly, your reviewer says that in our work there is "no allusion made to Dr. Petermann's Journal, 1863." He cannot have read the volume very carefully, or he would not have made the assertion. Dr. Rohlfs does allude to it, though certainly not in the sense of the present narrative, being simply a "paraphrased" reproduction of that article. It is quite true that the book contains, amongst other things, the narrative of the Journey, 1861–1862; nor has there been the slightest thought of concealing that fact; indeed, the volume commences with these words, "On the 7th of April, 1861, I left Oran," &c. It is one thing to publish a condensed narrative, occupying a few pages of a German journal, addressed exclusively to learned geographers and savants, and which, we venture to believe, beyond this select circle, not one Englishman (or, probably, German) in a thousand has ever seen or heard of, the publication in which can scarcely be called "a communication to the world"; it is quite another thing to write a book, which embraces not merely the bald narrative of a single journey, but also what we venture to think a readable and interesting account of the climate, soil, people, religion, diseases, politics, &c., of a country with which it is fair to assume many readers, both in this country and in Germany, would be glad to become acquainted.

Fourthly, it is, we hope, excusable that English publishers should have been ignorant of the existence of an isolated article in Petermann's *Mittheilungen*, which appeared two years or more ago; but it seems to us less excusable that your reviewer should have been so little acquainted with current German literature as to be ignorant of the fact that so distinguished a traveller should have published this work only last year; because it appears that if he had known this fact, the readers of the *Athenæum* would not have been deprived of the advantage of having their attention directed "to many portions of its contents," which even he owns to be "both valuable and interesting," but to which he did not draw their attention, through what we think we have shown to be a somewhat unreasonable "questioning in his own mind as to the genuineness of the work!"

Fifthly, as regards the spelling and interpretation of certain Arabic words, we will not, for the reasons given, hold Mr. Reade responsible. Our translator has no knowledge of that language, and it is lamentable to add that we ourselves are perfectly ignorant of it; we therefore fall back upon Dr. Rohlfs, who, it appears, is not so well up in Arabic as, according to your reviewer, he ought to be. We find, on comparison of the German and English text, that our printer has, unfortunately, inserted two commas where there ought to be none, otherwise the terms used are identical.

Sixthly, a very small matter. We plead ignorance, and probably our translator will, of the terms used in the German Pharmacopœia; but we really did know that *China* and *Peruvian Bark* are identical, the former term being used, we fancy, exclusively in this country in homœopathic pharmacy. That our translator knew it will be seen by his using both words indiscriminately; and on page 313 he puts it thus—*China* (Peruvian Bark).

Seventhly, the Route Map was laid down for our printer by Dr. Rohlfs himself. The discrepancy in the spelling of names of places in the map and the text is, we own, a very unfortunate blunder, which was discovered too late to remedy in the present edition.

THE PUBLISHERS.

. Messrs. Low & Co.'s remarks are a virtual admission of the correctness of what we stated in our review of Dr. Rohlfs' work. It is not a "new work," "recently composed" by that traveller, and "edited by Mr. Winwood Reade," but a "considerably condensed translation" of a German work, published at Bremen in the beginning of last year, to which Mr. Reade has done little more than contribute an "Introduction." The personal matter of the work is Dr. Rohlfs' journey in 1861 and

1862, and nothing further. The other subjects might have been treated of nearly, if not quite as well, by any competent writer who had never set foot in Morocco. It is, therefore, most material that the facts relating not only to the present "condensed translation," but also to the German "composition" of 1873, should be explained. It is not at all clear that even the German edition was "composed" by Dr. Rohlf himself. We can hardly bring ourselves to think that, after twelve years, he would have allowed the original Arabic blunders of 1861 and 1862 to remain. As to the map accompanying the present work, it is an essentially English one, drawn by the well-known able cartographer, Mr. Edward Weller; and in spite of the publishers' statement, that "the Route Map was laid down for our printer by Dr. Rohlf himself," we are at a loss to understand how Mr. Weller should have omitted the traveller's routes between Tangiers and Lixor, and between Mequines and Ussan. With respect to the non-allusion in the work to Dr. Petermann's *Mittheilungen* for 1863, we have again gone carefully through it, page by page, and find, in pages 92, 340, and 358, references made to Dr. Petermann's Journal for 1863, but none to that for 1863, unless the foot-note in p. 348 is intended as such. The words are, "In my account, published in Petermann's Journal, by mistake 25,000 is given as the number." It will be seen, that no year is mentioned; and as in pages 340 and 358 the year 1865 is expressly named, the natural inference would be that in p. 348 the same year is intended. The other points in Messrs. Low & Co.'s letter are immaterial.

Literary Gossip.

IN the series of British Museum photographs lately brought to a successful issue by Mr. C. Harrison, under the sanction of the Trustees of the British Museum, specimens of illuminations, miniatures, and early drawings, were unavoidably omitted. To render the collection of reproductions more complete, it is proposed to issue, uniform in size with the photographs already published, a series of photographs, executed by the autotype carbon process (which combines permanence with pictorial effect and faithfulness), taken from the manuscript treasures deposited in the National Library. The whole set, photographed by Mr. S. Thompson, of which the first part is now ready for immediate issue, will embrace the principal European styles, and is calculated to be complete in six parts. The first part will contain twenty plates of full-size specimens of work executed in England between the tenth and fifteenth centuries, and illustrates in a graphic and forcible manner the finest developments of our early and mediæval English art. The value of the series will be enhanced by an accompanying description in letter-press by Mr. W. de G. Birch.

THE Cobden Club intends to publish a series of essays on the systems of Local Taxation which prevail in different countries. The essays will fill two volumes, and the first volume will be ready at the beginning of next year.

WE understand that the Greek Government have agreed to build a museum at Athens for the reception of the antiquities lately discovered at Troy by Dr. Schliemann, who has presented them for that purpose.

THE whole of the remaining copies of Turner's 'Picturesque Views in England and Wales,' were sold by Messrs. Christie, Manson & Woods on Wednesday last. The largest copies (colombier folio), with letter-press, realized prices ranging from 52*l.* to 66*l.* each.

Messrs. Agnew and Mr. Quaritch were the chief purchasers of them. It was announced that the copper-plates would be destroyed.

MR. HENRY LUCY, of the *Daily News*, is, we believe, the author of the series of studies on 'Men and Manner in Parliament' in the *Gentleman's Magazine* under the *nom de plume* of 'The Member for the Chiltern Hundreds.'

THROUGH the courtesy of Dr. Daniel, we have lately seen some recipes once in the possession of Mr. Pepys, all methodically endorsed. Among them are: "Mr. Boyle's Bitter Drink or Stomachical Tincture," dated December 8, 1690, and "given mee by Mr. Evelin,"—another, "given mee by my Lord Chancellor,"—a prescription from Dr. Dickenson, accompanied by a letter addressed "For my much Houn^d Friend, Mr. Pepys, at his house in York buildings,"—another is endorsed, "Taken from one Clerke, a pretender and patter forth of Bills for this Cure, living upon Fleet Ditch, on y^e further side over against Bridewell. I gave him a Guinny for it, myselfe being to find and prepare y^e medicine, he only undertaking for y^e success thereof." The handwriting of this note seems not to be in Pepys's handwriting; but, apparently, the recipe is.

A PROSPECTUS will shortly be issued of a work which has been some time in preparation, and which will be published by subscription, entitled 'A History of the Parish and Town of Blackburn.' Although this extensive and thickly-populated parish has been dealt with partially by Baines in his history of Lancashire, and by Dr. Whitaker in his history of Whalley, no exhaustive account of it has hitherto been written. Numerous woodcut illustrations of the local antiquities, churches, mansions, &c., in the district will be contained in the volume, which will be printed in demy octavo, with a large-paper impression in quarto. Mr. W. A. Abram, the editor of the *Blackburn Times*, is the author of the book, which, we believe, will be published by Messrs. Routledge & Sons.

IN M. Van de Weyer the bibliophiles have lost one of the most learned of their number, for he was not only a great collector, but possessed a seemingly inexhaustible knowledge both of the insides and outsides of books. During his long residence in England—and he became so completely Anglicized that he seemed never to speak in French when he could avoid doing so—he was connected with most of our publishing Societies, and amassed an immense library. His latter years were, indeed, mainly devoted to literature.

ON the 15th inst. was sold, in Paris, by auction, the first part of the curious library of the late M. Lucien de Roissy, father of the eminent Japanese scholar. It was rich in fine and, above all, eccentric bindings, such as in skins of cat, garnet coloured and buff, crocodile, mole, seal, fur of the Canadian black wolf, royal tiger, otter, white bear, sole, and rattle-snake. The legendary human skin binding is alone wanting in the list. The latter reminds the writer of a visit he paid some thirty years ago to the Imperial library of the Hradschin in Prag, when he was shown an excessively rare MS., written on a small sheet of parchment by the celebrated John Zizka. A commercial traveller, who was present, remembering that the great Hussite

leader desired that after his death his skin should be used for a drum, to frighten the enemies of his cause, asked if Zizka really wrote on his own skin.

M. E. LEROUX published, in Paris, on the 15th instant, the first number of the *Revue Bibliographique de Philologie et d'Histoire*, the first part of which is devoted to the review of recent publications, and literary and scientific news. The second part is purely bibliographical, and contains a catalogue in which the books published in France and abroad are classed according to their subject-matter. The books reviewed in the first number are: 'Grammaire de la Langue Tongouse,' by Lucien Adam; 'Anciens Proverbes Basques et Gascons,' recueillis par Voltaire, and edited by G. Brunet; 'Voyage en Asie,' by Théodore Duret. Among the books advertised are: 'Histoire du Bouddha Sakya-Mouny,' by Mary Summer; 'Grammaire Palie,' par I. Minayef, traduit du Russe, par S. Guyard; 'Les Métiers de Paris d'après les Ordonnances du Châtelet,' by C. Desmase; 'Les Dolmens d'Afrique,' by General Faidherbe. To appear shortly: 'Divan de Férzadak,' edited by R. Boucher, Livr. III.; 'Grammaire Chinoise,' par P. Perny, Vol. II., Langue écrite.

THE sale of the library of the celebrated Paris publisher, Léon Curmer, which took place on the 19th inst., comprised his most remarkable publications:—'Paul et Virginie,' 'Les Français peints par eux-mêmes,' 'Les Evangiles,' 'Les Heures d'Anne de Bretagne,' 'L'Œuvre de Jehan Fouquet,' 'La Pleiade,' with additional illustrations of original drawings, artists' proofs, and autographs. Léon Curmer was born in Normandy, in 1801. He was descended from an ancient Irish family. His books, all finely bound, have the arms of his family stamped on the flats. Meissonier, Tony Johannot, E. Lamy, Daubigny, and Paul Huet, made for him their first drawings on wood.

M. BACHELIN DEFLORENNE has drawn up a "Mémoire," directed to the Ministre de l'Instruction Publique, in which he claims as his property the splendid MS. of "Gratiani Collectio SS. Canonum et Decretorum," the seizure of which, on behalf of the Paris National Library, was mentioned in the *Athenæum* of March 14th. He states that for the MS. bought by him at the Perkins sale, at a cost which now amounts to 7,500 francs, he was offered 12,000 francs before the auction, which should have taken place on the 21st of February last. The MS. bears no mark or indication that it ever was the property of the National Library. Moreover, according to French law, if the actual possessor of a thing, lost or stolen, has bought it at a public auction, the original owner cannot have it returned to him unless he reimburses the possessor the sum that the latter has paid for it. Such an offer not having been made by the authorities of the National Library, M. Bachelin has no other remedy left than to bring an action against them. The National Library has had from time immemorial the bad habit of lending books to authors, scholars, &c., and it is well known that a great number have gone astray. The British Museum, for instance, has several with the mark of the Paris Library; and once M. Paul Lacroix offered to pick up a hundred of them with the same mark

on the stalls along the quays of Paris, but he was officially warned not to carry out his undertaking.

It is generally supposed that the custom, now almost universal in France, of addressing every one you meet as "Monsieur" or "Madame" dates only as far back as the great French Revolution, when every one was "Citoyen" or "Citoyenne," afterwards converted into "Monsieur" and "Madame"; but the universality of the latter designations dates, at least, as far back as the time of the "Grand Monarque," and was then noticed by travellers, as appears from a passage in one of our own dramas of the period. We allude to "The Queen and Concubine": a Comedie, by Richard Brome: London, 1659." In this the discarded Queen Eulalia is addressed by one of the characters as "Madam." To which she replies, "Take heed good neighbours; beware how you give dignity or title; therein you may transgress." And she is answered thus:—

No whit, good Madam. Observe the dialect of France,
And you shall find Madam given there in courtesy
To women of low fortunes, unto whom
'Tis held a poor addition, though great Queens
Do grace and make it royal.

THE French Société Bibliographique, numbering 1,200 members, has just held its annual general meeting, under the presidency of M. Mermillod, Vicar Apostolic of Geneva, who is an honorary member of the Society. After the Report was read, M. Mermillod entertained the company with a discourse that sparkled with witty sayings and well-chosen anecdotes. Among the company present were the Marquis de Biencourt, Prince Augustin Galitzin, the Duc de Chaulnes, the Count de Puynaigre, &c.

THE Cape Monthly Magazine, a well-edited periodical, has undertaken to chronicle from time to time some of the best of the "Volksliedjes" written in the Cape Dutch patois, which are now so prevalent among the descendants of the old Dutch settlers. In the April number, two of these "Volksliedjes" are given; one bearing the title of 'Die Steveltjes van Sannie,' and the other of 'Klaas Gezwint en zijn Paert,' said to be "a charmingly perverse rendering of 'Tam O'Shanter.'" The version was made by the Chief Justice elect of the Free State, and it was recited with much applause by the Attorney-General of the Transvaal at a public entertainment in Cape Town.

THE Album of the Students of Leyden University, of which we spoke some months ago, is said to be approaching completion. It contains 70,000 names.

EARLY in June will appear a volume of the lectures on 'Financial Reform' which Mr. Wm. Trant has recently delivered for the Financial Reform Association.

WE are glad to learn, from the *Bulletin du Bibliophile*, that the printing of the Catalogue of MSS. in the Municipal Library at Bordeaux has been resumed. M. Jules Delpit is the compiler, and the expenses are defrayed by the Municipal Council. The Council also supply the funds for a series of valuable publications relating to the history of Bordeaux, two volumes of which are already published, and two others are in the press. One of these latter is in illustration of the topography of the city in the fourteenth century; each street and place being marked and described according to authentic documents of the time.

It is from the pen of M. Léo Drouin, well known for his patient researches in archaeology.

A NEW part (the 28th) of the *Journal of the Bombay Branch of the Royal Asiatic Society*, which has just been published, after an interval of more than two years, is full of archaeological and literary information. Prof. R. G. Bhandarkar and Dr. Bhanu Daji vie with each other in furnishing, partly new, partly revised, transcripts and translations of important inscriptions. The latter gentleman is of opinion that the Delhi pillar at Kootub Minar does not contain the name Dhava, as had been supposed since Prinsep, but that it was constructed by Chandra Rāja, of the Nerwar line of kings. In a paper on the date of the Mahābhārata, Prof. Bhandarkar takes the rather unnecessary trouble of refuting the crotchety views of Col. Ellis as to the great war described in that poem having taken place about four to five centuries ago, and the composition of that epic after 1521 A.D. The grant on which the suppositions rest, purporting to have been made by King Janamejaya, was considerably and rightly rejected as a forgery by so high an authority as Colebrooke. The one redeeming point in favour of Col. Ellis's correspondence with the Bombay Asiatic Society on the subject is, that it has given rise to so admirable a summary of the evidence hitherto available in Sanskrit literature, on the existence of at least the groundwork of the great epic, from the Aitareya-Brahmana and Arvalāyana's 'Manual of Domestic Rules,' written several centuries before the Christian era, down to Śārngadhara in the fourteenth century after Christ. Dr. Bhanu also gives an analysis of Bāna's 'Harsha-Charita,' based on the first complete manuscript, procured in Kāshmir. The work is divided into eight chapters. It was hitherto supposed that the author did not live to complete his work. The manuscript is the more valuable, as it also contains a commentary on the work by one Sankara Pandita. A paper by Dr. G. Bühler discusses the age of the 'Naishadha-Charita' of Sri-Harsha, on the authority of the 'Prabandha-Kosha,' a work containing biographical notices of twenty-four famous men, composed by the Jain Rājasekhara in A.D. 1348. Dr. Bühler arrives at the conclusion that Sri-Harsha wrote his work between A.D. 1163 and 1174. The library of the Bombay Asiatic Society has lately suffered a serious loss, by the destruction, through a heavy shower of rain, of a large number of valuable works. Negotiations are carried on with a view to the amalgamation of that institution with the Bombay Geographical Society.

M. DESJARDINS has read before the Institute of Paris an interesting memoir on the *gllandes*, or leaden sling-bullets used at the time of the civil wars in Italy. Some of these bear inscriptions, which throw light on the battle with Spartacus at Asculum, B.C. 72.

THE newspapers published in the German language, passing through the post-office of the Empire, now amount to 3,895. Among them 46 appear more than seven times in the course of the week, 80 are issued seven times, 460 six times, 3,299 less than six times; 3,398 are published in the empire, 213 abroad, especially in Switzerland, 36 in America.

Foreign newspapers circulating in Germany are,—French, 779; English, 586; Italian, 145; Dutch, 25; Russian, 57; Swedish, 65, &c.

SCIENCE

THE NAPLES AQUARIUM.

Crystal Palace, May, 1874.

MR. E. RAY LANKESTER, in his very interesting account of the aquarium at Naples, in the *Athenæum* of May 9th, belonging to my friend, Dr. Anton Dohrn, and recently opened, inadvertently omitted to say that the general system adopted at the establishment was devised by me, and is the same as that so successfully employed in the Crystal Palace Aquarium, a description of which I gave in the *Athenæum* of April 1st, 1871. Also that I selected the machinery, the glass, and much else of the materials at Naples, and sent them from London, with English workmen to put the whole together. In this I was most ably assisted by Messrs. Leota, Edwards, Norman & Co., who are making great progress as aquarium engineers in these times of many public aquaria; and by Messrs. Pickernell Brothers, and A. Laming & Co., who, in a most liberal spirit, conveyed the materials at rates much under the ordinary terms, in consideration of the scientific purposes in view. Not content with this service, these two firms of shipowners have for the last two years brought over many marine animals from Naples for the Crystal Palace aquarium, absolutely free from all charge, and they are continuing in the good work.

It is very gratifying indeed for me to see so many aquaria now being made. Almost a quarter of a century ago, it was the *Athenæum* which first advocated the establishment of aquaria in zoological gardens as a means of showing to visitors the lower aquatic animals, as well as the exhibition of the higher terrestrial creatures; and just twenty-one years have elapsed since this journal announced that the first public aquarium ever made was opened in Regent's Park. At the same time it recommended the delivery in the Gardens of the series of natural history lectures which have just been given. Twenty years ago, also in the *Athenæum*, I recorded my own earliest experiments in this line, made under circumstances which would have delighted David Copperfield when he so eagerly sought to hew his way through forests of difficulties previous to his marrying Dora. One cannot imagine a more wildly unsuitable place for the study of living marine animals than St. John's Square, Clerkenwell, at a time when, unlike the present period, no one made the inland supply of such things a trade. Yet I there first began, and I even gathered living sea creatures—sea-anemones and the like—in the streets of London, attached to throw-away oyster-shells, and kept them alive and well in sea-water made from salts got at a London chemist's shop, dissolved in water from a London pump. It is very odd for me to remember that I then did with a few glass cylindrical confectioner's jars and wide-mouthed bottles standing on the window-sill of this Clerkenwell room, and with a foot-pan on the floor (it was a big blue and white one, I recollect), all I have ever done since with elaborate machinery costing thousands of pounds. At that time, Robert Warrington (now dead), and Mr. P. H. Gosse, still living, were the known authorities on the subject, both publishing their experiments at considerable length in the *Zoologist* and other publications, and in separate books. In some matters I differed from them, while yet holding them in the great respect I still entertain for them. For example, I held that while vegetation in aquaria was essential, it was needless to introduce it, as they did, in a ready-grown form, as it would come in the water by the action of light. Then I maintained that, in addition to the water in which I kept my specimens, it was necessary to have a much larger bulk of water in a separate but connected vessel, containing no animals, and to which light has no access, for the more speedy purification of the

whole mass, and for the prevention of the excessive formation of the locomotive zoospores of sea-weeds which make the fluid greenly opaque. Perhaps I could not reason on the why and the wherefore of these things, but somehow I arrived at results by a kind of intuition, with my jars, and bottles, and foot-pan; and though want of space, and general want of means, prevented my keeping the higher and more difficult organisms, such as fishes, yet I had firm hold of the chemistry of the matter, and I cannot remember having since done one single thing which in general principle has differed from what I did at these very beginnings of my life-work. And now I find that every one who does well in such things, and who gathers the largest results in proportion to the means expended, follows me exactly as to general law, differing, of course, in the details of application. My essentially retrospective nature causes this to be a source of great and lawful pleasure, which in me finds its highest expression when I do anything for the forwarding of my cause in the Italy which I have not yet seen, but hope to do so soon, and which for me still exists only in pictures of Turner, and in the poetry of Byron and Rogers.

Mr. Lankester has alluded to the necessity which exists of getting more money for this Naples Aquarium. Several hundreds of pounds have passed through my hands for it, including 100*l.* from the Crystal Palace Aquarium, and 100*l.* each from the University of Cambridge and the Royal Society, with similar amounts from various private individuals. I shall be glad to receive any more contributions, and to place them at Dr. Dohrn's disposition, as before; thus giving me yet more evidence of the great and disinterested kindness which I have always found to be characteristic of nearly all men towards naturalists, and of all genuine naturalists towards each other. Speaking for myself, I here wish to gratefully put on record the invariable kindness I have met in many countries from many persons; and this makes me to remember the very much that is pleasant, and to forget the very little that is unpleasant, in my thrice seven years' service in the cause of natural history.

My intensely Cockney predilections cause me to say with delight, that the very best private chamber marine aquarium known to me is in the office of *Bradshaw's Railway Guide*, in Fleet Street, close to where Johnson and Boswell have often dined together after crossing the road from Johnson's house in one of the courts opposite. Also, that all the early marine aquarium experiments were made, not by the seaside, but within, or close to, London—in Shoreditch, Wellclose Square, Ludgate Hill, Islington, Clerkenwell, and Regent's Park. The very preciseness of seawater in such places led to the invention of means of preventing the necessity of changing it, and this no change is the main principle of the whole thing.

W. A. LLOYD.

THE PALESTINE SURVEY.

THE greater portion of the work connected with the Ordnance Survey of Palestine, executed during the last two years, has just been brought here by Lieut. Conder, the officer in charge, and is now lying at the office of the Palestine Exploration Fund. The staple of the work consists of the map, which is executed on the one-inch scale, and aims at being exhaustive, especially as regards the points of antiquarian and Biblical interest. Every ancient road, aqueduct, and line of communication has been most minutely traced, and all ruins, of whatever date, from the earliest Jewish and Canaanite remains, down to the latest Saracenic work of interest, has been visited, and is fixed *in situ*. In addition to these sheets, which now include about half Palestine, from Dan to Beersheba (3,000 square miles), two volumes of detailed notes made on the spot, and daily transcribed, furnishing exact information as to all that is visible above the present surface, have been prepared, to which geological and other observations are added. But perhaps the most valuable part of the collection is

the series of special surveys and large scale plans of all buildings of interest yet come across by the party. There are from seventy to eighty of these, being all of places either entirely unknown, or, at all events, never previously examined with sufficient attention. They include every kind of architectural detail likely to be of service in the comparison of the various examples.

Among the most interesting of these may be noted the exploration of Caesarea Palestina, where the Temple of Herod was discovered almost beneath the remains of the Crusading Cathedral, with the great aqueducts which brought water from the Crocodile River Zarka and from the hill springs, whilst on the south of the town the ruined amphitheatre, described by Josephus, was examined and its plan traced. Not far north, in the wildest part of Carmel, the ruins of a Roman town previously unknown were discovered, foundations and bases of columns—a site requiring examination and excavation. Again, in the hills west of Samaria, a small town, not even marked on the best map, was discovered. The stones of its buildings are, some of them, ten feet long, and there is a public edifice, the foundations alone remaining, of fine masonry, but differing essentially from the usual plan of either a church or a temple, yet evidently intended for some religious purpose.

The intricate windings of the traditional cave of Adullam have been followed out to the end. The summer-palace of Herod at S. Fureidis was visited and planned, and Joshua's tomb at Tibneh, with its two hundred lamp niches, was explored.

Near Nazareth, another site of much importance, belonging to the later period of Greek influence in Palestine, was, for the first time, described, but has not as yet been identified. To these we may add no fewer than seven new churches not explored by the Comte du Vogüé, and a still larger number of early Christian monasteries, some with curious frescoes and principally new discoveries.

The value of the work, beyond its intrinsic worth, lies in the fact that it furnishes an exact basis for further labours. The officer in charge will be able to say decidedly what points would be likely to furnish interesting results, and what would not repay the labour of excavation. The final result of the works of the Fund will thus be an exhaustive account of all that is of interest in Palestine. In addition to the maps and plans, there is a collection of water-colour sketches, by Lieut. Conder, illustrating places, manners and customs, natural history, &c.

PHYSICAL NOTES.

M. BEQUEREL has continued his interesting researches "on Electro-Capillary Phenomena, and the Formation of Various Crystalline Substances in the Capillary Spaces." A memoir bearing this title was read before the Académie des Sciences at the Séance of the 20th of April.

It has been found by Herr A. Kundt that a temporary dichroism may be induced in certain bodies by stretching or by pressure. A piece of india-rubber or of gutta-percha, when in a state of tension, exhibits in the dichroscope two images of distinct colours—the one a dark brown and the other a straw-yellow. As soon as the substance is released from strain, the dichroism disappears.

Some researches on galvanic polarisation, and on the distribution of the current in electrolytes, have been recently conducted by Herr F. C. G. Müller, of Osnabrück, and are in course of publication in Poggendorff's *Annalen*.

A simplified form of direct-vision Spectroscope has been devised by Herr H. Emsmann, of Stettin, and is described by him in Poggendorff's *Annalen*. The chief merit is that of employing only a single prism, which consequently allows the instrument to be constructed at a low price. It is made by Messrs. Kuhnle & Bonzel, of Stettin.

At the Séance of the Société de Physique et d'Histoire Naturelle of the 5th of February, M. Émile Gautier gave a résumé of his spectroscopic observations of the Sun, made at Geneva. This communication is printed in the *Bibliothèque Universelle et Revue Suisse*, for March 15.

Although many physicists have studied the curious phenomena of phosphorescence exhibited by certain mineral substances when heated or subjected to electrical influences, the subject still remains one of considerable obscurity. A lengthy paper, entitled 'Die Phosphoreszenz der Mineralien,' by Herr D. Hahn, will be found in the last number of Giebel's *Zeitschrift für die gesammten Naturwissenschaften*.

The *American Journal of Science and Arts*, for May, contains an article, by Prof. Arthur W. Wright, 'On the Polarization of the Zodiacal Light.' The results drawn from Prof. Wright's experiments, are that the zodiacal light is derived from the sun, and is reflected from solid matter. This solid matter consisting of small bodies (meteoroids) revolving about the sun in orbits, crowded together toward the ecliptic.

'On the Amount of Pressure in the Sap of Plants,' is the title of a communication by Prof. W. T. Clarke of Amherst, in the Eleventh Annual Report of the Massachusetts Agricultural College for January. Many of the results obtained are very remarkable. The application of a mercurial gauge to the grape vine was first made in this country by the Rev. Stephen Hales, 160 years since. The same experiment was made in May, and a pressure of 40·62 feet of water was obtained. This is 64 feet higher than the pressure observed by Hales.

An elaborate paper, by M. L. Joulin, containing the results of some original researches on the development of electricity by mechanical action, forms the opening article in the May number of the *Annales de Chimie et de Physique*. In these experiments, the electricity was generated by the friction of leather bands or belts rapidly moving over metal pulleys, such as are commonly used for the transmission of motion in machinery. The conditions of the experiments were varied by employing pulleys of different metals, and belts coated with various substances; whilst the velocity of rotation, the pressure of the bands, and the temperature of the apparatus were variously modified. It has been inferred, especially from some of Péclet's experiments, that neither the rapidity nor the nature of the friction, nor the pressure of the bodies rubbed, affected the development of electricity; but Joulin, in experimenting on electricity of high tension, finds, on the contrary, that enormous influence is exerted on the electric tension by the rapidity of motion and by the mechanical traction of the revolving belts.

Attention has been directed by P. Reiss, of Berlin, to the induction which a non-conductor, when electrified, can exert upon itself. If a non-conducting plate, with two parallel faces, have one face charged with electricity, the opposite face exhibits the same electric state. Thus, if the upper surface of a glass plate be positive, the lower surface becomes also positive; but it is believed that immediately above the lower face there is a layer which is negatively electrified.

It is well known that glass varies considerably in its power as an insulator of electricity. The conditions on which its conductivity depends—apart from mere external conditions, such as moisture of surface—have been studied by W. Beetz, of Munich, who has examined three kinds of glass of known chemical composition, and determined not only their electric conductivity under varying conditions of temperature, but also their relative powers of conducting heat.

According to R. Boettger, of Frankfurt-on-the-Main, a thin plate of electro-deposited cobalt, when used as the cathode of a battery in electrolyzing water, becomes charged with nascent hydrogen, just as the late Prof. Graham showed was the case with palladium. Pure tin also absorbs hydrogen to a slight extent. Boettger has examined one of Graham's small palladium medals charged with hydrogen, and finds that after the medal had been carried in a porte-monnaie for two years it had lost all traces of the hydrogen originally occluded in the metal.

Some new determinations of the co-efficients of expansion of various gases have lately been made,

with great care, by P. Jolly. He employed a simplified form of Rudberg's apparatus, which may also be used as an air-thermometer. Jolly's researches extended to atmospheric air, oxygen, hydrogen, nitrogen, carbonic acid, and nitrous oxide. They confirm the well-known law that the most easily condensable gases are the most expandable. Among the non-condensable gases oxygen stands nearest, in respect of its expansibility, to those gases which have been liquefied. The coefficient of expansion of oxygen had not been previously determined directly.

Pursuing his studies on fluorescence, E. Hagenbach has examined a number of substances, including the interesting group of metallic platino-cyanides. Each of these salts furnishes several hydrates, distinguished by differences in their fluorescent properties.

It should be mentioned that some of the memoirs referred to in these notes will be found in the recently-published jubilee volume of Poggendorff's *Annalen*.

Mr. Henry H. Howorth read recently before the Manchester Literary and Philosophical Society a paper on the question 'Does the Earth receive any Heat directly from the Sun?' which he answers by saying "I hold that the Earth receives no heat directly from the Sun, the Sun only supplying the contractile force which induces terrestrial heat." This hypothesis is, as Mr. Howorth puts it, sufficiently ingenious to attract some attention, but it remains purely an hypothesis!

The occlusion of hydrogen by palladium was one of the most remarkable discoveries of the late Prof. Graham. We have recently drawn attention to the absorption of hydrogen by mercury, and now we cannot but notice Mr. John Parry's remarkable paper, 'On the Absorption of Hydrogen by Grey Pig Iron,' read before the Iron and Steel Institute at its recent meeting. Mr. Parry thus adds another example to the accumulating evidence of the metallic nature of hydrogen gas. Mr. Parry also shows that the vapours of zinc, cadmium, bismuth, and magnesium are absorbed in like manner by iron, and occluded by it. The high scientific value of this communication was scarcely appreciated by the iron-masters of the Institute.

DR. GERHARD ROHLFS' LIBYAN DESERT EXPEDITION.

We regret to learn from the last number of Signor Guido Corni's *Cosmos*, that the important expedition which left Egypt last December, under the leadership of Dr. Gerhard Rohlfs, for the purpose of exploring and traversing the Libyan Desert, has been forced to return *infecté*.

It cannot, however, be said that the expedition has been altogether fruitless. It is asserted, in the first place, to have established the non-existence of the so-called Waterless River,—"Bahr belà mâ" of the Arabs,—the long narrow valley, or river-bed, marked on most maps as running to the north of the Oasis of Dakhel; it has also closely examined the five principal oases situate to the west of Egypt, and has penetrated into the Libyan Desert by roads which were not previously known. In these respects, therefore, it has collected geographical information which cannot fail to be valuable.

The aridity of the country, and the serious and (as it would seem) insurmountable dangers which meet all attempts to traverse that most barren portion of the Sahara lying to the west of Dakhel, absolutely prevented the advance of the expedition in the direction of the unknown Oasis of Kufara; so that, before reaching the forty-fifth meridian east of Ferro (about 27° 20' E. of Greenwich), Dr. Rohlfs and his companions decided on retracing their steps. The circumstances which compelled them to adopt this deplorable course are thus stated by Dr. Rohlfs himself:—

"Insurmountable hills of sand, running in lines from north to south, and separated only by a vast sea of the same material, prevented us from proceeding further westward. We had penetrated into the Libyan Desert six days' journey to the west of Dakhel, when we found this mass of sand to present insuperable obstacles to our further progress. We had provided against the absence of

water by carrying with us a supply of that element in iron tanks, which prevented its evaporation; we likewise remedied the absolute want of pasture for the camels in the desert, which had not been calculated on in the first instance, by laying in a stock of rice at Dakhel as food for the animals. But, after all, the camel is not a machine. Although the animal is so singularly organized as to be able, during the winter, to subsist without water for several weeks, and to remain without food for several days, its ability to walk and to carry loads is much more limited. It is not possible for a camel to wade for several consecutive days through a sea of sand traversed by dunes from 300 to 480 feet high. This is why we were necessitated to abandon our explorations further towards the west; and after fifteen days' unbroken march, *without ever falling in with water*, we in the evening of February 20th reached the Oasis of Siuat." (1)

Thence the expedition proceeded towards the Great Oasis—"Khargeh" of the Arabs,—and it reached the banks of the Nile at Eneah in the beginning of April, arriving at Cairo on the 17th of that month.

In the *Athenæum* of Jan. 24, Dr. Beke stated that he had met Dr. Schweinfurth at Cairo at the end of December, on his way to the Great Oasis. It is not improbable that the two German travellers may have met; but no mention is made of their having done so.

As Dr. Rohlfs' expedition contained all the practical and scientific elements of success, its failure serves to demonstrate the little likelihood of it being possible to open a direct communication between Dakhel and Kufara, and to show that the exploration of this latter oasis can only be attempted by the way of those of Angila and Jalo, or from Murzuk in Fezzan.

SOCIETIES.

ROYAL.—May 21.—W. Spottiswoode, Treas. and V.P., in the chair.—The following papers were read: 'On the Structure and Development of *Peripatus Capensis*,' by Mr. H. N. Moseley,—'The Uniform Wave of Oscillation: an Analysis,' by Mr. J. Imray,—'Some further Experiments on the Transmission of Sound,' by Dr. Tyndall,—'On some recent Experiments with a Fireman's Respirator,' by Dr. Tyndall,—and 'On Combinations of Colour by Means of Polarised Light,' by Mr. W. Spottiswoode.

GEOLOGICAL.—May 13.—J. Evans, Esq., President, in the chair.—Messrs A. Browning and L. Rhys were elected Fellows; and Dr. T. C. Winkler, of Haarlem, and Dr. J. S. Newberry, of Washington, Foreign Correspondents of the Society.—The following communications were read: 'Note on some of the Generic Modifications of the Plesiosaurian Pectoral Girdle,' and '*Murcenosaurus Leedsii* (Seeley), a Plesiosaurian from the Oxford Clay,' Part I., by Mr. H. G. Seeley,—and 'On the Remains of Labyrinthodonta from the Keuper Sandstone of Warwick, preserved in the Warwick Museum,' by Mr. L. C. Miall.

SOCIETY OF ANTIQUARIES.—May 21.—Earl Stanhope, President, in the chair.—The evening was occupied with business of a private character, which precluded the reading of any papers.

BRITISH ARCHEOLOGICAL ASSOCIATION.—May 27.—H. Syer-Cuming, V.P., in the chair.—Mrs. Baily exhibited two iron German keys, one of the sixteenth century, with a large trefoil bow and cubical fillet, the other, the gilt key of the Chamberlain of the Emperor Francis the First, and his consort Maria Theresa.—Mr. J. T. Irvine exhibited drawings of the seals of Reginald Fitz-Joceline and Savaris, successive Bishops of Bath and Wells (1174-1205), and of two curious white lies casting moulds, exhumed at Bath.—The Rev. J. M. Mayhew exhibited two polychrome paving tiles, one of a very rare type, and two wall tiles (fifteenth to seventeenth centuries), a Fulham-ware cup, and various rare specimens of Saxon

and Romano-British stilia, found at Colchester and in London.—Mr. Watling exhibited a series of coloured drawings of an ancient chapel at Bury St. Mary, Suffolk, the old hall of Wrentham, the seat of the Brewster family, and various other views and rubbings of brasses, illustrative of the antiquities of Suffolk.—Mr. H. W. Henfrey exhibited a rare contemporary broadside of a letter from Richard Cromwell, "showing his willingness to submit to this present government, attested under his own hand, and read in the House on Wednesday, 25 May, 1669. London, printed by D. Maxwell, 1669."—Mr. L. E. P. Brook exhibited drawings and engravings, and read a paper upon the old church of St. Martin Outwich.—Mr. Cuming exhibited and made remarks upon a sketch by Mr. Watling, of the figure of St. Pancras, in the south window of Blythburgh Church, Suffolk, and read notes upon 'The Game of Pope Joan.'

NUMISMATIC.—May 21.—W. S. W. Vaux, Esq., President, in the chair.—Major Hay exhibited some Greek Imperial coins of Alexandria; and Mr. H. S. Gill, a Scotch ten-shilling piece of James the Second, and a set of card-markers or counters of the time of Charles the First.—Mr. Cochran-Patrick communicated a note on the Scottish coinage of James the Sixth after his accession to the English throne, in which he proved, by documentary evidence, that the coins issued by the Scottish Mint between the years 1605 and 1609 did not bear the arms of Scotland in two quarters of the shield, the characteristic mark of all coins minted in the northern capital after the latter date; the earlier coins being only distinguished from the English by the thistle mint-mark, and the style of their workmanship.—Mr. H. W. Henfrey read a paper 'On some Plates of Gold and Silver Coins, published for the first time by Snelling in 1757.' These plates Mr. Henfrey proved to have been originally engraved on copper, by order of the Committee of the Mint, in 1652, but not then printed from, in consequence of the dissolution of Parliament in the following year.—Mr. Henfrey also contributed a note on the half-crowns of Charles the First issued, from the mint erected by him at Shrewsbury in 1642, for the purpose of coining into money his own household plate and that which he had received from the Universities.

ZOOLOGICAL.—May 19.—Dr. E. Hamilton, V.P., in the chair.—Mr. Slater exhibited a skin of the new Japanese Stork (*Xiconia Boyciensis*), and read an extract from a letter from M. Taczanowski, relating to its occurrence in the Amoor territory.—Letters were read from Dr. W. Peters, relating to the locality of *Peridogaster Grayi*, and from Dr. Hector containing a correction to his article on *Osmiornis*, published in the Society's Proceedings.—Prof. Newton exhibited and remarked on two original letters, the property of Dr. J. R. Wilmot, written from Mauritius in 1628, and referring to the Dodo.—Letters and communications were read from Mr. G. E. Dobson, on some experiments made on the respiration of certain species of Indian freshwater fishes,—from Mr. W. H. Hudson, on the habits of the Burrowing Owl (*Pholeopteryx cucularia*) of the pampas of Buenos Ayres,—from Mr. W. C. McIntosh, on 'Contributions to our knowledge of the British Annelida'; and another containing the portion of an account of the Annelida collected during the Porcupine Expeditions of 1869 and 1870,—from Dr. J. E. Gray, on the species of Feline Animals (Felidae)—from Dr. Gray, on a new species of Cat, from Sarawak, proposed to be called *Felis Badia*,—and from M. L. Taczanowski, entitled, 'Description d'une Nouvelle Espèce de Mustela du Pérou Central.'

CHEMICAL.—May 21.—Prof. Odling, President, in the chair.—Dr. Corfield delivered his lecture 'On the Sewage Question from a Chemical Point of View.' The lecturer, after remarking that he was going to consider the question of the value of chemical evidence on the sanitary view of the subject, compared the various systems for treating sewage,

a migration passed into America, founding "the Aymara domination in Peru, and that of the Maya in Yucatan. A second wave probably supplied the Georgian and Etruscan in the East, the Blamenes, etc., in Indo-China. The Quichua (Chast) in Peru, and the Arikas in Mexico. Comparisons of grammar and vocabulary of the Quichua and Arikas with those given of the newly-discovered Aescal (cuneiform) with the Quichua and the Georgian. The author considered that tradition indicated an ancient knowledge in Western Asia, afterwards obscured, of the intercourse with America and Australia.—Mr. P. Harrison, Col. L. Fox, Consul Hutchinsonson, Dr. Leitner, and others, took part in the discussion.

NEW SHAKESPEARE.—May 23.—Tom Taylor, Esq., V.P., in the chair.—The Honorary Secretary announced that sixteen new Members had joined since the last meeting. The paper read was "The 'To be or not to be' speech in 'Macbeth'." Mr. Hale took first point, 1, that a porter's speech is an integral part of the play; 2, that it is necessary as a relief to the surrounding horror; 3, that it is necessary according to the law of contrast elsewhere obeyed; 4, that the speech we have is dramatically relevant; 5, that its style and language are Shakespearean.—Mr. Tom Taylor said that, as a practical dramatist, he thought the speech was unnecessary and time given for Macbeth to wash, and that the Porter must have a speech. The one put in his mouth was thoroughly Shakespearean in humor, in phrase, and word. Much as he respected Coleridge as a Shakespeare critic, Coleridge was certainly wrong on this point.—Mr. Furnivall agreed; he thought the Scotch Porter's drunken talk, and "Pray remember the Porter, a fine fellow, whose touches which a London audience would catch with relish; that 'equivocator' was used with reference to Macbeth; he cited passages to show that the prose-rhythm of the speech was like Shakespeare's, and not like Middleton's; he also cited a parallel knocking scene from Middleton, and contended that none of the so-called 'Interludic' plays of the period were so good as the Clark and Wright to Middleton scene in his style.

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Science Society. A meeting will shortly be held in London to raise subscriptions for the extension of the practical school of the University of Edinburgh. Already £1000 has been subscribed in Edinburgh.

FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE SEVENTEENTH ANNUAL EXHIBITION is now OPEN, 2, Pall Mall East, from Nine till Seven.—Admission, 1s. Catalogue, 6d. ALFRED D. FRIPP, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE FORTIETH ANNUAL EXHIBITION is now OPEN from Nine till dusk.—Admission, 1s. Catalogue, 6d.—Gallery, 22, Pall Mall, S.W. H. F. PHILLIPS, Secretary.

THE SUMMER EXHIBITION OF THE SOCIETY OF FRENCH ARTISTS, 165, New Bond Street, is now OPEN, from Half-past Nine to six o'clock.—Admission, One shilling.

'THE SHADOW OF DEATH.' Painted by Mr. HOLMAN HUNT in Bethlehem, Jerusalem, and Nazareth; begun in 1869, completed end of 1877.—NOW ON VIEW at 22, Old Bond Street.—The Gallery is opened at Ten, closed at Six.—Admission, 1s.

DONOR'S GREAT PICTURE OF 'CHRIST LEAVING THE PRETORIUM,' with 'The Dream of Pilate's Wife,' 'Night of the Crucifixion,' 'Christian Martyr,' 'Francisco de Rimini,' &c., at the DONOR GALLERY, 22, New Bond Street. Ten to Six.—Admission, 1s.

THE ROYAL ACADEMY.

(Fourth Notice.)

WE return to Mr. Millais's contributions in referring to the portrait of *Walter, Son of N. de Rothschild, Esq.* (No. 95), a nearly life-sized, full-length picture of a boy standing with his hand behind him, in a black velvet dress with a red sash. This work, especially in the face, seems rather too thin in execution, and flat through lack of half tones. On the other hand, the painting of a large sofa behind the figure is superbly rich and solid, and could hardly be improved. The contrast in respect to solidity between the face and the accessories of this picture makes the former look less valuable than it is. *A Day-Dream* (1432), to which we have referred before, seems to us the only one of several pictures of the same subject and motive, now in the Academy, which thoroughly justifies its title by its expression.—M. Tissot's *London Visitors* (116) will please few: it is the antithesis of a picture by, as we are told, the same artist, now in the Luxembourg, and excellent both in colour and design. 'London Visitors' shows a lady and gentleman standing under the portico of the National Gallery. He looks at a book, she at nothing in particular. Her face has an unpleasant meek, and her action is inexplicable; but her draperies, in black and white, are painted with great tact. The architecture is simply preposterous, and the wretched Blue-coat School-boy seems to shiver at the vile colour and dirty atmosphere by which he is surrounded; but why is he foolish? In choosing for a subject *A Ball on Shipboard* (690), this painter had an admirable opportunity; but although his picture possesses considerable merit, and although there is even a certain charm in its piquancy, he has not made the most of it. The scene is on board a big ship in harbour, the effect daylight, or, as was probably intended, sunlight; the personages are ladies, gentlemen, sailors, and servants, all of whom are grouped picturesquely on the deck, issuing from below, or sitting on benches high above the sea, so that we look down from the ship's side to the water, where a man-of-war's boat is being lustily pulled by its crew. This boat is one of the patent absurdities of the Exhibition. It could not be more reduced in size and deficient in details if the deck were a hundred feet above the waves. The effect of sunlight on sparkling and rich costumes, fabrics of many kinds, jewels, ribbons, laces,—the lustre of silk, the softness of semi-diaphanous muslin, the wealth and delicacy of the flesh tints, and, above all, the charm which should have been secured by painting with delight so many beautiful women, as might be gathered in splendid costumes on such an occasion as that in question, and all in bright sunlight, with the picturesque accompaniments of ship's gear, such as huge masts and mighty tackle,—to say nothing of the "smartness" which makes so many uncouth things agreeable to the eye,—are lost on M. Tissot, who has given us no pretty women, but a set of rather showy than elegant costumes, some few graceful, but more ungraceful attitudes, and not a lady in a score of female figures. His sunlight is mere chalky paint, the splendid colours proper to the subject are dim and opaque, sparkle does not exist; even

the very rigging has been slurred and smeared. This artist has a third picture, styled *Waiting* (387), a lady seated in a boat, better painted, and much less pretensions than either of the above. It will hardly be believed that M. Tissot is the same artist who painted a capital picture, now in the Luxembourg, 'Rencontre de Faust et de Marguerite,' which was in the *Salon*, 1861; and is totally distinct in style from the three works here.

A Study (104) is by Mr. W. Small; in it is a stable, with a man, as black as a pitman, giving an old horse to drink. This is capital in its way. There is free painting in the hide, but the litter on the ground is not at all good, or like straw. There is excess of blackness throughout the picture.—Mr. G. E. Hicks's *Shylock* (101), a head, is simply vile in all respects.—Mr. J. Pettie is the last elected Academician. He has done better than on this occasion, or we should shudder at the prospects of English art, which he is expected to take a fortieth part in controlling and directing. His inspiration is that easy and vicious one, the very bane of pictorial design, the stage, or rather, to speak accurately, melo-drama; witness his *Juliet and Friar Lawrence* (132), with a design so trite and worn out, that we are sorry for the Academy which is called on to exhibit such a thing, by a man still in his prime. A slim damsel, with her back to us, clad in a "cleverly" painted white satin dress, leans on the shoulder of a strapping, jolly old friar, who seems to be scratching his elbow in bewilderment—an extremely subtle point, and highly creditable to the genius of the artist. Stage properties surround them, and stage proprieties rule the design. Mr. Pettie contributes a more taking picture in *A State Secret* (223), but it is too like a piece of stage clap-trap. It is certainly unworthy of an artist who has sometimes shown a daunting kind of ability. A red-robed minister of state, presumably a cardinal, sits at a table, near which stands an inquisitive attendant, a monk, or something of that sort. The cardinal turns in his chair and burns a large document, which he holds in his hand; while it flares, the attendant looks disgusted, as if disappointed at losing all chance of making himself master of its purport. His grimace would make the fortune of a young performer at a Transpontine theatre. We fear that notwithstanding the undoubted "cleverness" of some parts of the painting here, e.g., the red dress, and certain minor accessories, that this design is hardly equal to what educated people expect to find in Burlington House. Mr. Pettie has a third picture here, styled *Ho, ho, ho!* (1362), about which we shall say nothing.—Another member of the Royal Academy, but who has not in any respect yet reached the level of Mr. Pettie, is Mr. Orchardson. He has this year favoured us with four large sketches,—it would be unjust to others to call them pictures—of the slightest, most theatrical, and flimsy kind. *Hamlet and the King* (265) is, perhaps, the most unfortunate of Mr. Orchardson's many attempts to illustrate Shakespeare. A more wretched prince than this painted one was never seen except in the "counterfeit presentment" of a booth. How vulgar and garish is the conception of the character! The tact shown in painting the black dress of Hamlet, and the dexterous flimsiness of the old tapestry behind his figure, are the sole portions of the work that do not show ludicrous incompetency; the rest is beneath criticism. A woeful being is *Ophelia* (380); a slatternly female, far advanced in phthisis and never well-favoured, in dirty clothes, and with a dirtier face, sits at the side of a pool. We fail to see what this has to do with Ophelia, and are certain that it does not exhibit the kind of art the Royal Academy was designed to "encourage." Mr. Orchardson may be able to do something else,—indeed he used to paint with a certain amount of *chic*, but he cannot now paint,—at least he cannot paint either Hamlet or Ophelia. *Escaped!* (1415), bloodhounds halting at the brink of a stream, where a cap tells its tale, is in the true vein of this artist, and as such we are bound to accept it. It is an example of what may be called the "romantic style," dear to schoolboys and young ladies; showy,

stagey in design, slight and flashy in execution, yet in keeping with itself throughout. *A Venetian Fruit-seller* (1350) is remarkable for nothing but its extreme flimsiness; it means nothing, exhibits neither sentiment, colour, chiaroscuro, drawing, handling—it is not even faithful to Nature; so it cannot claim the small praise due to mere realism, for all is as fallacious as it is weak.

At no great distance from this unfortunate picture is one of considerable pretensions, a large and ambitious coast scene, by Mr. P. Graham, styled *Our Northern Walls* (20), the sea beating at the base of one of those cliffs which the artist has often painted, if he has not industriously studied them. The waves rush on the rocks at foot, and are meant to be surging in all their tumult. No man who knows anything of the character, colour, forms, or even of the laws of motion in water, or of the colour and texture of rocks such as these, nor any one who, feeling like an artist, would paint light as it is here, can call this picture anything else than an attempt to satisfy the most superficial observers by hinting at the salient features of such materials for landscape as those who run on readily read. It is preposterous to suppose that there is in this work anything more realistic than pretences to realism. Being unfaithful then, what is its aim? Probably sentiment, the very soul of landscape painting. Is this, then, the sentiment of the thundering, hissing, surging sea? Is there any reality in this bald and dingy pile of rectangular brown objects which Mr. P. Graham calls rocks? Are these our northern walls? We are almost ashamed to be compelled to put such questions. *The Misty Mountain-Top* (494) is much more like what Mr. P. Graham is capable of doing with tolerable success. It is, at the best, trivial, but its execution has something of that sort of "knack" which goes far with amateurs, who have not got beyond admiring David Roberts, J. D. Harding, and the drawing-masters of the last quarter of a century. Of sentiment, said to be Mr. P. Graham's forte, there is as much as generally appears in pictures which may mean everything, and really mean nothing at all, but leave all to the spectator.—Not far from the former of these works hangs the superb, solid, and sober *From Mount to Mount through Cloudland* (79), by Mr. A. W. Hunt, cruelly and inconsiderately hung as regards itself, and ruinously so for its neighbour. Another picture may not unfairly be considered, because, although its position here is outrageously unequal to its merits, yet it can, however imperfectly, be seen. This is likewise by Mr. A. W. Hunt, and is called *Rents and Scars in the Conistown Fells* (1361), a view of mountain summits and their rugged sides, telling a whole volume of history, and rich in the sentiment of time-resisting, storm-torn, and weather-beaten rocks and starving herbage, in the gloom of a black cloud-shadow. There is sentiment here, and of the truest, most pathetic, gravest kind; and there is also draughtsmanship,—there is colour, there is air, there is fidelity, both local and general, and, with profound labour, there is no laboriousness; with complete "realism," there is nothing like dull toil apparent, but the signs of that completeness in studies which insures not the mere appearance of learning, but the substance of it—the thing, and not its "Brummagem" substitute. Any one who cares to look at the treatment of these rugged summits, and who is capable of appreciating the mode in which the light on them is represented, will agree with us that Mr. Hunt is not a "Brummagem" landscape painter, but quite the reverse of that.—In another room hangs another fine landscape, by one who must be as much astonished to find his picture on "the line" as we are to see it there. This is Mr. Oakes's *A Sandy Bit of the Road* (976), a piece of true realism, yet as lightly handled as it is rich in evidence of learning and skill; a bright picture of sunlight, remarkable for air and strong colour. We do not observe anything like the "sentiment" which has been discovered in Mr. Graham's luckless piece of drawing-mastership, but a good deal of something—call it by another name—which we have seen in David Cox, Turner, Rembrandt, Ruydael, Koningh,

and the like. Lightly touched as it may be, there are no gross pretences here; not much more detail, but the antithesis of "trick." *The Dying Ground* (369) and *The Shipwreck Broken* (1405) are by the same.

Mr. J. E. Hodgson's *Nasty Knife-Grinder* (150), which we described before, has the following the *Salute* (286), are capital pieces of sunlight-painting, seedling a little refinement in that as in other technical respects, but showing a good deal of honest work and much humour, a rare quality here. Better pointed than either is *Old Pail* (368), showing a Moorish fish-market, with an old dealer hawking with a lady, and other figures: the action of the first named is full of spirit, but the other figures are tame; a heap of fish, painted with more depth, brilliancy and richness; one of the capital technical feats of the year.—Mr. San's *Peaches* (156) is a capital painted wide-length of little girl, herself a peasant, walking by a peach-aden garden wall. The colour is a little chalky throughout.—We have three small pictures near the last which deserve a word of commendation, especially as their pretensions are moderate: they are Mr. L. Cowen's *Sweet Memories* (160); Mr. J. Alkman's *For the good of the Church* (162), a monk carrying off a rabbit, with a skillfully painted forest background; and Mr. Younes's *The Apple in the Forest* (288), which is nothing more than a neatly painted Italian arch-tecture. By the last-named artist is *Flowers for Hail and Bower* (412), a sketch of the Hall at Igham Mote, with figures neatly inserted, nothing more. It is not so delicate. *Fulpi Decisions for Harvest Home* (510) is "a very pretty thing" indeed; "a nice" young pet comes, with hair irreparably parted and the nearest of coats, freely directing the labours of a damsel who has mounted a pulpit with obvious intentions.—Mr. Poole has no important picture this year, but three minor works, being *The Group Gathers* (193), a girl bearing a basket of fruit, remarkable for rich colour, and very imperfectly drawn; *East by the Way-side* (451), a girl with an infant, with rich colour, and a capital child's face; and *The Butterfly* (1421), a characteristic work.—Mr. Cope has *Turning of the Stone* (301), Katherine and Petruchio at table, she with knit brows burning with suppressed wrath, he with his back to the table, pretending to read, marked in both instances by dramatic rendering of the subject; the laughing servants, peering each other in the doorway. The painting, which is bright and vigorous, is more apparently than really solid, yet the picture is one of the best we have had from this artist for a long time. The same artist sends *Jenny Cazen at the Post-Office* (86), which does not escape the ordinary productions of the painter; also "Oh! Hush that, my Baby!" (1406), a young mother soothing a baby; the face of the latter has good and natural expression. The fish of both figures is of the same tint, which is regrettable.—Mr. K. Halswell's *Under the Lion of St. Mark* (210), a group of men and women at once, displays the qualities we frequently observe in his productions, with less than usual of action and intention as the design; the execution is unworshipfully "aliphod." Nor is *A Roman Fruit-Girl* (165) more so the purpose, or more solidly painted. Painting could be a very simple art if this practitioner's way going method were the right one.

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that this might not appear so strongly as it now does. The same artist has a fine, rather dryly painted portrait of *Mr. R. Brodie* (1343), full of character, and remarkable for good modelling.—Mr. Nicol possesses more skill than taste, or surely he would not produce portraits of the fewest old men who appear in both his pictures, of which *A Dender after the Rain* (356) is the better, or rather the less disagreeable in its nature; both are equally well painted; that new named shows an old man toiling with two sticks in a sluttish Scottish cottage yard. We do not see the humour of painting such a rusty model, but the man appears again in "When there's Nothing due to Do" (351); here he is knitting. There is rich, if not refined colour, in the too evidently flimsy garments of this worthy. It is something to get art, however coarse it may be.

Mr. R. Riviere's two pictures have great merit; for Mr. Riviere paints animals with a higher artistic aim and stricter fidelity to purely animal nature than Landseer ever did. Of course he does not humanize his brutes so cleverly, nor is there so much pathos, sentiment, or sentimentality in his creations as there was in those of the master we have lost. *Apollo* (260) is a case in point. The god reclines at the foot of a tree, and sings and plays on his lyre. About him are assembled many large and small beasts, lions, tigers, a lynx, goat, sheep, deer, rabbits, some scotched and some wandering. Notice the masculine yet smooth and highly studied painting of the dappled hides of the deer, the gloss of the black-streaked and tawny skins of the tigers, the ashy browns of the cool-looking lynx; observe the thick felt of the white and shaggy goats, the fur of the dun rabbits. The fierce beasts form a dense mass of recumbent figures about the feet of the musician. Notice how fine and characteristic are their faces and actions, all similarly occupied and enchanted by the same spell, yet all different in look, attitude, and air. Outside these, the placid and wondering deer have come from the depths of the forest to form a larger circle of listeners. Between these main groups, the idle and apathetic goats are gathered to ruminate *in seors*; near them, a much-astonished, much-surprised rabbit sits on his tail, crooks his length of ears, and listens even with his glittering eyes. *Apollo* is graceful, but rather stagey; the strong points of the picture are its abundance of character and the felicitous painting of the skins. *Genius Loci* (327), a single lion lying at the entrance of some ruins, is very fine. The somewhat thin manner of painting which obtains with Mr. Riviere causes this capital piece to look less solid than it really is.

Mr. H. Davis is true to himself this year, and certainly never painted better than now; but, notwithstanding, one begins to feel that a time approaches when we shall be heartily sick of the repetition of the same ideas, fine as they are. *A French Lion* (270) is exceptional in giving a sunny vine, with cove and their keepers, of course it is capably painted. *The End of the Day* (396) is a beautiful picture of fading evening, with delightfully graded atmosphere, and a good, but slightly painted sky. *In Picardy* (506) has a charming composition; a pool, with the stillness of surface, has become a dim mirror for the tender greenness and richness of the sky. The scanty verdure and light foliage, the frequent cattle, are all reproduced with the artist's usual grace and sense of tender beauty and his breadth of character, but it must be owned, with reservation beyond that implied by the occurring subject, the monstrous affection for effect.—*The Old Terrace Steps* (384) is more within Miss J. Macgregor's powers than the "Orpheus and Eurydice," to which we have referred before. It is a clever study of old iron-moulding and stone-steps, neglected and weed-grown, the gate of a garden left alone. With flowers that bloom untended.—We have already admitted Mr. Hodgson's *Returning to the Salubrious* (356), but now we add praise for his *For a moment* (356), and generally agreeable colour.—*For a moment* (356) is a child and a brown dog, has executed with a "waking" eye. *For a moment* (356) is a child and a brown dog, has executed with a "waking" eye. *For a moment* (356) is a child and a brown dog, has executed with a "waking" eye.

well as in the picture of a misty and sunny autumn morning over pasture (216), with sun-shadows of the trees cast on the undulating ward. This part of the work is treated with a good deal of commonplace ability—enough, in fact, to charm many who fail to see how much it lacks beauty and refinement both in colour and atmosphere, the specialities of the subject. Crude realism, without that instinctive sense of the wealth of beauty there is in Nature, is here; but it is but a trivial success which gives no more than that. This picture is "realistic," but it is, pictorially at least, very dull prose. In the same well-meaning, but rather insensible style is *The Heart of Surrey* (111). It seems to us that it is just one step in advance to the landscape art of the late Mr. Witherspoon, a most respectable gentleman, but a terribly grey artist; for it is artistic only in the most trivial sense, and not at all poetical. If uninspired and too painty, the productions of Mr. V. Cole are certainly honest, and highly creditable to him. Unlike a large number of his much more "clever" neighbours, he pretends to nothing, but gives us his best. *The Old Mill at Fintona* (630) did not enthrall us.—*Salmon Skin-Nets* (297), by Mr. C. Hunter, attracts the attention of all who feel bound to protest against previous attention, the practice of cheap executive salience; the subject is business pulling nets on board from a rippling sea. The execution is at once dexterous and false,—that is, at least, in the evident assumption of realism is meant to be sustained by the painting of the water in this mechanical fashion.

Mr. Herbert gained a reputation long ago by painting rather luxurious, romantic Venetian pictures, representing crimes of a theatrical kind. These works possessed the charm of dramatic conception, which does not appear in the strongly contrasted subjects the painter affects at present. We are informed that productions such as *The Adoration of the Magi* (308) are not to be judged by canons common to modern art, but that in their aestheticism there is something of the devotional spirit of the old artists, with whom the practice of art was a religious act. We dare not doubt the inspiration, but the art is open to question; and seems to our humble judgment flabby, and affected to the last degree; for what a poor baby is this, which shows how modern devotional art suffers a Royal Academician—what be the matter with the figure which is intended to represent Joseph? Why is the background incomprehensible? Mr. Herbert appears as a landscape painter with a success which is greater than the effort he made to secure it when engaged upon *Near Lionel's* (297). Nature is his kinder inspirer. *Christ and the Woman of Samaria* (706) displays our artist's less fortunate mood, for it is a feeble and sentimental rendering of a fine subject. A fat figure of a ghostly female, with preposterously big eyes, salient Christ, whose figure is really out of proportion.—Mr. Webster sustains his ancient reputation by *The Preceptor* (314), a boy who whispers to his comrade.

We approach a group of interesting pictures when the contributions of Mr. Lewis have to be considered. They are more than usually numerous; but, as it appears to us, they are unusually equal in merit. The most important, *The Scimitar Bazaar*, Cairo (332), seems to us the least valuable. It gives a vista with many figures, set off diversely considerably from Mr. Lewis's ordinary examples of similar character. This freshness, power, brilliancy, and, in England at least, almost unrivalled crispness of touch, which have so often distinguished the works of this artist, are here in an inferior degree, or, in fact, hardly at all. The charm of this work is much injured by this defect. The effect of colour is damaged by an introduction of bright red in draperies which are less solidly painted than usual; but, although there is also less space, the effect of the picture is as a whole, on the whole, more successful. By a curious chance in hanging, Mr. Lewis's dirty peasant knitting stockings (351) is placed next to the brilliant, gorgeous *In-door Group*, Cairo (332), and the splendid display of Egyptian sunlight, called *Out-door Group*, Cairo (333). The

former shows women chattering, with the usual hareem accompaniments, dazzling effects, plump, rosy female faces and exuberant forms, with the apparently inexhaustible wardrobe of the artist's atelier. The effect of sunlight falling on the room, chequered by shadows of lattice, is given with the painter's usual felicity. We wonder he does not tire of painting these subjects, these hackneyed materials. His work here is but exquisitely brilliant mannerism. We enjoy the other picture much more heartily. It is something like a novelty to have nothing to do with the plump women of that rather tiresome hareem, the glitter of the everlasting sunlight dispersed by trellis shadows, and lying on the brocades, silks, satins, pavements, and what not, of Mr. Lewis's Oriental paradises. Here we are out of scents, away from the stupid houris, and witness to the conversation between an old fellow with a pipe and a loitering man-servant. They are at a doorway; the sunlight glares without producing a pattern on the floor; but it is simple, rich, strong, and broad. The figures are capitally painted. Mr. Lewis has produced a much more valuable picture than 'In-door Gossip' in the not dissimilar work, *A Lady receiving Visitors*, Cairo (354). The materials are, as usual, the women, their dresses, the sunlight diaper,—a good deal is got over by the help of this almost invariable element, which extraordinarily long practice must have enabled Mr. Lewis to produce with great facility,—and other characteristic features. The force of effect here is so great that the picture looks stereoscopic. It is, like all the others, intensely solid.—Mr. Wynfield's *Instructions in Deportment, the Curley* (444), various girls of a school receiving a lesson from their French dancing-mistress, lacks brilliancy of painting, and might be more vivacious in its design. It has a certain amount of humour of an obvious kind.

Mr. W. Luker sends a pretty, bright little landscape, *In the Meadows, near Minster* (398), a view of the flat: it is slightly painty.—Mr. J. B. Burgess is at his best in *The Presentation, English Ladies visiting a Moor's House* (475). The designing of the children here is pretty, and full of spirit in its way, the ladies are quite à la mode, and their airs and dresses are cleverly rendered. The result is a capital representation of the subject, but it can hardly be called a picture in the true pictorial sense of the term. Mr. Burgess has artistic aims which make the defect remarkable.

Mr. F. Holl does not continue to improve, for he is content to appeal to lower if wider sympathies than before. His *Deserted* (487) is melodramatically touching. The scene is a London thoroughfare. A policeman has just picked up an abandoned infant, which he tenderly wraps in his waterproof cape, and, accompanied by his comrade, he is about to take it to the "station." Behind the lookers-on is a young female, in whom acute persons are expected to see the wicked mother. All this is very well, but it need not have been so obvious as it is. The painting is good enough for the subject and the design; and they are not without easy-going ability, which we once hoped would be better trained.—We have already alluded to Mr. Fildes's *Applicants for Admission to a Casual Ward* (504) as one of the more remarkable pictures of the year. It shows an extraordinary vigour and vivacity of conception, an almost Dickens-like grasp of the subject, a rare power of putting the main point strongly, with great range and wealth of materials; but we must now admit that it does not improve on acquaintance. Although the subject allows of abundance of incident and contrasts of character, we are compelled to feel that there are too many incidents, and too great a number of contrasts of character. The picture is like an epitome of the woe and misery of London in equal. It was not thus that Hogarth, in his finer works, impressed us. The design, fine as it is, recalls a scene in a theatre rather than anything else. We made a mistake when we spoke of the locality of the picture.—*At the Headland, New Quay, Cornwall* (502), by Miss J. Inglis, gives, cleverly and brightly, a noble piece of coast.—Mr. Storey's other contributions have already been

described in these columns; we have now to refer to *Grandmamma's Christmas Visitors* (521), children descending from a coach, with servants near; a snowy landscape, of course. Intended to be extremely "popular," it fulfils its purpose, and is really a very pleasingly trivial affair. Its humour and pathos are too obvious to be worth much. Why are some of the children's faces so dirty!—There is a capital landscape in *Woodcutters* (528), by Mr. Linnell, the skirts of a wood, with much of the artist's almost unsurpassed skill in sky painting. This is Mr. Linnell's sole contribution.—Mr. W. Linnell sends *Kent Weald* (481), a noble expansive landscape, with a fine distance, and rich display of broad colouring; also *Through the Barley* (669), a view from an upland to the blue distance, with a cornfield in front. It is just a little painty, but it is fine in draughtsmanship, and good in colour: see the capital painting of the pathway on the edge of the field. This is one of the best things in the Exhibition.—Mr. J. T. Linnell sends a characteristic picture in "*The Mower Whets his Scythe*" (493), which should be studied.—Mr. T. G. Linnell contributes a good work in *The Old Road* (1382).—*Late in the Day* (536), by Mr. Pickering, fading light on a pool, the moon and sun opposed, is very good in its way.

Mr. Maclean's *Covent Garden Market*, 1873, (531) is an ambitious and, on the whole, highly creditable picture. It gives figures of the buyers, sellers, and passers-by with an unnatural elegance, which, however graceful in itself, startles the well-informed spectator, who questions the value of a picture which would impart to these homely and grimy details the beauty of an Italian and mediæval design. The figures, however questionable in this respect, are good, well designed, carefully drawn, and fairly studied, too much studied, in fact: the effect of daylight is rendered with clearness and success.—Mr. H. W. Brewer is another ambitious painter. He tries to revive past times, and does so not without some share of success. His *Interior of the Choir of Old St. Paul's* (553) is an architectural study, or attempt at restoration on paper rather than a picture proper. It shows considerable ability in reproducing the effect of light. It is placed so that we can speak but in general terms.—*Sunshine in January* (557), by Mr. R. Gallon, is exceedingly good; a study of misty light, with a capital atmosphere.—*London from Shooter's Hill* (561), by Mr. S. Bough, is a panorama, rather painty, and blackish and spotty in the foreground; too cold to be faithful as a picture of sunlight, but it has a creditable mid-distance.

We come next to Mr. Wallis's picture. We have already described it, but we owe him an apology for an error in our account of it. The figure in the hands of the Levantine is not a Cupid, now presented to the merchants, but a nymph, whirling with a thyrsus. One of the merchants is grey.—*Charcoal Burners at Crem-bran* (574), by Mr. Beavis, loading a wain with bags, as it stands in a rough forest road, shows a strong, broad style; a good thing in landscape. We think a better colourist would have made more of the "colours" of the charcoal-bags.—Mr. Oulens has several excellent portraits here. Among them let us notice *Lord Chancellor Selborne* (578), with a face to which the wig, as the painter makes them both, gives something irresistibly like the popular idea of the Sphinx. The painting is capital, the expression striking, without affectation. This, and the general art of the picture, if not profound and subtle, make it far preferable to the chilly proprieties of one or two of our vapid portrait-painters, who produce with dull correctness faint visions, which are not the least vital, and therefore far removed from true portraiture. Nor have Mr. Oulens's pictures the stupidity of ordinary official likeness-taking. *Little Friends* (598), children asleep, with a white dog, has capital expression, and good and solid painting.

As to Sir J. Gilbert's *The Field of the Cloth of Gold* (620), the meeting of the kings, nearly every reader will agree with us that there are few, if any, pictures in the Academy which, with such abundant evidence of skill, and such splendour of

painting, excite so small an amount of interest. It is really a splendid production, in fact, it is splendid by half. There can be no mistake, it glitters all over, the figures scintillate as they move, the sunlight, gleaming with smart jewellery, gorgeous embroideries; polished metals of all sorts are everywhere; there are banners even for an armoury, trappings enough for a musen feasters enough for Regent Street, and the catenation of the whole is as effective as a stage play. Why, when people see all these fine things so powerfully painted, too, do most of them go away, and not a few yawn? Because, after all, this splendour is only that of the stage, the art is but of *cliquanterie*, and all the lack of motion this picture, for example, has, is but the activity of a number of commonplace actions, gorgeously bedizened it is true, but still not "men." Commonplace they are, and they can be nothing but what is commonplace. The design itself, supposed to be the strong point of the work. Knight, is, if we will but patiently look at it, merely a vivid, or rather a showy exposition of incidents and actions, the most trite in the world.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold, for pounds, on the 16th inst., the under-mentioned pictures and drawings by the following gentlemen, the property of R. Ellison, Esq., deceased. Pictures: Van Stry, River Scene, 94.—H. Macculloch Cadzow Castle, 199.—Hilton, Triumph of Amphitrite, 131; Una and the Lion, engraved, 99.—G. Chambers, Sea Piece, off Portsmouth, 131.—Millais, Ferdinand lured by Ariel, 231.—R. Wilson, An Italian Lake Scene, 262.—Gainsborough, Farmyard, milking time, 178.—J. Crome, Haystack Common, 420. Drawings: T. S. Cooper, Sheep, 100.—Prout, View in a Town in Holland, 95.—De Wint, Gloucester, 58.—Bonnington, French River Scene, 86.—G. Cattermole, The Trapper's Story, 68; The Studio of Raphael, 60; Cromwell the Tay, 63; Armoury at Naworth Castle, 106. The Challenge, 157.—C. Fielding, Coast Scene, 64; Fishing-boats off Hastings, 336.—W. Hunt, Pin-rooses, 157; Quinces and Grapes, 89.—Turner, Tunbridge Wells, 105.—T. M. Richardson, Castle of Chillon, 141; Beach at St. Leonards, 73.—C. Haag, The Newport Arch, Lincoln, 53.—Girtin, Coast Scene, 115.—S. Rayner, Oratory at Naworth, 90.—W. Callow, Hôtel de Ville, Brussels, 61; Hospital of the Grimsel, and Lake Kleinsee, 53.—F. Taylor, Troopers, 147.—De Wint, Lincoln, from the Brayford, 577; Christ Church, Hampshire, 966; Torksey Castle, Lincolnshire, 682; Gloucester, from St. Catherine's, 640.

On Tuesday, the 19th inst., the same auctioneers sold the following works. Drawings: F. Taylor, Return Home, 105; Preparing for Christmas, 373.—Prout, Interior of Chartres Cathedral, 105; Bridge of Sighs, 315; Plymouth Citadel, 67.—R. Foster, A Sultry Day, 94; Henley-on-Thames, 264; Trèves, 99; Antwerp, 94.—W. Hunt, Grace before Meat, 430; Melons, Grapes, and Peaches, 170; Cottage Interior, 105; Ballad-Singer, 63.—P. Goodall, Courtship in Brittany, 99.—C. Fielding, View of Snowdon, 315; Ben Vorlich, 420.—Turner, Mosque of St. Sophia, 157; London Docks, 173; Pool, 430; Richmond, 619; Florence, 315; Folkstone, 630; Plymouth, with effect of rainbow, 588.—F. W. Burton, The Two Ducks, 63.—Sunfield, View in Albania, 68.—G. Barrett, On the Thames, 120.—J. L. Gérôme, The Nile Boat, 253.—J. Linnell, Milking Time, 126.—J. B. Pyne, Macagno Inferiore, 63.—L. Haghe, Happy Inn, 210.—F. W. Topham, Spanish Life, 141; Spanish Peasant Girl, 64.—F. Walker, The Sisters, 237.—C. Fielding, Seaforth Cliffs, 388; Staffa, 472.—E. Duncan, Wreckers off the Coast of South Wales, 252.—De Wint, Black Coomb, 357.—D. Cox, Going to Market, 304.—R. Bonheur, Sheep, 168.—J. F. Lewis, Eastern Pasha, 147.—J. Gilbert, Gil Blas at the Levée of the Archbishop, 189.—D. Roberts, Madrid, 115. Pictures: F. Danby, Evening, returning from market, 131.—J. B. Pyne, Lago Maggiore, 210; Berna, 226.—

the Royal Italian Opera. In the music assigned to Gennaro, in Donizetti's 'Lucrezia Borgia,' the charm of Signor Campanini's voice has never been surpassed. This is evidenced in the opening air, "Di pescatore ignobile"; and still more so in his share of the *terzetto* of the first act, in the son's grateful burst of affection. Such passionate expression, such a *timbre* of the voice, such admirable accent and pure phrasing, are irresistible in their influence on the hearers. It is absurd to qualify our praise of singing like this by pointing out that at times the tone is produced "throaty." His guttural enunciation was an objection to Signor Mario's otherwise perfect style; and he could never produce such a *flat* from the chest as Signor Campanini does in his aria *d'entrata*; and, although such an ascent is not quite orthodox, Signor Campanini only follows in the wake of other leading artists of the day, Mr. Sims Reeves and Mr. Santley in particular. There is no more harm in this tampering with the text than in the liberty taken by the *prima donna*, who will end with a trill or a cadenza of some kind. Singers, after all, ought not to be prevented from exercising their own judgment in the creation of effect; for the dramatic artist has the privilege of presenting a part according to his own notions, and it would be a pity if vocalists should not have equal rights so long as the composer's imaginings are not seriously affected. The skilful use of the *portamento* will indicate whether a singer is mechanical and conventional, or whether he possesses the gift of spontaneity in developing the best notes of the register. Signor Campanini's real fault last season was that he was careless, and, therefore, unequal. But, if he will continue to sing, and to act too, as he did on his return as Gennaro, we have no hesitation in believing that he will be unrivalled. He was to appear as Lionello on Thursday, in Herr Plotow's 'Marta.' Mdlle. Singelli will take the title part for the first time, after four representations of 'Catarina,' in which the new artist showed decided signs of improvement. To Herr Behrens was assigned Plunketto, and his assumption gave fresh interest to the performance of this melodious opera. This evening (Saturday) Madame Christine Nilsson will be heard for the first time since her return to this country; the opera will be 'Faust,' and the title part will be assumed by Signor Campanini. For the production of Balfe's 'Talismano' no night has as yet been fixed; but it is hoped the preparations will allow of next Saturday (the 6th of June), or Tuesday the 9th, being the evening of the first representation of a spectacular work which assumes the proportions of a grand opera. The 'Nozze di Figaro' was given, for the second time, last Monday: it was an admirable performance, all the artists—Mesdames Tietjens, Marie Rose, Bauermeister, and Trebelli-Bettini; Signori Rinaldini, Rota, Borella, Agnesi, &c.—being in good voice, and acting with infinite vivacity. What a wonderful work it is! if only for the *septuor finale* of the second act, it would be a marvel of melodious inspiration, of scientific treatment, and of orchestral writing as varied as it is picturesque. Several numbers were encored, as usual.

The system of mounting operas in succession, and of not repeating them, is in full force at Covent Garden. Last Friday (the 22nd inst.), Weber's 'Der Freischütz' was given for the first time this season, with Signor Bevignani conductor; on the next night there was a revival of 'Les Diamans de la Couronne.' Now, how is it possible that, with five performances during the week, and periodically a Saturday morning concert added, sufficient rehearsals can be secured, with such a constant change of the *répertoire*? The late Berlioz, who was once Musical Director and Conductor at Drury Lane, in his amusing book, 'Les Soirées de l'Orchestre,' states that London Impresarios do in ten days what takes in Paris ten months. The Director is told that three weeks are required for the study of some opera. "Trois semaines," Berlioz writes, "dirait le directeur,

vous n'aurez pas trois jours; vous le jouerez après-demain.—Mais, Monsieur, il y a un grand morceau d'ensemble, le plus considérable de l'opéra, dont les choristes n'ont pas encore vu une note; ils ne peuvent pourtant pas le deviner, l'improviser en scène!—Alors, supprimez le morceau d'ensemble, il restera toujours assez de musique.—Monsieur, il y a un petit rôle qu'on a oublié de distribuer, et nous n'avons personne pour le remplir.—Donnez-le à Madame X. et qu'elle l'apprenne ce soir.—Madame X. est déjà chargée d'un autre rôle.—Eh bien, elle changera de costume, et elle en jouera deux. Croyez-vous, que je vais entraver la marche de mon théâtre pour de pareilles raisons!—Monsieur, l'orchestre n'a pas encore pu répéter les airs de ballet.—Qu'il les joue sans répétition! Alors, qu'on me laisse tranquille. L'opéra nouveau est affiché pour après-demain, la salle est louée, tout est bien."

Berlioz wrote thus of his experiences of 1848 in London; but his description might apply tolerably well now, and it is quite useless to write of past performances under such circumstances. The *ensemble* is sacrificed, as Berlioz states, to have the "affiche couverte de noms célèbres."

In the revived 'Catarina' the pieces interpolated last year have been excised, with the exception of the *rondo finale*, the ponderous recitatives of Signor Vianesi have been reduced, and the tenor part allotted last year to a baritone has been restored; but in spite of the brilliant singing of Mesdames Patti and Sinico, a worse representation of 'Les Diamans de la Couronne' has not been heard even in the most deplorable days of English opera.

PIANOFORTE RECITALS.

It has rained recitals this week. Such a down-pour of pianoforte performances as there has been within four days is unprecedented in our musical annals. The fact proves the popularity of the instrument, and shows the extent to which its cultivation has been carried. The truth is that a recital is a cheap mode of getting a first-rate lesson, and the lady amateurs are not insensible to the advantage of availing themselves of the readings of a first-class professor, and of acquiring some little notion of how difficulties can be overcome. There is another aspect in which this increase in the number of recitals may be regarded; and that is, as a gratifying evidence of the advance of public taste; for to find audiences who will for two hours listen, not only with deep attention, but with occasional enthusiasm, to the classical works of various masters, ancient and modern, indicates that music of the soundest schools must be studied in the right spirit at the present period. The four artists who have entered the lists this week are, Mr. E. H. Thorne (an Englishman), last Tuesday, in St. George's Hall; Madame Annette Essipoff (Russian), on Wednesday, in St. James's Hall; Fraulein Marie Krebe (Saxon), in the same locality, on Thursday; and yesterday (Friday), whilst Herr Halle (German) was instructing his hearers in St. James's Hall, M. Alphonse Duvernoy (French) was equally zealous and intelligent in the execution of classical chamber compositions in the Hanover Square Rooms. We can refer specially to the recitals of Tuesday and Wednesday only. *Place aux dames*. It is of the fair pianist from the banks of the Neva we must first speak. Madame Essipoff is already the talk of the town. She seems almost to have dropped from the clouds, so utterly unknown were her name and fame until she played at the New Philharmonic Concert, on the 16th inst. But such a marvellous executant, coming here unheralded from Russia, caused dismay in those circles where the name of one performer only is permitted to be mentioned, and a cry was raised "that it was all very well her playing the orchestral concertos and fantasias of Chopin, of Rubinstein, and of Liszt, but wait until Madame Essipoff performs Beethoven or Bach, Mozart or Mendelssohn, the real divinities of the pianoforte." It must have been distressing to the narrow-minded partisans of particular performers, to listen to Wednesday's pro-

gramme, in which were productions by Bach, such as the Sarabande Double Gigue, from the Suite Anglaise, in D minor,—by Handel, such as the well-known Variations in E major,—by Beethoven, such as the Waldstein Sonata in C major, Op. 53,—by John Field, such as his Nocturne, No. 4, in A major,—by Gluck, such as his Gavotte,—all interpreted by Madame Essipoff with the highest appreciation of the intentions of the various composers, and, for a lady, with an unparalleled degree of digital dexterity combined with power and precision, sensibility and charm. Can it be wondered that a large auditory, in which was included a vast array of professors and of cultivated connoisseurs, duly appreciated and warmly applauded the wondrous skill of the new-comer? In addition to the pieces just cited, the lady introduced no less than seven compositions by Chopin, with the grace and feeling and *verve* which they so imperiously exact; for, whether in the nocturns, the *barcarolle*, the *And. the valse*, or the *scherzo*, the Polish pianist and composer, to quote his own language, has always some theme recalling his native land. To a friend who ventured to suggest that he did not dwell enough on some melodious motif, he sadly replied, "I am always thinking of my country, and then I vent my indignation at her wrongs in those runs and scales over the piano which you think are in excess." Madame Essipoff, who is the second wife of M. Leschetizky, a famed pianist, executed one of his solos, 'Les Alouettes.' But Chopin was the prominent point of interest, and in his works Madame Essipoff displayed the *legato* quality which Liszt has declared to be so rarely shown in the realisation of Chopin's dreamy episodes. The lady was quite right in not complying with any demands for *encores*. Two hours of such playing as she got through from memory is quite tax enough on the brain, not to mention the manual fatigue.

Mr. Thorne can claim a high and honourable position amongst English pianists. His executive skill is of no ordinary order, and he did not over-tax his powers in the selection of the Partita in C major, by Bach; in the Sonata Appassionata, Op. 57, by Beethoven; in the Berceuse, Op. 57, by Chopin; in the Duet, with variations on a French theme, Op. 10, by Schubert, dedicated to Beethoven, with his pupil, Mr. Duncan Hume, as ally. But Mr. Thorne particularly pleased his audience by a truly poetic execution of Sir W. S. Bennett's 'Maid of Orleans' sonata, the prison-scene of which, the *adagio*, was given with delicacy and refinement. Mr. Thorne was formerly organist in Chichester Cathedral, and was a Windsor Chapel choir-boy before he took the organ of Henley-on-Thames. He has given historical pianoforte concerts with success in Brighton.

Of the gifted Fraulein Krebe and of M. Duvernoy we will report progress in our next issue.

CRYSTAL PALACE SUMMER CONCERTS.

THE system of illustrating the musical productions of various nationalities in Europe is being steadily carried out at the Sydenham Glass Palace. It was the turn of France on the 23rd inst., and the Saturday's scheme included compositions ancient and modern, but how far the whole of them can be claimed as specimens of any special type may be doubted. A part-song, for instance, called 'The Lovely Adelaide,' sung by the choir, is of the Elizabethan era—a madrigal evidently either by Wilbye or Morley. A curious coincidence was likewise evident in the introduction of an air, sung by Mdlle. Marie Rose, from Rameau's 'Castor et Pollux' (1637), "Tristes apprêts," which Elza might sing in 'Lohengrin,' and it would pass for a Wagnerian declamatory recitative, with its broken *tempo* and with its dismal monotony. Méhul is quite French, and his fine air from 'Joseph,' "Champs paternels" (1807), so finely sung by Signor Agnesi, is a melodious and pathetic specimen of the vocal writing of the French school. And so was Dalayrac's romance from 'Nina, ou la Folle par Amour' (1786), "Quand le bien aimé reviendra," charmingly warbled by Madame Trebelli-Bettini. Méhul's overture, 'La Chasse du Jeune Henri,'

was introduced as a specimen of French orchestration. The opera was a failure, but the prelude remains in the repertoire of the Conservatoire concerts in Paris, where it is handled with such delicacy and picturesque power that it is a great favourite. It was but coarsely played at Sydenham, and the horn players particularly were at fault; they should go to Chantilly and listen to the performance of the untutored huntman to have a notion of what the real "cor de chasse" is.

The selection from modern French music comprised two movements from Berlioz's *Romeo and Juliet* symphony; Auber's *Maisons* overture, and his lovely melody, "Le Dieu," from his opera *Les Deux Femmes*; "Le Premier Jour de l'Enfer," nicely sung by Mlle. Marie Rose; the "Marschallin" of *Les Deux Femmes*, sung by Berlioz; six pieces by M. Gounod; a violinello solo by d. Lasserre; and an air from "Galatée," by M. Victor Massé. The symphony of Berlioz was originally produced in Paris in 1839, in the Salle de la Conservatoire. A memorable morning it was, but Sunday, for there was an audience of celebrities, literary, scientific, and artistic, to listen to the work of a daring innovator, a young and ardent musician, whose imagination had been led by reading the works of Shakespeare and Scott, and of Byron and of Goethe, and whose technical tendencies were derived from Gluck. The very aspect of the composer as he stood, lit up in hand, to describe by means of notation the furies of the *Capulets* and the *Montagues*, to express the passion of the lovers, to depict their despair and their deaths, excited sympathy. Berlioz had as resources 100 instrumentalists, and a chorus of 100 voices; for the contralto solo there was Madame Wideman; the tenor was Alexis Duront; the bass, M. Almond. The words had been adapted by Emile Deschamps. The reception of the dramatic symphony was rapturous; never was there a greater triumph. But outside the Conservatoire walls a controversy sprang up about the artistic pretensions of Berlioz, which never ceased until the grave had closed over the remains of one of the most intellectual and poetical composers France has ever produced, whose presence in the world is a question whether the name of the French musician would not have been more generally and more justly acknowledged in his own country had he not been a journalist and a critic. His fiery temperance, his ready wit, his diabolical estimate of modern artists, his contempt for singers, his sarcasms against the lyric drama of his period, made him as many enemies as a similar course of action has procured for Herr Wagner. But with all his negativity there never existed a colder-minded musician or a man of kinder disposition than Berlioz. His struggles when, as a chorist, or as a teacher of the guitar, he laboured to gain a bare existence, soured him; but in spite of his bitter tongue and a trenchant pen, his friendships were long and lasting. No two musicians were ever more opposed to each other in opinion than Mendelssohn and Berlioz; yet from the time they first met in Rome, where the latter finished his musical training (having won the Prix de Rome at the Conservatoire with his cantata, "Sardana, aim"), they were friendly, although perpetually railing each other on their respective views of art. In Germany and in Russia, Berlioz's genius was fully recognized during his tours to conduct his works. It was owing to the enthusiasm for him felt by the late Mr. Frederick Beale, that Berlioz was engaged as Conductor of the New Philharmonic Society in 1853, the year of its formation; and at the two concerts of the 24th of March and 29th of April, the first part of the "Romeo and Juliet" was heard, which was based of ninety-four players, in which were twelve harps, two cymbals, antique played by M. Silas and Herr Gass; with double symphony, by Chipp and Isa, to meet the exigencies of Berlioz's score. It was Miss Dolly Mademoiselle who sang the love song of the cantata. A prodigious sensation was created by this performance, the Queen Mab scherzo quite electrifying the auditory, who felt the presence of an orchestra of master-mind. We wish Mr. Massé could have the

given the Symphony in its entirety with the Shakespeare text, to point out the instrumental and choral illustrations. His gleamings were confined to the passionate declaration of Romeo, led off by the first violin, followed by the festive music of the grand *file* in Capulet's mansion, the crescendo of which culminates with colossal power as the guests are supposed to become more riotous in their revelry. As a vivid realization of Mercutio's bantering address to Romeo, the Queen Mab scherzo in *major* pretensions, in three-eight time, is not surpassed in the entire range of descriptive, or, as it is affectionately called in these days, "programme music." As the music proceeds, the Queen Mab imagery is apparent in the mind's eye. These effects are as ingenious as they are novel; the combinations as curious as they are fanciful. On the whole, the Sydenham execution was creditable, except in the passage where the symmetry of the melodious design is broken by the ancient cymbals, one of which should be in *r*, the other in *s*; but the glowing and sudden crash of last Saturday was never intended by the composer.

But the Gounod gleamings were quite worthy of the most illustrious composer. France can boast of what is conceded when we mention that his marvellous March, "The Funeral of a Marionette," and his offertory from the "Messe Solennelle" were the instrumental items, and that the vocal pieces were his noble "Naxos" — superbly sung by Signor Agnesi — and his setting of Lord Houghton's "Illa," expressively sung by Mrs. Weldon, which was received with enthusiasm. This air was noticed in last week's *Athenæum*; but at the Palace it was given with full orchestral accompaniments, starting with the wailing notes of the oboe, used as effectively as in the sad strains of Florentin in Beethoven's "Fidèle," — the theme continued with solemn chords for the strings, until the open grave in the Abbey is reached, and then from deep devotion the tone of the instrumentation is changed to jubilate glorification, the harp, which had been heard pianissimo, joining with all the instruments in one of those bursts which are to be found in "Galatée" and "Faut." It was gratifying to witness the cordial approval given to the composer, who conducted his own music, when he took his place in the orchestra. Such a reception must have been consolatory to a perhaps too sensitive mind, and may have convinced M. Gounod that the musical public here is not ungrateful for his contributions to Art since he has resided in this country.

Musical Gossip.

At the Fifth Philharmonic Concert next Monday, Signor Jacini will be the pianist, as he was at the Musical Union, on Tuesday, when Signor Paganini will play for the last time this season. The concert of Mr. Sims Reeves, at the Royal Albert Hall, has been postponed.

This opera buffa seems to be moving from one theatre to the other. Mr. Morton ends his season at the Strand Opera Comique this evening (the 30th), with "La Fille du Mademoiselle Angot," and next Saturday (June 6) M. Hombert will open at the same theatre with M. Charles Lecocq's last opera, "Girofle-Girofla," bringing here from Brussels the artists of the original cast. Last Monday, the Gaity opera bouffe company, by arrangement with Mr. Holmwood, at the Theatre Montague, commenced at the Globe Theatre with "La Fille du Mademoiselle Angot," sustained by Mesdames C. D'Anka, C. Loseby, and A. Cook, Messrs. Lyell, Perrot, Ludwig, Kiley, and Cotte.

The first Italian Opera Concert of the Drury Lane artists will take place, next Saturday afternoon, at the Royal and New Philharmonic Concert and at the Crystal Palace Concert will occur.

M. Gounod's concert operetta, "Tegueste," will be performed at the Crystal Palace, on Monday, the 2nd of June, at 8. The artists are M. N. R. Gounod and B. Blum, who will be assisted at the Bouffe-Paradise. The same kind as that of "La

the incidents of which would not pass a London concert. Madame Judic is Mlle. Bagatelle, La Diva of the concert of Messrs. Lemoyne, by a M. Georges de Flacerville, who claims her credit for having beaten some one who had hired the idol of the public. Madame Givrot plays this lover. M. Edmond Georges is a clarinet-player, who courts the *femmes de chambre* of Mlle. Bagatelle. This part enables M. Offenbach to parody the clarinet accompaniments to the voice. His music is, of course, pleasant and characteristic.

Mlle. Chéril, (daughter of the house), who sang on the Italian Opera-house boards, has appeared at the same theatre (Salle Ventador), as the Queen in the new comedy, with the Grand Opera troupe; but the lady does not seem to possess experience and power sufficient for such a formidable business part. Madame Gayerand was Valentine; M. Villaret, Raoul; M. Belval, Marcel; M. Lusselle, Nerves; M. Galliard, Saint-Bris. M. Léon Achard, the tenor, has been engaged for the summer months by Mr. Mapelson of Drury Lane, but remains during the remainder of the year at the Grand Opera.

M. DE COURCEY, the new Minister of Public Instruction, of Religion, and of the Fine Arts, will, it is expected, exert himself to secure the completion of the new Italian Opera-house, so that it may open early in 1875.

Two first performances of Signor Verdi's "Requiem" took place on the 22nd inst., in the church San Marco, in Milan; and on the 25th (Monday) the work was performed at the Scala. There are seven numbers in the score—1, Requiem and Kyrie, for quartet and chorus; 2, "Dies ire," in four parts, solo and chorus, with trio for soprano, contralto and tenor (Quid sum miser); quartet (Rex tremendus); duet for soprano, and contralto and chorus (Recordare); solo for tenor (Ingemisco); solo for bass (Confitebor); quartet (Lacrymosa); 3, Offertorium; 4, Sanctus; 5, Benedictus; 6, Agnus Dei, duet and chorus, soprano and contralto; 6, Lux aeterna, trio for soprano, tenor and bass; and 7, Libera me solo (soprano), chorus and fugue, finale. The Manzoni Requiem will be produced in Paris, at the Salle Favart, on the 4th of June, at the "Matinée Spirituelle," with the same solo singers as in Milan, namely, Mesdames Solts and Waldman, Signori Opponi and Maini, with M. Deloffre as conductor, and two hundred vocalists.

M. Gorcey, in a letter to M. Oscar Comstant, published in the Paris journals, has warmly taken up the question of re-organizing Beethoven, started by Herr Wagner. We feel tempted to quote the protest of the French composer against the suggested modifications of the orchestral text of the Ninth Symphony, and when M. Gounod begins with the declaration, "I do not know the Ninth Choral Symphony of Beethoven according to Wagner, I only know it according to Beethoven, and that is quite enough for me," we may add, and "for all the musical world." The *Revue of Musical Literature* closes a letter from Dr. Ferdinand Hiller of Cologne, who criticizes Herr Wagner of some signal blunders, in his study upon the execution of the Ninth Symphony, published in the *Musikalisches Wochenblatt*. Dr. Hiller cautions musicians not to accept Herr Wagner's quotations from the score, as the "infallible oracle" is quite wrong in his references to the *andante* in the *c minor* Symphony as to the use of the brass.

DRAMA

THE WEEK.

HAYMARKET—"Mont Blanc," a Pictorial Comedy, in Three Acts, by Henry and Arthur Meynet.

OPERA—"Bridgion," a Comedy, in Four Acts, by Frank Marshall.

THEATRE—"On se battra pas avec l'Amour," Comédie, in Three Acts, by A. de Noailles.

Is producing a piece like "Mont Blanc" the management of the Haymarket seems to have hoped for a success such as was obtained with

'The Overland Route.' The two plays resemble each other in some respects. Scenic effects in both enhance the value of the situations, and in both the smallness of the space wherein the characters are confined furnishes an excuse for heat and rapidity of wooing. One important difference, however, exists between them. While 'The Overland Route' has a genuine dramatic interest, 'Mont Blanc' is a mere farce, without a well-studied character or a situation which is at once probable and effective. Those who are familiar with 'Le Voyage de M. Perrichon' of MM. Labiche and Martin, will wonder how a piece so bright, so full of character, and so amusing, could be rendered wholly wearisome and depressing. With dramas as with men, however, it has been that "when the brains are out" the piece will die. With a skill that speaks well for their surgical capacity, Messrs. Mayhew have removed the brains from 'Le Voyage de M. Perrichon,' and have reduced what was a clever piece to a peg on which to hang costumes. The man is now no better than a tailor's dummy. The interest of the original belongs wholly to the character of Perrichon. This is painted with singular skill. Perrichon is an illustration, slightly caricatured, of the man who rises to wealth by a system of careful self-seeking,—who, dreaming of no code beyond that advanced by the Roman satirist, and since fully accepted, to get money—honestly, if possible, but to get money,—has proved that the mere successful piling of guineas makes him a person of importance, and that the estimation in which he is held is exactly proportionate to the wealth he is supposed to possess. He is, accordingly, so frankly selfish, egotistical, and vainglorious, that his intended son-in-law admiringly pronounces him "plus vrai que la nature." In the English version this character is reduced from a fine study to a specimen of the ordinary type of comic fathers. A like degradation awaits all the characters. At the same time, an attempt is made by serious surroundings to elevate the play. The inevitable result of such proceedings is failure. So depressing is the influence, that the sight of Mr. Buckstone in a comic suit of clothes fails to exhilarate the audience, and the painstaking acting of Mr. Chippendale and other members of the company is wholly wasted. The humour of the French original is lost after the characterization. Perrichon's accident is due to his mounting a horse when he knows he cannot ride, and wearing spurs which he cannot prevent from galling the sides of his charger. His peril is apparent rather than real, and is barely sufficient to bring out the man's real nature. In 'Mont Blanc' the "oil and colour man," who does duty for him, falls down a crevasse, and is rescued with much show of heroism by the hero.

It is useless to say, in defence of proceedings like these, that English audiences will not accept a piece which depends upon character for its interest. Try them. They will, it is proven, not accept a version such as is now provided them. Failure with a close rendering of the original, could accordingly not have been more signal than that of the free adaptation now offered. It must always be thus, except in the case of an actor popular enough to make any play in which he appears a success. If a piece, crisp, novel, and full of

character will not attract, it is difficult to anticipate a better fortune for it when the action is clogged by the introduction of unnecessary characters, and when all that is novel is replaced by well-worn devices and used-up expedients.

The views of Mont Blanc and of Chamouni are good in their way, and the strings of excursionists looks remarkably picturesque. Mr. Chippendale, Mr. Buckstone, Mr. Kendal, Mr. Howe, Miss Amy Roselle, Miss H. Massey, and Mrs. Chippendale, with other members of the company, had parts in 'Mont Blanc.' None of them, however, call for any special notice.

It is not often a comedy of American growth commends itself to the English managers. An influx of American dramas might, indeed, benefit English dramatists, by holding out an inducement to Transatlantic politicians to favour a scheme of international copyright.

'Brighton,' by Mr. Frank Marshall, is a version, in four acts, of a piece by Mr. Branson Howard, entitled 'Saratoga,' which obtained recently considerable vogue in New York, and other parts of the United States. A French original seems hinted at in portions of the story. It is probable, indeed, that more than one French piece referring to life *aux eaux* has been laid under contribution. It is easier to adapt a French comedy for the American stage than for the English. Girls in New York enjoy a licence almost corresponding to that accorded a married woman in France. An American dramatist may, accordingly, at times, substitute for the married heroine of a French play an unmarried woman with no strong violation of probability. Mr. Marshall has had a difficulty of this kind to combat. If he has not quite surmounted it, he has reduced it to comparative unimportance. He has supplied new dialogue, much of which is thoroughly witty, and has produced a play which, while it is no more than an elaborate farce, is at least a diverting production in its class. In one of his fluent and now almost forgotten lyrics, Tom Moore advances the convenient maxim that,—

When we are far from the lips that we love,

We have but to make love to the lips that are near.

This teaching, we can scarcely call it a moral, is supported by 'Brighton.' Every woman of moderate attractions whom the hero meets establishes a hold upon his imagination and his heart, which prompts him instantly to make proffer of his hand and his fortune. Being young, good-looking, and rich, his advances are seldom rejected. He becomes, accordingly, entangled in a manner which leaves but little chance of escape. When, obeying the imperative dictates of fashion, the whole company of women go to Brighton at the same time, and meet there the faithless lover, he has scarcely a good time of it. Many comic situations arise, and much laughter is evoked. The hero is then let off better than he deserves. Advantage is taken of the place wherein the action passes to give some views of familiar objects in Brighton. The acting of Messrs. Wyndham, Stone, Bruce, Hill, and Bishop, Misses Sylvia Hodson, Egan, Phillips, and De Grey, is adequate to the demands made upon them. Mr. Hill is especially good. This young actor promises to be one of the best low comedians our stage has recently seen. Slight as is the play, it seems to have the materials for a permanent success.

The performance by Madame Favart of her original part of *Camille*, in 'On ne Badine pas avec l'Amour,' had lost none of its old beauty. The manner in which the other characters were sustained, reflects the highest credit upon the company. M. Bilhaut's *Perdican* had tenderness and passion, and it was only in the concluding scene of despair that the actor failed to realize the character. A play so little adapted to the stage as this has never, probably, exercised a stronger influence over an audience. Such scenes as those of the love-making at the fountain, between *Perdican* and *Rosette*, and *Rosette's* supplication to be permitted to withdraw herself when the young nobleman's attentions have drawn upon her the derision of the villagers, are supremely tender. It is singular, too, how much the grotesque framework in which the whole is set adds to the poetry of the love passages. The mock heroic vein has seldom, if ever, been employed with equal effect.

Dramatic Gossip.

M. Got's first appearance in London this season took place on Thursday night, at the Princess's, in 'Le Gendre de M. Poirier.' On Monday next he will play *Mercadet*. Madame Favart enacted on Wednesday the part of Madame de Verlière, in 'Le Post-Scriptum' of M. Émile Augier. The rôle is one of the finest creations of Madame Arnould-Plessy. Madame Favart also appeared in 'La Nuit de Mai' of Alfred de Musset.

A new theatre, called the Gaiety, has just been licensed at Glasgow.

THE production of Mr. Burnand's new burlesque, 'Guy Mannering,' at the Vaudeville, is only noteworthy inasmuch as its reception holds out a hope that the end of this class of piece is not remote, if it is not already reached.

THE forthcoming appearance of Mdlle. Agar with a troupe specially selected from the companies of the Théâtre Français and the Odéon, for the performance of the classical drama, is announced.

MDLLE. LISE TAUTIN, well known for her performances in the pieces of M. Offenbach, has died at Boulogne, of small-pox, in her thirty-sixth year.

How much more influence the stage exercises in France than in England is shown by the number of designs on dramatic subjects contributed to the *Salon* of the present year. Nearly a dozen pictures by artists of celebrity, from M. Gérôme downwards, deal with subjects drawn from plays. There are, besides, representations of M. Coquelin in 'Les Précieuses Ridicules,' of Mdlle. Schneider as La Grande Duchesse, and portraits or busts of Madame Judic, Mdlle. Chapuy, of the *Opéra-Comique*, M. Regnier, M. Got, Madame Provost-Ponsin, Mdlle. Croizette, and Madame Thénard, of the *Comédie Française*, Mdlle. Paola Marié, and numberless other artists and dramatists.

ON the hundredth representation of the 'Orphée aux Enfers' at the Gaité, Mdlle. Dartaux made a most successful *début* as Eurydice. M. Offenbach had promised to conduct the performance, but was prevented by illness.

A DRAMA, in five acts and seven tableaux, founded upon 'L'Amant de la Lune' of Ch. Paul de Kock, has been given at the Ambigu-Comique. This romance is one of the few essays in melodrama of a novelist whose sketches of Parisian manners have of late been brought into unenviable notoriety.

A ONE-ACT comedy of M. Édouard Plogvin, 'La Dragonne,' to be played by M. Frédéric Achard and Mdlle. Marie Legault, is in rehearsal at the Gymnase.

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The Athenæum, May 2, 1884.

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SATURDAY, JUNE 6, 1874.

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LITERATURE

Fact against Fiction: the Habits and Treatment of Animals practically considered; Hydrophobia and Distemper; with some Remarks on Darwin. By the Hon. Grantley F. Berkeley. 2 vols. (Samuel Tinsley.)

THE pleasantest parts of these two volumes are those which are autobiographical, and which are supplementary to the volumes of personal history already published by the now aged author. In his 'Life and Recollections,' Mr. Berkeley told us how his boyhood was spent frolicking or fighting with grooms and footmen in the paternal stable-yard, and how he had, or thought he had, "sense enough not to acquire any rudeness of manner" by that process of education. He now further informs us that "as a child and boy my mind was, of course, to some extent, impressed by the first nursery notions of religion." He seems, too, to have acquired valuable self-knowledge—so we gather from his confession: 'Presumption was always a part of my character'; which, on our side, we should not presume to deny.

"Being, then, a presumptuous boy," young Grantley was not at all afraid of questioning the wisdom of his elders. In return, he was punished with a nut stick, and a threat of being sent "to reside with a demon . . . since declared to be a ruminating animal or a myth." And the old man heaves an "alas! that the lemon with his cloven foot and his tail . . . should be swept away by the damnable doctrines of Darwin." The Hon. Grantley F. Berkeley always says "Darwin," and treats other noble persons with whom he has the advantage of disagreeing in the same offhand way. Once indeed, the hon. gentleman puts the prefix Mr. to John Bright,—softened, perhaps, by the remembrance that the Right Hon. John Bright is fond of salmon fishing. Respect for dignities is never unobserved by our author. Lord Cardigan is Mr. Berkeley's 'noble and gallant friend'; but "Darwin and the Devil" are bracketed together; and the former, we suppose, is meant by "the self-satisfied professor," who would, as Mr. Berkeley solemnly puts it, "efface from the ancient traditional picture those well-known forms of Adam and Eve, the guileful and successful serpent, the very sour and excessively bad apple, and the insufficient leaf."

Mr. Berkeley repeats the interesting information that George the Fourth was his godfather, adding, "he put me in tights when I joined the Coldstream Guards, for he had very good legs, and William the Fourth took me out of tights and put me in loose trousers, because his legs were not of so irresistible a quality as his brother's." The young guardsman had trained himself to respect the character of the soldier by a curious practice. The wall of old Berkeley House was at the corner of Spring Gardens and St. James's Park, where a sentinel walked his lonely round, and the playful youth from behind the wall used to play upon him with a syringe—not to the benefit of the soldier's accoutrements. But, as he tells us, he never dreamed then of being in command of "the Tilt-yard

Guard." How, when in command, at Deptford, he left his post before he was relieved, was off to Cranford to shoot, was followed thither by the sergeant,—how the officer "slipped a guinea into his hand," and sent him back with the report that all was right, is an excellent joke, excellently told in the 'Life.' A Commander-in-Chief in the present degenerate days would not have sufficient sense of humour to see any joke in such a pretty incident, and any one playing it would be disgraced for ever.

In those good old days, a man of family could get over anything as easily as Mr. Berkeley himself did the gravel-pits, on his hunter "Brutus," by a leap of three and twenty feet in extent, over the pit, "and two men were working at the bottom of it." There is something touching in the sadness with which this gentleman of the last century dwells on the "poetry" of the gentlemanly pastimes of the by-gone period. "The battles of gamecocks and the boxing encounters of the athletes," were to him romantic and refined spectacles. But, now, "a bruiser" is, in magisterial vocabularies, a "blackguard," and,—oh, justice, times, and manners!—the "beak" still lives undiagnosed who convicted the last Marquis of Hastings for having a cock-pit in his drawing-room on a Sunday; and Mr. Knox still presides at Marlborough Street, although, in 1865, he fined every one of the gang of Windmill Street cock-fighters 5*l.*, and put his foot down on such poetical exhibitions in London.

In the autobiographical reminiscences, the poetical turn which the author's mind has taken is curiously manifested. He speaks of a run-away horse subdued by the lady who rode it, in these words: "The horse knew its lady as the water knew its lord,"—a way of dragging the miracle at Cana into a simile which is—as Mr. Berkeley says of some other incident—"novel and unusual," as most novel things are. Mr. Berkeley affords some information which has novelty in it, with respect to his own and his ancestors' hunting. He did not come into the field in vulgar red, but "in tawney plush, as worn," he says, "by thirty of my ancestor's (*sic*) men, when the kennel stood in London, at Charing Cross." The Berkeley hunting-country was of vast extent, if the Hon. Grantley be not a little out of bounds in saying, in reference to the time when he kept stag-hounds at Cranford, "it was my father's old fox-hound kennel when he hunted a country, from Kensington Gardens by Cranford and Gerrard's (*sic*) Cross to Nettlebed and the Cotswolds, down to Berkeley Castle and the Vale of the Severn."

Never had Master of Hounds such a "country" as this. It includes pretty well all the Earldom of Godwin; and no wonder that the Hon. Grantley Berkeley is proud of "the tawney, or orange, plush" which was known even in parts where the royal liveries had never been seen.

Mr. Berkeley varies the social and political details in these volumes by reflections, sentiments, and assertions which are occasionally singular. For example, he recognizes a "tyrannous cruelty" in boys, "assigned to them in some way, it would seem, as a sort of birthright." They may give up their "birthright" when they become men; meanwhile, he tells the world that "as to the idea of

'baby schools,' for the purpose of 'teaching humanity,' I look upon them as ridiculous, in one respect, as the filthy institution of 'baby shows' are in another, and as simply nonsense, tending to the expenditure of money." That the birthright of brutality is not always surrendered in manhood, Mr. Berkeley impartially shows in a story in the 'Life and Recollections,' which tells very much to the disadvantage of his own father. This rather disagreeable personage, being on a "black shooting mare," and seeing approaching a young man whom he suspected of some offence, grave in the eyes of country potentates, contrived to bring the mare so near to the unsuspecting young fellow as to enable the Earl to deal his victim such a kick in the stomach, that he "went down as if shot." The Earl, however, was very sorry to find that, after all, "the man was not a poacher." That the exemplary Earl's son does not approve of this, we conclude from what he tells us in the present volume. "I bear a banner," he says, "on which the guiding hand of Nature has inscribed, 'Love kindness, and humanity to man and brute'—and a fear of neither the one nor the other." This last assertion would not always have gone unquestioned. Three men were employed in the outrage on the utterly defenceless Mr. Fraser, and in the present work the author speaks of "calculating the chances of personal collision," which, at least, indicates prudence. Mr. Berkeley is in some sort a droll man. One can hardly tell which he loves most, "poor, dear, darling, little, sweet, sylph-like Brenda,"—whom we took to be a lady, but who turned out to be a greyhound,—or the ladies themselves. "I kiss," he tells us, "the smooth forehead of my dogs and . . . I fawn on them as much as they fawn on me." But, it may be a consolation to ladies to read, in another page, how the venerable author acknowledges a divided duty. "To women's lips alone," says the gentleman who was born when George the Third was barely more than a middle-aged King, "I yield the sweeter preference; for in her voice there seems to dwell the soul of all that is gentle, generous, and beautiful." Mr. Berkeley's estimate of man as compared with dogs is not so favourable. "Men," he remarks, "often times the vilest sinners, are shaken by the hand by prison chaplains at the foot of the gallows, and assured of an 'exclusive heaven,' but I doubt if their future would be half so fair as that assigned to dogs." The speculations on himself are quite as singular, and are, no doubt, sincere. He has come (he says) to a "time of life" when "the heart is no longer hot and restless," but "its pulse subdued and slow." The heart, however, waxes tremendously wrath against some ranks of men. At p. 320, Vol. II., the Hon. Grantley Berkeley levels this accusation at certain of his fellow-countrymen: "The entire working population seem to consider direct perjury as the best means of defence." And Mr. Berkeley runs a muck in various other ways. Special juries in County Courts, who return verdicts against Lords of Manors determined to put down poachers, are said to be made up of thieves and kindred specimens of humanity, although they may be householders. Of a doomed wretch about to be hanged, after cordially shaking hands with the sheriffs and the chap-

lain, and after eating "a very hearty breakfast," our author asks,—"Why let such a biped brute have luxuries that many other biped brutes would commit murder for, if they were sure of getting them?" Still ignorantly and arrogantly does Mr. Berkeley speak of radicals, poachers, and dissenters. We are lost in pity for him till he revives our disposition to laugh by the following specimen of modesty, knowledge, and gentlemanly feeling:—

"It is amusing to hear men talk of things they know not what,—at least, it would be amusing, if their gabble had not a very mischievous tendency. A cannibal, or man of colour with that appetite, provided he is not white, is exalted in rhyme by somebody, who says, 'wild in woods the noble savage ran,' or he is by other enthusiasts in glaring compassion, said to be a gentleman—I suppose, in all but his chops."

Certainly, even what Mr. Berkeley intends for precious balsam, bruises the heads of those he would anoint. On one of these occasions, he announces to three families in mud-huts near his residence his intention to give them beef and plum-pudding at Christmas. "To this end," he says, "the women were warned to come for what I had to give." "Warned"! Poor women. They order these matters better in France, and even a gendarme politely invites his prisoner to accompany him to M. le Commissaire.

It is due to Mr. Berkeley to give at least one example of how the hon. gentleman treats Mr. Darwin.

"Is the power," he asks, "to separate truth from falsehood, to see beyond the mere word and feature, a source of happiness or wisdom? If so, then, in spite of Darwin, let us all have tails again—tails beyond our control, that will wag, whether we like it or not, and leave no longer any doubt of the sensation or emotion that really governs the mind! Truly society, as at present constituted, might offer some grave objections to such a state of things, more particularly in the ranks of 'fashion.' For instance, at our balls in palace, hall, or castle, with dresses worn as they now are, of course no tail would appear, but still its spontaneous 'wag' might contradict the uttered word, and most inconveniently betray the real feelings of the heart. In vain would the prudent mother whisper to her daughter, 'there is that man coming to ask you to dance, my love. Say you are engaged, or it is too hot.' In vain does the poor girl, who perhaps really prefers the undesirable younger brother, utter the prompted words of refusal, the graceful folds of the tarlatan are rustled, and the thrill of pleasure in her heart made audible by the quick taps of the truth-telling tail upon the chair."

Of the anecdotes of the author's experience with brutes, the following is among the most curious:—

"When hunting my hounds, the fox that used to trouble me most was a cunning old customer, who, from sheer knowledge of men who had preceded me in the country, or from having had a very late and heavy supper, did not choose to run, and at the same time kept his very able wits about him. He turned so short, that he contrived to be always close behind the pack, and following them. I have heard a hound who chanced, at some turn, to have got behind the pack, view and yell with eager haste at such a fox as this, and in a moment more I have no doubt but that the fox was behind the hound, who was expecting and looking for him in his front. In large and heavy woodlands, such as some of the Bedfordshire woods were, the sort of fox I am now reverting to would seldom leave the quarter where he had already dodged the hounds, and so foiled it, that there was not a tell-tale line of scent to bring them up to him. A fox such as this affords no going across country, no amusement to the field of riders, while, at the

same time, to kill him takes a vast deal out of the kennel force, hound and horse."

Perhaps the best tale of how the fox may outwit men and hounds, is to be found in the following:—

"I have known a fox in a last extremity of danger to leap into an open horse-trough in the middle of a farmyard, with the sunbeams shining full upon it, and lie in the bottom of it (which was dry) during the time that the whippers-in searched every barn, stable, pigstye, and cowhouse for him in vain. The hounds marked him at full speed up to the farm, swung round it with open eyes, and into the yard, and then, with noses down,—they had been nearly viewing him after a very good run,—they afforded the indisputable fact that the fox had gone no further than the buildings in question. No one thought of the great open stone trough under the pump in the middle of the farmyard—it was too evident to evoke suspicion; so in it lay the beaten fox till hunters, hounds, and field retired, when a cartor, bringing in his horses, went to the pump-handle, and at its first swing seemed to have pumped out a fox before the water came; for out of the trough jumped the fox, and, with a swing of his brush and a cunningly smiling face, with his ears laid back, away the splendid 'villain' flew, to beat his pursuers, perhaps, another day. This happened in Harry Ayr's time, in the Cheltenham country."

The late Mr. Ashton Smith was such a perfect gentleman, that every one may read the following story with Mr. Berkeley's own reserve, as shown in his words, "I never believe, or take as truth, anything solely because I am told it":—

"Mr. Ashton Smith's reply to a curate who pestered him on his road home after an unsuccessful day with his hounds, though very rude, was nevertheless not very far off the truth. 'I should like to know, Mr. Ashton Smith, what you consider your huntsman's place is worth?' said the divine. 'Perhaps, from two to three hundred pounds a-year,' granted the squire. 'Dear me,' replied the curate, 'that is double the sum, or more, that I get for doing my sacred duties.' 'Humph,' again growled the squire, 'that is very likely, because you see we must have a clever man for a huntsman, while, you know, any d—d fool does for a parson!' The curate stuck spurs to his beast and vanished, and the mighty hunter pursued his way to the kennels without further vexation."

Finally, there are so many good stories, old and new, in Mr. Berkeley's book, that we are disposed to be gentle with its nonsense, its affectations, its insults, and its occasional stupidity. The author has too often let the public into the secrets of his family and of his early training to allow of much, if any, surprise at his way of life and at his way with his fellow-men. We part with him on good terms. May many be the years before he is transported to that best part of the Elysian Fields set aside for Berkeleys and other select gentlemen and noblemen. Should he, by chance, meet a poacher, a Radical, or a Dissenter, in the Asphodel Meadows, may he not be tempted to rashly denounce the whole system which admits them with himself into the Great Inheritance!

Borland Hall. By the Author of 'Olig Grange.' (Glasgow, Maclehose.)

IF 'Borland Hall' had not been preceded by 'Olig Grange,' we should be more inclined to rate highly the promise shown by it. As it is, we fear we must admit that the author has not given much sign of the improvement which we hoped time would have brought. It must be understood that, when we say this, we

already rate him far above the ordinary class of poetasters and versifiers; but his standard remains where it was two years ago. Indeed, we think his present is less successful than his earlier poem, in that, both with regard to style and matter, it is considerably more cursive. The story, too, is more conventional, and the principal incident seems to us inadequate to the result it is supposed to produce. That a young man should be so overwhelmed with grief and shame on finding that a mother has married a rich man for his money after the disappearance of the proper heir, as to insult all the neighbours at her funeral, abandon the estate, and try to earn his living as a newspaper editor, seems to us to involve too strong a demand on our sense of the pathetic. If she had murdered the heir, at one moment we expect her to confess, there would be a reasonable cause for his feeling; the discovery of such a crime committed by one whom he had always loved and revered (in spite of a sufficiently unlovable character had certainly overturned all his belief in goodness; but, after all, she seems only to have married the laird when the daughter turned away, and to have been left in possession of him of his own free-will: hardly a sufficient chill an ardent young mind into pronounced cynicism. Then the discovery of the daughter's children is an incident rather more in the ordinary novel style than we should have expected from the author of 'Olig Grange,' of which the originality was not the most strong feature. There is also an occasional want of care both in grammar and syntax, which we do not remember to have found in the earlier poem, while the frequent recurrence of thoughts and phrases borrowed (probably unconsciously) from other poets shows that the author's literary digression, if we may so say, is not yet perfect. But our readers, however, go away with the impression that we recommend them to leave 'Borland Hall' unread. We point out what seem to us blemishes in a good piece of work, in hopes that the judgment which we form of the author from his first poem may be the right one; and in any case, the present has merits in clearness, both of thought and language, in picturesque description and in occasional touches of humour, that it is by no means to be passed over by those who have not lost their taste for these qualities in poetry. One expression, we think, must, however, be a joke unawares. "Laughter whose merriment, whether you caught the jest or not, reminds us strongly of the way in which the author's countrymen occasionally receive a joke; but can hardly have been intended as a sarcasm upon them, we fear, by one of themselves! The sonnet of dedication, to Mr. Gladstone, strikes us as doing successfully what might very easily have been done in bad taste."

An Explanation of Ancient Terms and Measures of Land. By Philip H. Barr. (Pickering.)

THE dedication of this Glossary by one gentleman in the county of Wexford to another, as a small token of esteem and gratitude, is, doubtless, creditable to both parties. We are unable to admit that by its publication Mr. Hore has also made, as he supposes, a useful addition to the library of the antiquaries.

or legal business." The impression one would derive from its contents is that it was originally compiled by some diligent, but by no means very learned, student of the last generation, and that it has now been published, without the slightest revision, by its ostensible author, who has not even taken the pains to put its terms in proper order, or the notes on them in their proper places. He states, on the title-page, in the Preface, and, again, in the body of the work, referring to the term *carucate*, that "the terms are arranged in alphabetical order," yet *carucate*, *champion*, and *charter-land* are placed after *copyhold*, *cornage*, and *courtesy*. In like slipshod fashion, a note, on the term *allodium* (p. 67), relates to the Saxon scale of composition for injuries, and has no business where it is. Particular attention is called, in the Preface, to a list of works of reference at the foot of p. 9. A list of this sort is a dangerous thing. The long list of books which Mr. Buckle prefixed to his history, in order to indicate the nature and extent of his materials, displayed not only extraordinary lacunæ in his reading, but also the purely second-hand character of his authorities. Mr. Hore's list comprises just twelve works, and an "etc." As the works we should most expect to see are not named, we must presume that Mr. Hore intends to include them in the "etc."; but why then call particular attention to the list, or publish it at all? No German, no recent English author is referred to; but the apocryphal Ingulphus is twice cited as an authority in the body of the Glossary. Under the term *Feud*, the information given is, that "most historians agree that the ancient feudal tenures of land originated in the system of military policy and protection adopted by the warlike tribes of the north, who spread themselves over Europe at the decline of the Roman empire." To this is added a statement that the system "ceased to have any existence or meaning in the middle of the seventeenth century; as when feuds were no longer military, they began to be bought and sold." We should have thought that feuds had been extensively bought and sold before Magna Carta and the Statute of Quia Emptores. Under the term *Knight's Fee* we read: "Stow says there were found in England at the time of the Conqueror 60,211 knights' fees, whereof the monasteries were possessed of 28,015." Did Mr. Hore ever hear either of Ordericus Vitalis or of Mr. Stubbs? Stow was not the originator of the story of the 60,000 knights' fees, which can be traced to Ordericus, some centuries earlier; and Mr. Stubbs indicates in his 'Constitutional History of England' the probable origin of the calculation that the monasteries held 28,000. Stephen Segrave, minister of Henry the Third, reckoned the number of knights' fees at 32,000. Higden, in his 'Polychronicon,' made the number 60,015, of which 28,015 were held by the monasteries; and Mr. Stubbs concludes that this was an attempt to reconcile the 60,000 of Ordericus with the 32,000 of Stephen Segrave.

We cannot conscientiously recommend Mr. Hore's Glossary to the classes for whose especial benefit he has published it, lawyers and antiquaries. That readers to whom accuracy and the latest information are less important may find in it some addition to their stock of knowledge, is possible.

SLAVONIC FOLK-LORE.

Slavonic Fairy Tales. Collected and Translated from the Russian, Polish, Servian, and Bohemian. By John T. Naaké, of the British Museum. (H. S. King & Co.)

Serbian Folk-Lore. Popular Tales, Selected and Translated by Madame Csedomille Mijatovics. Edited, with an Introduction, by the Rev. W. Denton, M.A. (Isbister & Co.)

By a strange coincidence, two collections of Slavonic tales have appeared simultaneously in an English dress. As we have already been favoured with a tolerably large assortment of similar stories from Russia, we may, we presume, assume that more interest is taken now than formerly in the literatures of the Slavonic peoples. In German schools, it is said, Russian is at present largely taught. France is opening her eyes to the fact that French is no longer the universal tongue it once professed to be, and is directing her attention to the difficult speech of the many-millioned Russian people in whom she recognizes her natural allies. Even in our insular stronghold, on this side of the Channel across which foreign tongues have found it so hard to make their way, books are beginning to appear which deal with Slavonic subjects without displaying either ignorance or contempt. Perhaps one explanation of this strange phenomenon may be found in the fact that many of them are themselves of Slavonic origin. Thus, in the present instance, a Polish translator introduces a sample of 'Slavonic Fairy Tales'; a Servian translator presents us with two selections from 'Serbian Folk-Lore.' Similarly, a Russian Princess has lately made available for English readers a romance by a Russian Count. One advantage of this novel system is, that we are secured against the terrible blunders into which the old school of translators used to fall, and foreign authors are spared the intense sufferings to which they were too often exposed. In dealing with the books now before us, we may be certain that they do justice to their originals, and, therefore, we may judge their contents on their own merits.

Mr. Naaké tells us, in the Preface to his attractive little volume, that "the Bohemian tales, perhaps through the genius of the poets who have preserved them, have, in their original form, more art, more grace, more completeness of outline, than the others." The natural inference to be drawn from these words is, although the writer may not have meant to suggest it, that the Bohemian ladies and gentlemen who have acted as the amanuenses of the common people have added graces of their own to the simple recitals of uncultured story-tellers. Very poetical, for instance, is the account of how Lidushka finds that, every time she lifts one of the reversed jars which stand in the kitchen of the sub-aqueous frog-demon, a little white dove flies out from under it, joyfully flutters its wings, and disappears. These doves are "the souls of the unfortunate people whom the water-demon had drawn into his power, and had cruelly drowned." So, also, when Irik, in 'Golden Hair,' seeks the enchanting daughter of the King of the Palace of Crystal, he is told that "every morning, at the break of day, she combs her golden locks; its brightness is

reflected on the sea and up among the clouds." And again, when the mischievous Yanechek has fallen into the hands of a water-demon, his mother renders herself invisible to the fiend by fasting for three weeks; whereupon we learn that "her body dried up, and became as thin as a shadow; her mother's love alone kept her alive, for that love was her only food and her only comfort."

The Polish tales are said to "reflect the passive virtues and genial warmth of the peasants whose lives they illustrate." We should rather be inclined to say that the specimens given in the present volume show a morbid taste for horrors, and a strong inclination on the part of the Polish peasants to refer the miseries of human life to diabolical agencies. In them we see a magician hoisted by his own whirlwind, and sent flying through space, attended by innumerable crows,—we watch the terrible procession of the Spirit of the Pestilence,—we hear the village dogs bark furiously as the Plague goes by in the guise of "a tall woman, clothed in white, with diabolical hair,"—and we listen to the screech uttered by an evil-eyed parent as he plucks from their sockets the ill-omened orbs which he fears will blast the prospects of his newborn babe.

The Russian stories are characterized, we are told, by "a greater simplicity, amounting even to childlikeness"; the Servian "are, in some features, unique, and may be found the most interesting of the series." This remark certainly holds good in the case of the Servian legend which accounts for the sole of man's foot being uneven. The explanation is as follows. When the evil spirits were turned out of heaven, they took the sun with them, the devil carrying it stuck on a lance across his shoulder. The Archangel Michael was sent to recover it, but could not do so for a long time. At last, however, he induced the devil to dive into the sea, caused its surface to freeze hard as soon as the fiend had disappeared beneath it, and set off at full speed for heaven, carrying with him the sun, which the devil had been obliged to leave on the shore, for fear of drying up the sea if he took it with him. Up came the devil to the frozen surface, summoned by the screams of a magpie he had left in charge, burst through the icy obstacle, and gave chase to the flying Archangel. The good spirit succeeded in getting into heaven with his prize, but, just as he crossed the threshold, the evil one tore a piece of flesh out of the sole of one of his feet. By way of consolation, "from that day there appeared a small hollow in the sole of man's foot, and thus it has remained unto this day." This story is the gem of Mr. Naaké's collection, which may be recommended as a pleasant and unpretentious little work, well arranged and conscientiously translated, suitable as a present for children, and by no means devoid of attraction for more scholarly readers. Of its four illustrations, if regarded from a Slavonic point of view, the less said the better.

Madame Csedomille Mijatovics' [qu. Mijatovics] 'Serbian Folk-Lore' is a more bulky work than Mr. Naaké's, some of the tales running to considerable length—to such length, indeed, that they become tedious. It is preceded by an excellent Preface, contributed by Mr. Denton, a well-known authority on Servian affairs, who

in it treats the vexed questions of the origin and the meaning of folk-tales with much discretion and judgment. From it we gather some interesting information about the Servian story-tellers. During the summer evenings the young girls in Servian villages gather in groups beneath some wide-spreading tree, and occupy themselves in spinning, while some older woman tells stories for their benefit. Such stories are always in prose; but when men take up the wondrous tale, they throw it into verse, and accompany it by the monotonous sounds of the gusle. At times, somewhat unromantic incidents supply a theme to these rustic minstrels. Mr. Denton tells us that long tedious debates in the National Parliament of 1870, on the right of opening shops in villages as distinguished from towns, were treated by these homely bards. The whole discussion was thrown into the shape of a lengthy song, and recited in the open air before village assemblies. And so, as Mr. Denton observes, the Servian practice of the present day forms an excellent instance of the manner in which "a Servian Homer would naturally have communicated to his countrymen all the details of meetings at the council-board, and skirmishes in the plain, which diversified the history of a siege, in the fortunes of which their interest was enlisted." The stories in the present collection show no trace of ever having had a metrical form; so it may be supposed, if Mr. Denton's statement is correct, that they are due to female narrators. About half of them are taken from the collection rendered familiar to Western readers by the excellent German translation published in 1854 at Berlin; the rest are taken from a Bosniac collection, "made by young theological students, members of the college at Dyakovo, in Croatia." They form a valuable contribution to the stock-in-trade of "storilogists," who will do well to add these new volumes to their already groaning shelves.

AMERICAN SECURITIES.

Analysis of American and Canadian Securities; for the Use of English Investors. By K. F. Bellairs. (Effingham Wilson.)

This little volume is compiled, as the title-page informs us, by a Member of the Stock Exchange. The reason for its being written is the belief of the author that, owing to the great demand for money, and the high rate of interest current in America, more attention will shortly be directed to the opportunities for investment afforded in that country. Mr. Bellairs's book aims at being considerably more than a price-list of the various securities mentioned in its pages: it is designed to convey to the English public a knowledge of "judicious investments," which will give a greater rate of interest than can be expected from a corresponding use of money here. There is no doubt that the returns from capital invested are, and are likely to be, greater in the New than in the Old World. The net profit on the money expended on Railways in America is considerably greater than that on English Railways. And, although we are afraid that any investor who should be dazzled by Mr. Bellairs's statement as to the interest to be obtained on "undeniable security" in San Francisco, and expect to obtain a similar return for money laid out in the more settled por-

tions of the United States, would find himself grievously disappointed, yet, beyond question, notwithstanding Erie and similar scandals, there is in America an ample opportunity for "judicious investments." The doubt is, will this field be "judiciously" worked? Judging by past experience, we are almost afraid it will not. The return from the English Funds is a trifle over 3 per cent., and that from respectable English Preference Railway Shares about 4½. The return from the form of United States securities best known here, the Funded Loan, is, at present prices, not quite 5 per cent.; that is to say, the credit of the United States on the English market is rather below that of a first-rate English colony. If any one will work out the problem indicated above in this form—"As the price of safe English Preference Stocks is to that of Consols, so may the price of safe American Railway securities be expected to be to that of the Funded Loan"—he will not be far from the limits to which a careful investor should confine himself. But will English speculators,—and we fear that in the speculative class we must now include many old maids and country parsons,—be satisfied with such a return for their money? If they are inclined to go further, let them ponder the list of Loans of Foreign Governments recently brought out at high interest, and they will find that lending on such securities is generally "bad business," and meets with the inevitable result of such enterprises. If they still doubt, let them remember the shrewd remark of a corn-merchant of old, who, being asked what price he was willing to give for an inferior sample, replied,—"Everybody knows what to give for the top quality; but the difficulty is to know what to give for the second rate." It is just here that the amateur's judgment is apt to fail. He thinks he knows; he thinks that he can make, what it is almost impossible to make, the proper allowance in price for the inferior article. Mr. Bellairs looks forward to publishing "a second and greatly improved edition" of his book. When that time arrives, it might be desirable that he should give some notice of the advantage in position which the law of the United States gives to the holder of Railway Bonds, as compared with the holder of Railway Stock. Further than this, the amount of Stock and the amount of Bonds issued by each line should be stated in each case, as it is on the margin of security, indicated by the value of the Stock of the Railway Company, that the safety of the Bonds greatly depends. Mr. Bellairs has done this in some instances, but it should be added in all; and, in particular, to the lists of Railway Bonds with which the work concludes. It would be desirable also that the prices of issue, as well as the present market prices, should be marked in all cases; and also that the quotations of the London, not of the New York, Stock Exchange should be given. Those amounts, which it is well to give in dollars, should be uniformly also reduced to sterling money. A manual containing this sort of information has its use when carefully employed, but we doubt that a considerable time must elapse before the average English investor can be educated up to the point of discriminating between sound and unsound American securities.

Letters Addressed from London to Sir Joseph Williamson, in the Years 1673 and 1674. Edited by W. D. Christie, C.B. (Printed for the Camden Society.)

LETTERS written while the course of public events is to all appearance tranquil, may, on that account, have a special value. It is the main duty of history, a duty not too often fulfilled, to exhibit the bias towards which, during different eras, the popular imagination principally inclines; and the lines of public thought are most clearly to be traced when freed from occasions of strong excitement. For this reason, the letters written to Sir Joseph Williamson while on a diplomatic mission at Cologne form a collection of much historic interest. The period, May, 1673, to the March following, which comprises this correspondence, belonged to the most quiet portion of the reign of Charles the Second; the Great Plague, the Great Fire, and the destruction of Chatham by the Dutch were events dropping into the past; while the fever panic of the Popish Plot had not begun. The Cabal Ministry was, indeed, during the opening months of 1673, in process of dissolution; but that was not an event which moved the whole mass of the community: and even war with Holland was apparently regarded with some indifference. The dominant passion of the time was the "old feare," the fear of Popery. Though the chief object of Williamson's correspondents is to amuse their patron, and though the writers are most dissimilar in habit of mind,—if alike at all, it is in a disinclination to think seriously about anything,—yet all their letters bespeak the disquiet which that fear provoked, and contain anticipations of the coming troubles.

The first pages of this collection describe "the great expectations of all people to see what the great men will doe at Court in relation to receiving the sacrament," the effect of the then recently passed Test Act. And much attention was naturally given to the conduct of Clifford, the Lord Treasurer. Hopes were raised, because he daily attended Church of England services; and because he "gave out" publicly, that he had set a Saturday "apart from all business, to prepare" to receive the sacrament in St. Martin's Church. Soon, however, was witnessed the destruction of those hopes. Clifford and Father Patrick were tossed out upon the pavement at the entrance of Somerset House, during the afternoon of that very Saturday, by the upset of a private coach; their hats and periwigs flew about the Strand, amid the "compliments" of the bystanders, "that they were very sorry at the mischance" which had thus "exposed his lordship and the Father to the view of the whole street."

So London, not unreasonably, and with some laughter, set down Clifford as a Papist. But darker clouds of suspicion began to gather. The spirit of antagonism, of which the new Test Act was a sign, seemed aroused in earnest. Londoners soon were disturbed "by the strangest reports" of "many meetings and nightly trainings" of Papists in Wales, and of their collecting arms. Suspicion also fastened on the army which Charles had mustered on Blackheath; the officers, it was said, were Papists, and Papists of so insidious a kind that no oath or test "would rout them

out of command." This idea quite filled the town with malicious libels too shocking to be entrusted to the post. And so powerful in the country was this suspicion, that all Yorkshire would not furnish recruits to a regiment the Duke of Buckingham sought to raise, although "his Grace took the sacrament" on week days as well as Sundays, "in all the churches of his Lieutenancy."

Williamson's correspondent could allow himself his jest on this horrible profanation of a sacred rite, but he "dared not commit to paper the discourses of the people," when the operation of the Test Act compelled the Duke of York to avow that he also was a Papist. His resignation of the Lord High Admiralship proved this beyond all doubt; and the revelation did create "an alarm" indeed. The people called the Duke "Squire James," and declared "that he had been always a Romanist." And the most contradictory rumours flew about. Some said that "he is retiring into the country with a gallant train of Papists, which he will keep about him"; or it was whispered, on the contrary, that he was to be placed at the head of that army which had provoked such dire distrust. Yet so shocking to the English mind did the apostasy of "a son of a martyr to the Protestant faith" appear, that long after that sad Easter Sunday of 1673, when to Evelyn's exceeding grief the Duke of York forbore to join in the Communion Service of our Church "according to custom with the king," it was rumoured that, after all, the Duke "will receive the Communion." The Duke's valet, however, evidently had no such expectation; and the autumn of that year set the matter at rest for ever, by James's marriage.

Even Sir Joseph's easy-going friends in England, with all their desire to make things pleasant, both to him and to themselves, were disquieted by the outbreak of indignation which that marriage provoked. It "poisoned with ill-humours the generality of the people": for not only was the Duchess a Roman Catholic of the most extreme type, bringing with her a train of priests, "which sticks very much in their stomachs"; but even "those of quality in the country" did not scruple to avow their conviction that the lady was "the Pope's eldest daughter." No wonder that she was defamed by "horrid ill verses," circulated even about the Court, that all London, on the 5th of November, blazed with bonfires and burning "Popes," apparently an unwonted sight, that the mob "forgot all decency" in their talk, and that the Lord Mayor did not "compliment" in due form "their Royal Highnesses on their marriage." The black clouds that even to the most careless eyes were gathering over England did not, indeed, break as yet into a storm; nor did "the strange talk" which James provoked in 1673, "as bad against him as ever it was in his father's days, in the height of his troubles," ripen into action until 1688.

Still the shadow of coming troubles gives impressiveness even to the disjointed gossip, evidently toned down to suit transit through the post office, which Williamson's correspondents furnished for his entertainment. The "merry monarch," he is told, mightily enjoyed a little banquet at Mr. Chiffinch's country retreat; but in sharp contrast comes the report that "His sacred person" was taken by a

"sad fit of apoplexy," in the very presence of the Duchess of Portsmouth; and collisions between the mistresses must have sadly marred the king's domestic peace. For instance, the talk "ran hott," that "Made-moiselle Carwell and my Lady Cleaveland," enraged by a royal gift of 20,000*l.* to "Nell Gwinn," having asked her to supper, "as they were drinking," tried to choke her "with a napkin." The Duke of Monmouth also appears in the blaze of popularity, feasting in palaces "enlightened by lamps, in an extraordinary manner"; and yet, even then, trembling before his gloomy uncle, the Duke of York. And though to the aristocracy "the times were made jolly for the present," by pensions, offices, grants, heiresses, "amourettes," revels, "and such like"; yet a constant succession of duels, murders, robberies, abductions, and riots must have sadly interfered with the enjoyment of those luxuries.

Our mental associations with the reign of Charles the Second, if pleasant at all, can only be made agreeable by the remembrance of Purcell's cheering music and of Cooper's life-like miniatures. It is, therefore, some consolation to read that a royal grant was passed of 200*l.* a year to Purcell during his life, in return "for composing, and the practice of the violins," and that the same endowment was awarded to Mrs. Cooper, "relict of Samuel Cooper, late the king's limner, in consideration of several pictures to be delivered by her, for his Majesty's use." It only remains for us to add that the Williamson Correspondence has been edited by Mr. Christie in a style fully equal to the high repute enjoyed by the Camden Society.

NOVELS OF THE WEEK.

Lord Castleton's Ward. By Mrs. R. R. Green. 3 vols. (Samuel Tinsley.)

Sylvia's Choice. By G. M. Craik. 2 vols. (Hurst & Blackett.)

Civil Service. By J. T. Listado. 2 vols. (H. S. King & Co.)

Born to be a Lady. By Katherine Henderson. (Samuel Tinsley.)

LORD CASTLETON and his ward are about the most extraordinary couple that ever were unequally yoked together in fiction. The Right Honourable, or Most Noble, the Earl, as he is indifferently called, is represented as a model of every manly virtue, tempered with a patrician haughtiness, sternness, and so forth, which sit gracefully upon so gifted a creature. Yet this adamant hero is represented as kissing with tears of joy a letter from a friendly clergyman, kneeling to plead that gentleman's cause with a lady who is in love with himself, looking on with a mild pleasure while his reverend ally folds in a brotherly embrace his own affianced ward, and running through the whole gamut of lover's folly, from the most fantastic self-torturings of diffidence to ruffianly denunciations of his Florence's supposed misconduct. That unhappy young lady is, indeed, ill treated by fortune. Her father, who spends his dying breath in securing her engagement to the Earl, fetters her with an injunction not to marry within two years of his death. The interval is spent in a career of extravagant folly, for which Castleton equips her by furnishing her with an establishment of her own in London, unlimited credit with his bankers, and a total

freedom from anything like restraint or supervision. Her evil angel is a malignant widow, who intends to marry Castleton herself, and, by a series of transparent artifices, secures the ruin of her rival's reputation. This "demon," "fiend," or "serpent," among other feats, procures the execution of a mortgage of Florence's property in France, though the young lady is a minor, and her guardian is never consulted, and though not only no consideration, but no parties to the transaction are forthcoming. It is doubtful, however, whether this incident exceeds in eccentricity the duel upon Hounslow Heath, during the reign of her present Majesty, or Lord Castleton's easy habit of remitting all his yearly rents without diminishing his princely income. The language in which this strange story is narrated is sublimely rhapsodical, and the Earl is a kind of vulgar Sir Charles Grandison. Lord Lytton is apparently the model followed by our author, whom she has distantly approached in the extent of her allusions and the multiplicity of her quotations and soliloquies. But Lytton did not write bad Latin and ungrammatical English. The last volume is the best; and if the author will be more careful of her parsing, and more sparing of attempts at the sublime, she may yet produce a novel worth reading.

Miss Craik's new novel is not so hopelessly feeble a production as 'Only a Butterfly.' Of course, it is far from being a powerful or an exciting tale, and Miss Craik has by no means laid aside her pet affectations; yet she has indulged in them less freely than formerly, and she may possibly succeed, in time, in getting rid of them. But she must learn to finish her novels. In 'Hero Trevelyan' she was good enough to invite the reader to undertake the task of "finishing the story as he likes." At about the middle of the second volume of 'Sylvia's Choice,' Miss Craik's plot has become complicated enough to excite, possibly, a languid interest among the good little school-girls for whom she writes; but apparently she has been unable to cope with such a crisis, and quietly shelving two-thirds of the *dramatis personæ*, she proceeds to bring about an absurd finale by the aid of a terribly mild hero whom she introduces for the purpose. We hope Miss Craik may yet bestow more time and pains on her novels, for, as we have said before, her tales are not vulgar nor prurient, nor filled with bad French, and, therefore, we should gladly see her produce a rather more vigorous book than 'Sylvia's Choice.' She need not be so desperately afraid of interesting her readers.

The author of 'Maurice Rhyhart' has again given us a story of Irish life, free from burlesque and partisanship, yet amusingly national, and not without indications of an intelligent appreciation of the graver sentiments of his countrymen. The title, 'Civil Service,' hardly gives us sufficient guidance to the subject of the book, for though two of the principal actors find an appropriate sphere for their rather desultory talents in the unreformed public service, the interest of the tale is centred on the other side of St. George's Channel. There we are introduced to the society, genteel and otherwise, of a little Irish town; and in such company learn to take a keen interest in the family affairs of the Haughtons, the great people of that part of the world. The history

of this county family makes, in Mr. Listado's hands, a very readable chapter, and from it we ascertain the peculiar relations as to the family property in which Hugh Haughton and the heroine are placed. It is no part of our purpose to forestall the reader in unravelling this part of the plot; suffice it to say that, though complicated, it is clearer than we often find in novels. But upon these legal expectations Master Hugh founds a systematic course of worldly manœuvring, which gradually reveals to us all the points of his exceedingly unamiable character. To that absolute disregard of truth which it is the fashion to attribute to Celts, Mr. Hugh Haughton adds a persistency and foresight which are equally well known to be the characteristics of the cold-blooded Saxon. In the course of his scheming to possess himself of the estate of Tykillen, he uses his friends like pawns or puppets, and cruelly tramples on the heart of the girl to whom he is solemnly betrothed. On the whole, though he is a possible scoundrel, his villainy is almost too unmitigated to be within the rules of art. Base, however, as Hugh is, and is intended to be, a more unpleasant portrait is that of Miss Adela Kendall, the young lady whom he treats so shabbily. The story of her recovering her bracelet from a scampish hanger-on of Hugh's by means of a deliberate falsehood, and her using his guilt of a seeming robbery to thwart other plans of his which it is her interest to defeat, entirely destroys the sympathy one begins to entertain for her in consequence of Hugh's misconduct. Strangely enough, our author does not seem to see how utterly he has destroyed a possible heroine. There is no great depth about the other characters. Grace Haughton is a high-spirited young woman, who rather wastes herself upon the slight-natured Agmond Gwynn. Sissy Corrigan and her relations are life-like light-hearted Irish people. There is plenty of "go" in the story, which, despite some serious shortcomings, is sufficiently natural to make pleasant holiday-reading.

When we say that 'Born to be a Lady' is a Scottish story of domestic life, we have said enough to repel one class of readers as certainly as to attract another. Those who are impatient of the dialect, which has, of late, been something too common in fiction, those who cannot endure Puritanism in any form or degree, those to whom the rather self-conscious morality of the Scotch is a standing irritant, those, finally, who have no patience to find out beauties which are not conspicuous in varied incident and ingeniously constructed plot, may accept this warning. Of incident there is little in Miss Henderson's book; plot there is almost none. Yet many persons will as certainly overrate the merits of the story as others will deny them. Want of incident and a certain chastened dullness are positive virtues in the eyes of that large class who plume themselves on their advanced tastes for "character"; the Doric will charm Scotch-philists, though they will not understand its esoteric beauty; religionists of the true-blue type will rejoice in a Free-Kirk heroine "after" Jeanie Deans. The truth, to our thinking, comes to this: that Miss Henderson has written a really interesting story, though more knowledge of the world and a wider field of incident would have added very greatly to its merit. The heroine, Jeanie Monroe,

is just what a Jeanie should be, "bonny," "sonsie," "douce," and "eident," having a fair and sound mind in a fair and sound body, loving and loyal, true to earthly love, and firm to heavenly faith. The novelist's art is exhibited by marrying this gardener's daughter to a man of shifting principles, higher in a sense than she is in the social scale. In a sense, we say, for our author does not succeed in making him out to be a gentleman, though he is well educated and rich enough. This person outrages his wife's sense of rectitude, by lecturing for money in behalf of a new sectarian creed, which he does not even profess to believe. Jeanie leaves him rather than live on the wages of iniquity, and their estrangement and reconciliation form the basis of the story, which, though it drags a little here and there, and would have been the better for compression, contains enough matter for reflection to make it worth perusal. We are not sure that Mrs. Marley tried the best means with her hard bargain the lecturer,—he certainly should have had a piece of her mind long before the separation,—but our sympathies are quite with the lady. The "local colouring" is excellent, and the subordinate characters, Jeanie's father especially, capital studies.

LIST OF NEW BOOKS.

Theology.

- Adamson's (H. T.) *Treatise on Divine Institutions*, 2/6 cl.
 Bunyan's *Pilgrim's Progress* (Large-Type Edition), 8vo. 3/6 cl.
 Church and Her Curates, edited by Rev. J. J. Halcombe, 5/-
 Harding's (Bishop) *Texts and Thoughts for Christian Ministers*, 8vo. 5/- cl.
 Fussy's (Rev. E. B.) *Lenten Sermons*, 8vo. 6/-
 Rainford's (Rev. M.) *Ordinance of the Passover*, 12mo. 1/6 cl.
 Strauss's (D. F.) *Old Faith and the New*, 3rd ed. cr. 8vo. 7/6 cl.
 Vaughan's (C. J.) *Solidity of True Religion*, 12mo. 3/6 cl.
 Webb's (M.) *Faith's Miracles*, 2nd ed. 12mo. 1/6 cl.

Philosophy.

- Bully's (J.) *Sensation and Intuition*, 8vo. 10/6 cl.

Law.

- Davis's (J. E.) *Practice and Evidence in Actions in the County Court*, 5th ed. 8vo. 28/- cl.

Fine Art.

- Lee's (J. E.) *Roman Imperial Photographs*, imp. 8vo. 31/6 cl.
 Shepherd's (D. F.) *Notes on Principal Pictures in the Exhibition of Royal Academy*, 8vo. 1/- swd.
 Smith's (W.) *School of Art Drawing-Book*, Part 1 and 2, royal 8vo. 2/6 each.

Poetry.

- De Vere's (A.) *Alexander the Great, a Dramatic Poem*, 5/- cl.
 Horne's (R. H.) *Orion, an Epic Poem*, 10th ed. cr. 8vo. 7/- cl.
 Michell's (N.) *Heart's Great Rubens*, 12mo. 3/6 cl.
 Newman's (J. H.) *Verses on Various Occasions*, new ed. 5/6

History.

- Adams (J. Q.) *Memoir of*, by C. F. Adams, Vol. 1, 25/- cl.
 Boyle's (F.) *Through Fancieland to Coomassie*, cr. 8vo. 14/- cl.
 Livy's *Second Punic War*, Synopsis of Books 21-34, with Notes by J. B. Worcester, 12mo. 3/6 cl.
 Moleworth's (W. N.) *History of England*, Vol. 3, cr. 8vo. 6/- cl.
 Nicholas's (T.) *History and Antiquities of Glamorganshire*, royal 8vo. 12/6 cl.
 Robertson's (J. C.) *Church History*, Vol. 3, new ed. 6/- cl.
 Seebohm's *Era of the Protestant Revolution*, 12mo. 2/6 cl.
 Walcott's (M. E. C.) *Scoto-Monachism*, 4to. 42/- cl.

Geography.

- Cook's *Tourist's Handbook to Switzerland*, fcap. 2/6 cl.
 Roberts's (A.) *Gossiping Guide to Wales*, new ed. 1/- swd.
 Trollope's (A.) *Victoria and Tasmania*, 12mo. 3/- cl.

Philology.

- Dalhousie, Text and English Translation, by M. C. Swamy, 8vo. 10/6 cl.
 Dalhousie, Translated into English, with Notes, by M. C. Swamy, 8vo. 6/- cl.
 Duvetant's *French and English Commercial Correspondence*, cr. 8vo. 1/6 swd.
 Grammar Land, or Grammar in Fun for Children, by M. L. N. Esq., 2/- cl.
 White's (J. T.) *Latin-English Dictionary for Middle-Class Schools*, 12mo. 3/- cl.

Science.

- Avelling's (E. B.) *Botanical Tables*, 8vo. 1/- cl. swd.
 Brewster's (Sir D.) *Martyns of Science*, cr. 8vo. 4/6 cl.
 Drayton's *Cause of the Supposed Proper Motion of the Fixed Stars*, 8vo. 10/6 cl.
 Hodge's (C.) *What is Darwinism?* cr. 8vo. 3/6 cl.
 Kimber's *Mathematical Course for University of London*, 3rd ed. 8vo. 10/6 cl.
 Trowbridge's (W. P.) *Heat as a Source of Power*, 8vo. 16/- cl.
 Wanklyn's (J. A.) *Water Analysis*, 3rd ed. cr. 8vo. 5/- cl.
 Zoological Record for 1873, edited by A. Newton, 8vo. 30/- cl.

General Literature.

- Coleridge's (S. T.) *Notes and Lectures on Shakespeare*, Ben Jonson, Beaumont and Fletcher, new ed. 12mo. 3/6 cl.

- Craik's (G. M.) *Sylvia's Choice*, 2 vols. cr. 8vo. 21/- cl.
 Evans's (C.) *A Strange Friendship*, cr. 8vo. 5/- cl.
 Freshold Villa for Nothing, by I. Marvel, 2nd ed. cr. 8vo. 1/6 cl.
 Gunther's (Lt. Comdant A. Von) *Tales and Legends of the Tyrol*, cr. 8vo. 6/- cl.
 Hatton's (J.) *Clyde*, 2 vols. cr. 8vo. 31/6 cl.
 Hooper's (M.) *Little Dinners*, 4th ed. cr. 8vo. 5/- cl.
 Hunt's *England's Horses*, 8vo. 5/- cl.
 Hunt's *Yacht List, 1874*, 12mo. 5/- cl.
 Josh Billing's "Wit and Humour," 12mo. 2/- bds.
 Livingstone (D.) *The Weaver Boy*, by H. O. Adams, new ed. 12mo. 3/6 cl.
 Meadows's (A.) *Prescriber's Companion*, 2nd ed. 3/6 cl. swd.
 Miles's (W. J.) *Modern Practical Farriery*, new ed. 4to. 42/- bds.
 Morley's (S.) *Alleen Ferrer*, 2 vols. cr. 8vo. 21/- cl.
 Pennell's (H. C.) *Muses of Mayfair*, cr. 8vo. 7/6 cl.
 Scott's (Mr W.) *Novels*, Pocket Edition, Vol. 18, 'Redgauntlet,' 12mo. 1/6 cl.
 Serbian Folk-Lore, Selected and Arranged by Madame C. Mijakovic, cr. 8vo. 10/6 cl.
 Smith's (Sydney) *Essays*, 2nd Series, cr. 8vo. 1/- swd.
 Some Time in Ireland, cr. 8vo. 7/6 cl.
 Stamer's (W.) *Gentleman Emigrant*, 2 vols. cr. 8vo. 24/- cl.
 Volunteer (The), *Militia Man, and the Regular Soldier*, by a Public School Boy, cr. 8vo. 6/- cl.
 Willis's (J.) *Blossomings in the Apple Country*, new ed. 2/- cl.

'ETRUSCAN RESEARCHES'

Vincenza, Twickenham Common, June, 1874.

I SINCERELY congratulate Mr. Hyde Clarke on his last conjecture. The Accadian and the allied languages of the cuneiform inscriptions exhibit several correspondencies with the Etruscan, some of which are extremely curious and close, a *g*, in both Etruscan and Accadian means "land," and *ss* means "four." I have been working at the subject for some months, and I hope shortly to be able to place the results before your readers. The Georgian analogies I am still unable to discover. If Mr. Hyde Clarke believes they have any real cogency, it is a pity he should not produce them.

With regard to Capt. Burton's letter, it may be affirmed that his adjectives are more forcible than his arguments. "Stupendous carelessness" is, he thinks, a phrase too feeble rightly to characterize my letter of May 2nd. He then gives an example of my crimes. "We are actually told," he says, that it was "the Etruscan practice" to read from right to left. "There can be no doubt about it. One would think that Capt. Burton had never seen an Etruscan inscription. The whole of them, more than 3,000 in number, are actually written from right to left, with the exception, possibly, of some dozen words in all. That the word SNIVH is not one of these rare exceptions is proved by the reversed way in which the letters N and S are written (see 'Etruscan Researches,' woodcuts on pp. 104 and 367), as well as by the fatal objection to the use of the Greek Α, which the other way of reading would involve. Capt. Burton's competency to speak on the subject is sufficiently shown when he goes on to say that, in this inscription, "the whole orthography is corrupted Greek, a liberal use of which is found upon Etruscan remains." The fact is that, in this inscription, the normal forms of the Etruscan letters are used throughout, and these forms are certainly not "corrupted Greek." It is true that the Greek and the Etruscan alphabets both belong to the Phœnician family of alphabets, but they differ decisively, the Etruscan alphabet having been developed out of the Carthaginian, which was certainly not the case with the Greek.

In the next place, Capt. Burton calls attention to the "melancholy display" which I have made in writing the Arabic word *naal* in the form *naal*. If I had done so, the crime might, perhaps, have been pardonable in one who does not profess to be an Arabic scholar; but the fact is that I have not done so. A moment's attention would have sufficed to show that it was a Turkish, and not an Arabic, word which I attempted to spell; and that here, as in other instances, I simply followed Redhouse's well-known system of transliterating Turkish words into English.

Capt. Burton goes on to charge me with asserting that "the Etruscans had neither temples nor palaces." Will it be believed that what I really said is exactly the opposite? My precise words are these, "There is reason to believe that there were temples in some of the Etruscan cities." Such utter recklessness in making groundless accusations is, fortunately, rare in literary controversy, and I trust may long remain so.

Capt. Burton concludes by saying that he "might prolong his list" of my "futilities" "for many a page." If we may judge from the preceding specimens, he will best consult his own reputation for fairness and accuracy by sparing your readers the remainder of his list of the "thousand crimes" which he thinks I have committed.

ISAAC TAYLOR.

Christ's College, Cambridge.

In your issue for May 23, Mr. Isaac Taylor argues thus in support of his theory, that the Etruscan genitive suffix was *-na*. Because the Italian patronymic suffix *-ius* was originally a genitive termination, and because English patronymics such as Roberts, Williams, &c., are genitives, therefore the conclusion is "irresistible" that the Etruscan genitive suffix *-na* was originally a termination of the genitive case. As I have paid considerable attention to patronymics, you will, perhaps, allow me to show that Mr. Taylor's argument, so far as it is based upon the Italian forms, is unsound. I cannot speak so positively about the English words he uses, but I believe such formations as Roberts to be originally Welsh, and foreign to the genius of the English language. Whether, being Welsh, they can be made to fit in with Mr. Taylor's theory or not, Celtic scholars must determine.

The Latin, or rather Italian, genitive names in *-ius* should be explained by Greek rather than by English or Etruscan parallels. Now patronymics in *-ios* occur in Homer; e.g., Πηλεΐος is related to Πηλεΐς exactly as Marcius is to Marcus, or Plancius to Plancus. Similar formations occur in large numbers in the Boeotian dialect. There is no Greek genitive in *-ios* to which Mr. Taylor can appeal, if we except such words as πόλιος, where the *i* belongs to the stem and not to the suffix. Light is at once thrown on these words when it is observed that in the Lesbian dialect patronymics are frequently found which terminate in *-dios*. The combination *di* constantly comes from *j* (*y*), which has generated the parasitic sound *δ*, and passed itself into *i*. It is fair to conclude, therefore, that *-ios* and *-dios* both come from a primitive form *jas* (*yas*). But *ja* (*ya*) is an adjectival suffix. These Greek patronymics, then, are adjectival formations, and the Latin words must be considered to be so also. Tullius denotes the person belonging to, or connected with, Tullus, just as θαλάσσιος denotes something belonging to, or connected with θάλασσα. Did space allow me, I might bring forward many corroborations of this explanation.

There is reason for believing that only two modes of forming genitive names are known to early Indo-Germanic languages. To the stem of the parent name may be added, to form the stem of the patronymic, one or more adjectival suffixes, of which a large number are used for this purpose besides *ja* (*ya*); or to the fully-formed parent name may be added a word denoting *son*. Those who are interested in the subject will find a good article upon it in the first number of the first volume of Curtius, 'Studien' by Angermann. The evidence he presents might be very greatly strengthened.

Can Mr. Taylor believe that the early Italians would take a genitive suffix and turn it into a nominative suffix? Such a perversion could only take place, if at all, in a decaying language, where the consciousness of a distinction between stem and suffix had passed away. Why, again, should the Italians take for this purpose the very rare genitive suffix *-ius* in preference to the commoner terminations of the genitive case?

Possibly such modern Italian names as Garibaldi, &c., may be genitives, as Pott supposes; but from them we can conclude nothing about early Italian patronymics.

JAMES S. REID.

THE LIBRARY OF THE LATE SIR WILLIAM TITE.

In our last week's impression appeared some quotations from the first six days of the sale-catalogue of Sir William Tite's Library. The follow-

ing extracts commence with the seventh day. A collection of Illuminated Initial Letters, cut from ancient service books, in two volumes, 210*l*.—Hymnes des Principales Fêtes de l'Année, &c., manuscript on vellum, by Jarry, 1645, 39*l*. 10*s*.—Prières Dévotes, manuscript on vellum, written by Jarry, 1646, 53*l*.—Lancelot du Lac, Roman de Chevalerie, en Prose, Paris, 1533, 40*l*.; another edition, Paris, 1513, 41*l*.—Leabhar ni Maolconaire, in Irish, a collection of thirty-seven ancient Legends, Romances, &c., compiled about the end of the fifteenth century, 70*l*.—Lectonarium, continens Epistolas et Evangelia, beautiful manuscript on vellum, of the eleventh century, probably executed in Bavaria, as on the fly-leaf is a reference to the famous Monastery of Ottenbeuren, in Bavaria, 550*l*.—Lectonarium et Sequentium cum Antiphonario et Oracionibus pro Festis Ecclesie Romanae, a fine manuscript, by an Italian artist of the sixteenth century, said to have been the gift of Pope Leo X. to Cardinal Bembo, 99*l*.—Linnæi (C.), Systema Naturæ, interleaved and filled with manuscript notes in the autograph of the poet Gray, 42*l*. 10*s*.—Knight's London, illustrated with rare portraits, views, &c., 41*l*. 10*s*.—Longus, Les Amours Pastorales de Daphnis et Chloé, magnificently bound by Desseuil, from G. Daniel's Collection, at whose sale it was purchased for 93*l*, 137*l*.—Marie Stuart, Reine d'Ecosse, Lettres, Instructions, et Mémoires, publiés sur les Originaux et les Manuscrits du State Paper Office de Londres, et accompagnés d'un résumé chronologique, par le Prince Alexandre Labanoff, illustrated by Mr. Turnbull with portraits and original drawings, 66*l*.—Meeting of Gallants at an Ordinarie, 1604: the only copy that has ever occurred at a sale, 70*l*.—Dante, L'Amoroso Convivio, with a sonnet in Milton's handwriting, 40*l*.—Two volumes, in one of which were verses in the autograph of Milton, the other also possessing his signature, 88*l*.—Molière, L'Avare, Comédie, first edition, Paris, 1669, 39*l*. 10*s*.—Molière, Le Tartuffe, ou L'Imposteur, first edition, 1669: this copy sold for 18*l*. in Mr. Delaware Lewis's sale, 50*l*.—Morant's Essex, large paper, 47*l*. 10*s*.—Sir Thomas More's Works, 1557, 48*l*. 10*s*: this copy was sold in the Rev. Theodore Williams's sale at 15*l*.—Officium Beatæ Virginis Mariæ, manuscript on vellum, by an Italian scribe, illuminated in gold and colours, 165*l*.—Officium Virginis Mariæ, manuscript on vellum of the sixteenth century, said to have been the property of Marie de Medicis, mother of Henrietta Maria, wife of Charles the First, 96*l*.—Officium Christifere Virginis Mariæ, manuscript on vellum of the sixteenth century, 158*l*.—Ordinary of Crysten Men, printed by Wynkyn de Worde, 1508, 58*l*.—Painter's Palace of Pleasure, 33*l*. 10*s*.—Petrarcha, Trionfi, Sonetti e Canzoni, manuscript on vellum, by an Italian artist of the fifteenth century, 156*l*.—Picart, Ceremonies et Coutumes Religieuses de tous les Peuples du Monde, large paper, 58*l*. 10*s*.—Salisbury Prymer, 1555: this rare edition of Queen Mary's Prayer Book was purchased at Mr. Dunn Gardner's sale for 15*l*, 45*l*.—Psalmorum Liber, manuscript on vellum, by an Italian scribe, 110*l*.—Psalterium Davidis cum Hymnis variis, manuscript on vellum, by an Italian scribe, sixteenth century, 241*l*.—Pseaumes (Les Sept) de la Penitence, manuscript on vellum, with exquisite miniatures (in each of which the famous Duchesse de la Vallière is represented as the penitent) of the best style of French art: this beautiful volume, executed for Anne Chabot, Duchesse de Rohan, was sold at 130*l*. in Mr. Dent's sale, 350*l*.—Psalterium, 1492, 80*l*.—Pugin's Antiquities of Normandy, the original sketches and drawings for this work, 54*l*.—Purchas, His Pilgrimes, 8 vols., 1625–26, 86*l*.—Sanctorum Sanctorumque Suffragia, manuscript on vellum of the fifteenth century, 32*l*.—Sir Walter Scott's original autograph manuscripts of 'Peveril of the Peak,' 'The Black Dwarf,' and 'Woodstock,' 398*l*.—Madame de Sévigné, Lettres, illustrated with original autograph letters, engraved portraits and drawings, in 12 vols., 145*l*.—Shakspeare's Comedies, Histories and Tragedies, first edition,

1623, 440*l*.; the second edition, 1632, 45*l*.; the third edition, 1664, 79*l*.; the fourth edition, 18*l*.—A complete set of fac-similes of the early quarto editions of the separate Plays of Shakspeare, by Ashbee, under the superintendence of Mr. Halliwell, 136*l*.—Shakspeare's Hamlet, 1611, 33*l*.; King Lear, 1605, 40*l*. 10*s*.—Lamentable Tragedie of Lochnra, a play falsely attributed to Shakspeare, 1595, 45*l*.—Shakspeare's Lucrèce, first edition, 1594, 110*l*.—Shakspeare's Merchant of Venice, 1600, 46*l*.—Shakspeare's A Midsummer Night's Dream, 1600, 39*l*. 10*s*.—Shakspeare's Pericles, Prince of Tyre, first edition, 1609, 53*l*. 10*s*.—Shakspeare's Romeo and Juliette, 1609, 43*l*. 10*s*.—Shakspeare's Poems, 1640, 25*l*. 10*s*.

Literary Gossip.

NEXT week, probably, we shall publish translations, by Mr. D. G. Rossetti, of two poems by Niccolò Tommaseo.

As we hinted last December would be the case, Mr. Browning's forthcoming work will, it is said, consist of a translation of the Hercules Furens of Euripides, in an original setting, somewhat like that which 'Balaustion's Adventure' forms for the Alcestis.

MR. GEORGE MEREDITH, author of 'Vittoria,' is, it is rumoured, engaged on a new novel, in which he deals with several of the most vexed questions of political and social life of the day, and in which, under assumed names, several living politicians will be introduced.

THE Rev. Henry Latham, of Trinity Hall, Cambridge, is engaged on a considerable work upon Higher Education, and in particular upon the history and effects of examinations.

WE understand that a volume on the history of the Coinage of Syracuse, by Mr. Barclay V. Head, of the British Museum, is in the press. It will be accompanied by numerous autotype plates, illustrative of the rise and progress of Greek Art as exemplified on the coins of Syracuse. The magnificent medallions of this city are well known to numismatists, and a judicious selection from the splendid Syracusan series preserved in the national collection should be welcome to all who interest themselves in the history of ancient Art.

CANON VAUGHAN, O.S.B., of St. Michael's Cathedral Priory, Hereford, is bringing out a new edition of the 'Spiritual Conflict and Conquest of Castaniza, O.S.B.,' taken from the old English translation of 1652. This work was for years the favourite work of Mother Margaret Hallahan, and is considered by Bishop Ullathorne "the most valuable of the books remaining to be re-published." The work consists of two parts, viz., the 'Conflict' and the 'Conquest'; the latter being the sequel of the 'Conflict,' which treats of the first stages of asceticism. We learn that Canon Vaughan's edition is enriched with a frontispiece, preface, copious notes, and a full index. This famous old spiritual book will appear very shortly.

FRANCIS BACON is announced as part author of the 'Misfortunes of Arthur,' a play, reprinted from Mr. Collier in the fourth volume of the new edition of Dodsley's old plays. The same volume includes the first part of 'Jerónimo,' a play assumably by Thomas Kyd, which is of excessive rarity. Some change in the arrangement of the contents of the volumes, including a considerable augmentation of matter, is promised.

THE inauguration of a statue of John Bunyan, which has been presented to the town of Bedford by the Duke of Bedford, will take place on June 10. The Earl of Shaftesbury and the Dean of Westminster are expected to take part in the proceedings.

THE play upon which Mr. Horace Howard Furness, of Philadelphia, is now engaged for his superb edition of Shakspeare is 'Hamlet.' To edit such a work, with its countless copies in English, German, French, &c., according to the exhaustive plan of Mr. Furness, must be a trying task. He has, we hear, entirely finished the collation of the 'Hamlet' text in the folios and quartos, and is half through the collation of some fifty modern editions. His intention is to complete the collations this month; to devote the summer to the commentary; and in November to go to press.

THE mail which brings this intelligence of the husband's progress in a great Shakspearean undertaking conveys a notable proof of the wife's enthusiasm and devotion in the same cause. Uniform in size, and in all essential particulars, with the handsome volumes of Mr. Furness's edition, Mrs. Furness has produced a complete 'Concordance to Shakspeare's Poems; an Index to every word therein contained.' This beautiful book is a literal fulfilment of the title. It comprises every instance of the use of any part of speech, even to the most minute, throughout 'Venus and Adonis,' 'The Rape of Lucrece,' the 'Sonnets,' 'A Lover's Complaint,' 'The Passionate Pilgrim,' and 'The Phoenix and Turtle.' To facilitate reference, the clause in which the required word stands and the number of the line are both given; and "that nothing may be wanting to the convenience of the student, the whole of the poems are reprinted at the end."

A CORRESPONDENT writes:—

"In last Saturday's *Athenæum*, speaking of that accomplished scholar and warm-hearted gentleman, Sylvain Van de Weyer, you say, 'his latter years were mainly devoted to literature.' You might have said his whole life, even when he was busiest as politician and diplomatist, was more or less devoted to letters. How strong was his love of books and literature will be seen from a statement which I heard him make some ten or fifteen years ago, namely, that whatever office he was called upon to fill, he always stipulated that he should retain that of which he was most proud, the headship of the Royal Library at Brussels. What a choice bibliographical *morceau* would be a list of M. Van de Weyer's various publications. Unfortunately, he did not accomplish all he had projected. I remember once, on my telling him of some curious notes I had made on the literary relations which formerly existed between England and the Low Countries, he mentioned that he had contemplated a work upon that very subject, in which Erasmus and Sir Thomas More would have figured prominently. With his thorough and curious knowledge of the early literature of the two countries, what a charming book would he have made of it."

A NEW work on the Book of Ecclesiastes will shortly be brought out by Mr. Thomas Tyler, M.A. It will contain an Introduction and exegetical analysis, and a new translation, with critical notes. It will be published by Messrs. Williams & Norgate.

THE Mayor of Liverpool summoned a meeting of the inhabitants of that town on Monday last, to take steps for the formation of a "Council of Education for the Promotion and

Encouragement of Education in Public Elementary Schools." The object in view is to encourage elementary instruction by a system of scholarships, prizes, &c. After some discussion, the meeting was adjourned.

PROFS. BÖHTLINGK AND ROTH have just brought out two more parts, the fifty-second and fifty-third, of their great 'Sanskrit-Wörterbuch,' published at St. Petersburg, which carry the work on to *adrasena* in the last letter but one of the alphabet. If the printing continues at the present rate, this grand undertaking may be expected to reach its end within a year, or, at latest, eighteen months.

THE gentleman mentioned in our notice of Mr. Lawson's book on Gentleman Farming is not Prof. Hunter, of Glasgow, but Mr. Charles D. Hunter, author of a paper on Chemical Experiments on Potatoes, published in the *Transactions* of the Highland and Agricultural Society of Scotland, and who conducted the Blennerhasset experiments at Mr. Lawson's Farm.

AT the sale of books and MSS., which took place in Paris on the 17th of May last, some lots fetched good prices; for instance: 'Les Expositions des Evangiles,' s.l.n.d., Gothic, said to be the first book printed at Geneva, 220 francs.—'Les Roses peintes de Redouté,' 1818, 3 vols., neatly bound, 500 fr.—Lafontaine, 'Fables Choiesies,' fig. d'Aubry, Paris, 1755-59, 4 vols., folio, 305 fr.—Lafontaine, 'Contes,' fig. d'Aubry, Paris, 1762, 2 vols., 12mo., bound by Dérome, 461 fr.—'Choix de Chansons, mises en Musique par de La Borde,' engravings by Moreau, fig. d'Aubry, Paris, 1773, bound in 2 vols., 8vo., 669 fr.—Sterne, 'Voyage Sentimental,' Paris, E. Bourdin, s.d., 8vo., printed on satin, copy intended for H.M. the Empress of Russia, 1,210 fr.—'Manuscript Autographe de Fanny, Roman, par E. Feydeau,' 1,900 fr.

THE April number of the *Revue de Belgique* contains a notice of the death of a young Flemish writer, Anton Bergmann, who, under the pseudonym of Tony, published, at the beginning of the present year, with the title 'Ernest Staa, Advocaat,' a book which met with a considerable success in Belgium and Holland. Tony was a member of the club established by the Ghent students in 1854, under the singular name of 't sal wel gaan!' (in French, *ça ira!*), for the publication of popular annuals in Flemish, intended to re-awaken among the rather sleepy populations of Flanders the literary taste and liberal traditions for which they were so conspicuous from the fourteenth to the sixteenth century. The revival of Flemish literature was, indeed, brilliantly initiated, years ago, by the 'Wonderjaer' of Conscience, and the 'Eigenaerdige verhalen' of Van Rijswijk, to which the novel of 'Ernest Staa,' and the other works of Tony Bergmann, may fairly be compared. The same number of the *Revue* contains one of his short novels, translated into French, under the title of 'Huit Jours dans une Pension Allemande.'

FROM the *New York Nation* we learn that Prof. Hiram Corson has printed for private circulation some 'Jottings on the Text of Hamlet.' Prof. Corson is a defender of the First Folio against the Quartos, and his "jottings" are a commentary on a remark of the editors of the Cambridge edition, that in 'Hamlet,' as they had computed, the Folio

differed from the Quartos for the worse in forty-seven places, and "for the better in twenty at most." Prof. Corson's most considerable verbal discussion is on the phrase "a good kissing-carion" (2. 2. 180, 181), and, whatever else it may be, is an excellent specimen of "conservative surgery." In his monthly report for April, the Superintendent of the Boston Public Library enumerates the possessors of seventeen more or less perfect copies of the First Folio in the States. Of these four are in Boston, six in New York, three in Philadelphia, and one each in Newport, Providence, Cincinnati, and Chicago. There may be others.

MR. BASIL H. COOPER is engaged in the translation of Prof. Zirngiebl's monograph, 'Peter Arbues und die Spanische Inquisition.' Prof. Zirngiebl was delegate from Munich to the Old Catholic Synod, which has just concluded its sittings at Bonn, under the presidency of Bishop Reinkens. Dr. Zirngiebl's work has already gone through several editions in Germany, and like Kaulbach's picture, 'Peter Arbues condemning a Heretic Family to the Flames,' which it serves to illustrate, has already made some stir in the fatherland. Both book and picture seem to have been intended to direct public attention to the significance of Pius the Ninth's apotheosis of the Spanish Inquisition by the canonization of Peter Arbues, chief instrument of Torquemada.

MESSRS. KNIGHT & Co. will shortly publish 'Poems, by Annette F. C. Knight.'

SCIENCE

Lectures on Fever. By William Stokes, M.D. (Longmans & Co.)

THESE Lectures show a wealth of accumulated observation of fever such as falls to the lot of very few physicians, and could, probably, scarcely have been gained anywhere than in Dublin, pre-eminent as the very home and nursery of fever.

Among the contents of a work like this, anything relating to the causes of fever possesses an interest extending beyond the medical world, and it is somewhat disappointing to find that Dr. Stokes seems not to anticipate that any very great diminution of fever will result from improved sanitary arrangements.

He expresses his opinion that too much stress has been laid upon the effects of miasmata resulting from imperfect drainage, of want of cleanliness, deficient or impure air and water supply, and so on; and thinks it difficult to believe that these influences can be the sole or chief causes of fever, since both in the towns and in the isolated dwellings of the poor in Ireland they are constant and general, and yet the production of fever, whether sporadically or epidemically, is inconstant and irregular in the highest degree. He follows Dr. Graves in the opinion that fever depends on some general atmospheric change independent of situation, aspect, height above the level of the sea, dryness or moisture of the soil, or any other circumstance connected with mere locality.

With regard to this opinion, however, let us note that, even were we certain that fever depends on some general atmospheric change, there would yet remain the question whether it

is absolutely independent of, and uninfluenced by, differences of situation, drainage, &c.; and let us remember the two following facts,—first, that in some instances the distribution of fever has clearly been shown to be precisely such as might have been anticipated if it were immediately connected with some observed and presumably noxious influence affecting particular localities or communities; secondly, that fever is undoubtedly to be found most persistently re-appearing where there are the greatest faults as to drainage, uncleanness, overcrowding, and the like. We may be very far from an exact solution of the questions relating to the causation of fever, but if preventive medicine is to make any progress we must be ready to act on the mere hints of a solution that we already seem to have got.

Most medical works of the present day betray an extreme desire on the part of the writers to find exact classifications of disease, and to define and speculate on the exact alterations of function associated with them. Dr. Stokes, however, makes no such attempts; he tells us he is not fond of discussing the distinctions of fever, nor does he profess to tell us what has been learnt, or supposed to have been learnt, by histological research, or what is believed to be known as to the chemico-vital changes of the fluids or organs.

His point of view throughout is that of the physician and teacher of practical medicine; and no better guidance than that to be found in these Lectures could be offered to the student who is anxious to supplement his own observation, and to acquire the knowledge which he will find most useful in actual practice.

One of the great lessons underlying all his teaching is, that the healing art, whether medicine or surgery, requires a wider field of study than is afforded by the dissecting-room or the laboratory; that there are vital differences which more intimately relate to life and health than the observable anatomical or chemical changes produced by disease; and that these are to be reached by a study of the living phenomena of the body, and of the influence of agents upon them.

Another such lesson is, that in the treatment of fever the physician should always remember the law of periodicity, and make it his great object to gain time, seeking to obviate or modify the dangers of the local diseases as early as their presence can be discovered, so as to preserve the patient at the least expense to the constitution; and, above all, to remember that, however dreadful or apparently hopeless the symptoms may be, recovery is possible, but that such recovery can be effected only by the steadfast determination of the physician not to desert his post until the vital spark has actually died.

THE GERMAN SOCIETY FOR THE EXPLORATION OF EQUATORIAL AFRICA.

THIS association, though only founded on April 19, 1873, little more than a twelvemonth ago, has already commenced active operations in accordance with a well-digested and organized plan for the thorough exploration of the interior of Africa from the West Coast.

A scientific expedition, under the direction of Dr. Paul Güssfeldt, left Europe at the end of May, and, after suffering shipwreck off Sierra Leone, arrived in the beginning of August at Landana on

the coast of Loango, where its members were joined by Prof. Bastian, President of the Society, who went out at his own expense to make arrangements for the establishment of a permanent station on the coast, whence exploratory journeys might be undertaken into the interior. The spot fixed on for this purpose is Chinchosho (Chinchoro), in 5° 9' 20" N. lat., about 125 miles north of the mouth of the river Congo; and the expedition having been duly installed there, Dr. Güssfeldt was able in October to make a preliminary journey into the interior. He first proceeded to the mouth of the river Kille (Quille), in 4° 21' N., then up the river some forty miles to its falls, and thence he penetrated by land some thirty miles further along the valley of the river, which in its upper course is known as the Njadi or Njali; the extreme point reached by him being in 3° 51' N. lat., and in longitude 0° 27' from the river's mouth, or a total distance, in a direct line, of about sixty miles. Limited as this journey is in extent, it is reported to have been attended with valuable results.

It is deserving of mention that, in order to prevent the misunderstanding that might arise from the use of the German word "Meile," Dr. Güssfeldt employs the term "mile," in the sense of our English geographical or sea mile, to signify one minute, or sixtieth part of an equatorial degree.

A *Correspondenzblatt*, published from time to time at Berlin, where the "African Society" has its seat, gives detailed reports of the proceedings of the Society, and of its West-Coast Expedition, which latter now consists of five members. From its perfect organization and the deliberate and systematic manner in which its operations are conducted, we are warranted in expecting most important results from this national undertaking, which is richly endowed by the Imperial Government and supported by the contributions of German scientific societies and private individuals, Dr. Güssfeldt himself having subscribed no less than 6,000 dollars.

We have, at the same time, to direct attention to an undertaking of a very different, but not less important character, namely, the Dutch African Trading Association of Rotterdam, which has established factories at many of the Portuguese stations in Loango, and through these has already formed extensive commercial relations with the interior. The agents of this Trading Association have rendered much friendly assistance to the members of the German Scientific Society, and the two appear to be working most harmoniously together.

SOCIETIES.
GEOGRAPHICAL.—June 1.—The Right Hon. Sir Bartle Frere, President, in the chair.—The following new Fellows were elected: Major-Gen. D. Probyn, Col. J. Davidson, Capt. S. H. Derriman, R. O'Brien Fitzroy, P. W. Rankin, C. Warren, Messrs. W. B. Barbour, J. Blanch, J. Brogden, A. M. Bruce, J. O. Chadwick, W. Dunn, J. A. Elmalis, F. G. Goodliffe, R. W. Hanbury, G. R. Le Pays, R. M'Ilwraith, H. B. Muir, J. M. Padmore, J. T. P. Pechey, F. W. C. Read, G. R. Rogerson, and O. W. White.—The paper read was 'Further Inquiries on Oceanic Circulation,' by Dr. W. B. Carpenter.

GEOLOGICAL.—May 27.—J. Evans, Esq., President, in the chair.—Messrs. G. Charlton, W. Dale, J. Ward, and Lieut. A. W. Stiffe, were elected Fellows.—The following communications were read: 'On the last Stage of the Glacial Period in North Britain,' by Mr. T. F. Jamieson,—and 'Notes on the Upper Engadine and the Italian Valleys of Monte Rosa, and their relation to the Glacier-erosion Theory of Lake-Basins,' by the Rev. T. G. Bonney.

ROYAL SOCIETY OF LITERATURE.—May 27.—C. Goolden, Esq., in the chair.—Mr. C. H. E. Carmichael read a paper 'On Veronese Typography (Fifteenth to the Nineteenth Century), with a Notice

of the Giuliani Press and of Sanmicheli's Capella Pellegrini at Verona,' in which he gave a full and curious history of the progress of printing at Verona, and mentioned some of the most remarkable works which were given to the world by Veronese printers. The earliest work known to have been printed at Verona, is 'Velutius de Re Militari,' A.D. 1472, which is celebrated alike for the beauty of its type as for the number and excellence of its woodcuts. Two other famous books are the 'Divina Commedia,' in the same year, and an edition of Petrarch, in 1476. The number of books printed at Verona before 1600 is very remarkable. Indeed, the invention of printing has been claimed for that city, though without any sufficient grounds. The early type is the good round Latin one, much resembling that first used at Rome.

ROYAL INSTITUTION.—June 1.—G. Busk, Esq., Treas. and V.P., in the chair.—The Rev. J. L. Clarke, the Rev. J. L. Oldham, Messrs. J. Elles, J. C. Gostling, E. Langley, and E. Power, were elected Members.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—June 2.—S. Birch, LL.D., President, in the chair.—The following candidates were elected Members: Mrs. Crosbie, Rev. J. M. Dalton, R. Darbyshire, C. I. Hemans, Miss M. Henderson, J. Gurney, Mrs. Lennox, Mrs. C. D. Marston, H. S. Mitchell, J. Muir, LL.D., J. L. Palmer, C. D. Purdon, and Col. J. Roxburgh.—The following papers were read: 'On the Phœnician Inscription, "Melitensis Quinta,"' by Prof. W. Wright,—'On an Egyptian Calendar of Astronomical Observations of the Twentieth Dynasty,' by P. Le Page Renouf,—'On the Cylindrical Altar of Neotarhebos at Turin,' by Mr. J. Bonomi,—'Translation of the Hieroglyphic Inscription upon the Granite Altar at Turin,' by S. Birch, LL.D.,—and 'Assyrian Notes,' by Mr. H. Fox Talbot: 1. The use of Papyrus among the Ancient Arcadians; 2. Assyrian Books; 3. On the Amount of Accuracy now sometimes attainable in Assyrian Translation.

- MEETINGS FOR THE ENSUING WEEK.**
- Mon. Social Science Association, 8.—'Improvement for Debt,' Prof. Leone Levi.
 - Tues. Anthropological Institute, 8.—'Discovery of Stone Implements in Egypt,' Mr. J. Lubbock; 'Ethnology of Egypt,' Prof. R. Owen.
 - Wed. Literature, 4.—Continued.
 - Geological, 8.—'Occurrences of Thanet-Beds and of Crag at Sudbury, Suffolk,' Mr. W. Whitaker; 'Phenomena of the Quaternary Period in the Isle of Portland and around Weymouth,' Mr. J. Prestwich; 'New Carboniferous Polypora and Trilobites and other Polyzoal Appendages,' Prof. J. Young and Mr. J. Young; 'Character of the Diamantiferous Rock of South Africa,' Prof. N. A. MacAlister; 'Modified Form of *Dinorthis* from the Devonian of Devon,' Mr. J. W. Halket.
 - British Archaeological Association, 8.—'National Flag of the Commonwealth, A.D. 1649-1660,' Mr. H. W. Henfrey.
 - Tues. Mathematical, 8.—'Parabolas of Descartes and of Curves of Double Curvature,' Mr. B. Roberts; 'A Remarkable Relation between the Difference of Two Paganian Areas of an Ellipse of Eccentricity e and that of Two Corresponding Areas of a Hyperbola of Eccentricity $\frac{1}{e}$,' Mr. J. Griffiths.
 - Antiquaries, 8.—'Letters of Lady Rachel Russell and others,' Mr. R. Alcock; 'Contents of a Chest at Brighthelm, Westmoreland,' Prof. Hartnoll.
 - Colonial Institute, 8.—'Conversations.'
 - Fri. United Herbar Institution, 3.—'The Ashanti Expedition of 1873-4,' Col. R. Wood.
 - Botanic, 4.—'Reproductive Organs of Plants and the General Principles and Systems of Classification,' Prof. Bentley.
 - Astronomical, 8.
 - New Shakespeare, 8.—'Plays of Shakespeare, of which Portions were Written at different Periods from other Portions, namely, "All's Well that Ends Well," "Troilus and Cressida," with some Considerations as to the Peculiarities of "The Life and Death of Richard the Third,"' Rev. F. G. Fleay.
 - Sat. Physical, 8.—'Combination of Colours by Polarized Light,' Bunsen, 31.—'Erection of Follicles.'

Science Gossip.
MESSRS. MACLACHLAN & STEWART, of Edinburgh, have ready for publication a work, entitled 'The Birds of Shetland, with Observations on their Habits, Migration, and Occasional Occurrence,' by the late Dr. Saxby, of Baltasound, Unst, edited by his brother, the Rev. S. H. Saxby, vicar of East Clevedon. The work is dedicated to the Duke of Argyll.

THE long-talked-of tunnel beneath the bed of the Mersey, between Liverpool and the Cheshire coast, seems, at length, likely to be made. The sinking of the shaft on the Liverpool side is, we

hear, to be begun very shortly. Mr. John Fowler, C.E., and Mr. John Brunlees, C.E., have planned the works. It is expected that from three to four years will be required for the completion of the undertaking.

We have received Mr. G. J. Symons's 'British Rainfall for 1873.' The rainfall is now observed at about 1,700 stations in the United Kingdom, and the Report contains a considerable amount of valuable information respecting the phenomena observed at these. By degrees, we are evidently arriving at the laws which regulate the distribution of rain in these Islands. One very remarkable example is given. The rainfall on August 24, 1873, is illustrated by a map. This shows a belt, extending from Market Rasen to Brighton and Beachy Head, within which from two to three inches of rain fell, while beyond it E. and W. the rainfall steadily diminished in a remarkable manner. The Rev. Mr. Stow's paper, 'On Scotch Mist,' is also of considerable interest.

A most important problem connected with the extension of our coal-fields has been solved in a satisfactory manner. The "thick coal" of South Staffordshire has been passed through in the sinkings at Sandwell Park, and it was found to be six yards in thickness. This extension of the South Staffordshire coal-field, in an easterly direction, is of the utmost importance to that district.

M. FOUCAULT has made a Report to the Industrial Society at Rheims on the question of consuming smoke. A series of experiments made for the Industrial Society of Mulhouse appear to oppose the view, that the process of consuming smoke is economical (we believe this has been proved before), and that the condition of utmost economy of a fuel is not simply to burn the smoke, but to burn completely the gases, and that with only the quantity of air strictly necessary.

An important paper has been communicated by M. Boussingault to the *Annales de Chimie et de Physique*, in which he traces the origin of the acids occurring in the thermal waters which rise in the volcanic districts of the Cordilleras. These waters contain free sulphuric and hydrochloric acids. The author also describes the geological structure of some of the volcanoes of the Andes, and gives analyses of certain rocks. He concludes that at temperatures between a dull red and a cherry red heat the vapour of water acting on a mixture of chlorides and sulphates in contact with a rock rich in silica, such as trachyte, develops hydrochloric and sulphuric acids, whence the origin of these acids in the thermal springs under discussion.

Two letters from Dr. Tietze, who is now in Persia, have been communicated to the *Geologisches Reichsanstalt* in Vienna. These letters announce the discovery of beds of coal and deposits of nickel-ore on the road from Teheran to Talachan in Persia.

PROF. HEIM has described a small cave recently discovered near the railway-station of Thäingen, in Switzerland, containing abundance of animal bones, with unpolished flint implements and other relics of human workmanship, including an incised figure of a reindeer on horn. In the lower layers of the deposit were found remains of the mammoth.

FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE SEVENTEENTH ANNUAL EXHIBITION is now OPEN, at Fall Mall East, from Nine till Seven.—Admission, 1s. Catalogue, 6d. ALFRED D. FRIPP, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE FORTIETH ANNUAL EXHIBITION is now OPEN from Nine till dark.—Admission, 1s. Catalogue, 6d.—Gallery, 31, Pall Mall, N.W. H. F. PHILLIPS, Secretary.

THE SUMMER EXHIBITION OF THE SOCIETY OF FRENCH ARTISTS, 108, New Bond Street, is now OPEN, from Half-past Nine to Six o'clock.—Admission, One Shilling.

'THE SHADOW OF DEATH.' Painted by Mr. HOLMAN HUNT in Bethlehem, Jerusalem, and Nazareth: begun in 1868, completed end of 1872.—NOW ON VIEW at No. 104 Bond Street.—The Gallery is opened at Ten, closed at Six.—Admission, 1s.

DONN'S GREAT PICTURE of 'CHRIST LEAVING the PRETORIUM,' with 'The Dream of Pilate's Wife,' 'Night of the Crucifixion,' 'Christian Martyrs,' 'Procession of Balaam,' &c., at the DONN GALLERY, 24, New Bond Street. Ten to Six.—Admission, 1s.

THE ROYAL ACADEMY. (Fifth and concluding Notice.)

THE design of M. Tidemand's *Norwegian Wedding* (No. 641) is vigorous, and there is enough incident and character for two common pictures in it. The bride and groom cross a stream on horseback. She wears her national diadem, he his Sunday clothes. A party of boys bare their own feet and wade. The execution is solid, but the colour, as usual with the artist, is rather opaque; but it is bright enough.—*A Homely Hop* (634), by Mr. J. Clark, is a capital picture, worthy of the artist's modest pretensions, and charming from the simplicity of its design. Children dance to the music of a boy's fiddle.—Miss S. Ribbing sends two excellent and expressive portraits in the full-length likeness of the Misses Bruce (636).—We find a first-rate picture in M. Heyerman's *Dutch Interior, the Doctor's Visit* (658) to a sick baby in its anxious mother's lap, the rest of the family waiting the verdict with wistful eyes, including a boy, who has left his play to stand at his father's knees and stretches a hand towards the latter. The design is extremely good and expressive, the faces are admirably conceived, and the whole picture is remarkable for firm and solid execution. This is one of the best works of its kind here.—If there were more solidity, that is, more loyal painting, not more of mere realism or labour, in Mr. Farquharson's *Leaving the Hills* (647), it would be acceptable. Sheep are travelling on a dusty road in a shallow valley, followed by the herdsmen, with a low sun projecting shadows before their steps, the whole in the dusty reek of the journey. With all its cleverness, this picture is flimsy, and loses accordingly; it has much coarseness of colour.—*Out in the Cold* (648), by Mr. J. Mac Whirter, a donkey at a rude stable-door in snow, is a large crude sketch, and as such shows signs of tact in imitating, or rather suggesting, the superficial characteristics of nature. Landscape-painting, on Mr. Mac Whirter's terms, is easy work.—*Glen Collater* (662), by Mr. C. B. Barber, is another showy specimen of "art-manufacture," a flat between hills, with deer—such deer!—heather, rocks, and mist, as usual.—*Lock Fyne* (666), by Mr. D. Cameron, is also best considered as "art-manufacture," and is a striking example of the "Brummagem" landscape-painting, which is so copiously represented in this Exhibition. It is interesting as being, on the whole, the cheapest-looking production of its class. The reedy foreground of the lake is the least unsatisfactory part.

Mr. Israëls is, as usual, pathetic in *The Anxious Family* (665). He has before employed the same incidents with minor variations. A mother looks from the window of a fisherman's cottage on a troubled sea and angry sky; a dog and elder child sympathize in her anxiety; the younger children eat at the table almost without concern. The story is very simple; it is trite, but it is admirably told, with suitable pathos and complete spontaneity and completeness. The faces are excellent. The effect of the picture is broad, rich in light and shade, and good in tone. The keeping of the whole design, its motive, and execution, make this a work of art.—Mr. G. Smith shows dramatic power in *The Rightful Heir* (675). He gives us a noble chamber, which a little boy enters with his mother, a fair young widow, to claim from a wicked, cruel, but courteous usurper the estate which is in debate between them. There is design of all kinds. Mr. Smith's is melo-dramatic, but entirely in keeping with itself, and does not claim a higher place, so that it will please those who do not appreciate higher forms of design. Here is the wicked young man, horribly handsome, in a gorgeous dressing-gown of Chinese embroidery, the outlandishness of which, added to his well-waxed black moustache and oiled hair, to say nothing of a furtive, rascally look in his dark eyes, and his naughty habit of smoking in

the morning, make all good people consider him diabolical. Here are his companions,—who, alas! drink champagne and smoke before lunch,—all these being good-looking men, but sadly wicked, of course; here is the astute family lawyer introducing the rightful heir, and that young gentleman is here in black velvet, with the sweetest of pale blue eyes, a pale fair face, and a gentle air. He is not more than twelve years of age, and wonderfully like his mother too, who follows, fair and timid, and—notice what it is to be a subtle artist like Mr. Smith—the boy is quite as much like his noble ancestor, whose picture by Van Dyck hangs on the wall here. All this is as "sweetly touching" as a goody Scotch novel, so that Mr. Smith ought to be made a Royal Academician on the spot. Seriously, we fancy there are R.A.s who design more foolishly and paint much worse than the author of 'The Rightful Heir.'—Mr. F. Barnard sends a large picture, with a great number of figures, representing *The Crowd before the Guards' Band, St. James's Park* (684),—a motley assembly. There is a touch of caricature in the picture, but there is also much real ingenuity, and a good deal of dash in the painting.—*An Easter Holiday* (727), by Mr. J. Aumonier, is really a work of fine art; so happy and so sweet in its feeling, and so original and modest, that it does one good to turn to it from the garish trumpery by which it is for the most part surrounded. A party of girls, in diverse blue dresses, making charming colour, are playing in the shadows and sunlight under the great scarcely-clad branches of large trees, with primroses in multitudes on the ground.—By Mr. Oulless we have another good portrait: *Mrs. Peck* (697), a lady in black, seated, broadly painted, and full of character.—Mr. Hardy's illustration of the detection of Ulysses in feigning madness (710), where the hero turns the plough aside before the body of his own child, is capital. Pictorially, it is noteworthy as displaying fine feeling for grey, with much sober warmth of colour; as a design, it is decorative and dramatic. It is well executed.—*Ruined! the Day after the Tempest* (719), by Mr. H. Bourne, shows two women seated on the sands by the sea, where a smack has been wrecked the day before. It has a considerable share of pathos of Mr. Israëls' kind, with sober and excellent colour. The foreground of sand and rushes is first-rate.

In the Lecture-Room is Mr. A. Moore's fine piece of decorative art, styled *Shells* (936), a noble study of colour,—a full-length, upright figure of a nymph of a stream,—a study of a high kind, which should have been better drawn if the artist cared for his own reputation or respected the spectator.—Near it is Mr. Armstrong's *A Girl watching a Tortoise* (1054). These works are apparently intended as pendants to each other. The style of the latter is merely an echo of that of the former. Allowing for that, Mr. Armstrong has produced a very charming work, in a phase of decorative art which is easier than people are ready to admit. Such work as this is evidently better suited to Mr. Armstrong's ability than the absurd, but still interesting, picture of a mowing scene, or a like subject, here a year or two ago, which was rich in colour, but was pervaded by false sentiment, and marred by innumerable affectations of design, besides astounding signs of defective technical training.—We have a good, but rather mannered, landscape in Mr. Whaites's *Spring* (937).—*My Doll's Picnic* (962), a garden scene, with much rich colour, by Miss Eppe, is capital, if a little too positive in its verdure.—Mr. Enfield's *A Northerly Breeze* (977) shows good water, and a sky modelled with care.—Mr. J. M. Barber's *At Hastings* (975) is carefully painted, and solid, but the execution is rough.—*In Wharfedale Chase, Winter* (987), by Mr. A. S. Wortley, is one of the few capital and original landscapes here which has obtained a fair place. It has an idea or motive of a true sort, with breadth of style; it is realistic, but not laboured, and comprises bare trees, red fern, and grey rocks, with a good, bright sky.—*In the Forest* (1002), by Mr. B. Gynas, is effective and picturesque, but a little coarse in handling and

crude in colour. It shows a lady in black, reclining on the sward, under the branches of a tree, and reading. The notion that she will slip down out of the picture is almost unavoidable.—*Bude Sands at Sunset* (1012), by Mr. J. Brett, gives, with solidity, long shadows on white sands, brown rocks, and a ruddy sky. This picture is less defective in sentiment than the other by the same artist, which has attracted much more attention.—*Low Water* (1032), by Mr. L. Thomson, with shadows of houses on a stream, is capital, and broad in effect, colour, and tone.—One of the remarkable pictures here is Mr. H. Moore's *Rough Weather on the Coast, Cumberland* (1033), a bay, with waves violently breaking on the beach, a wreck,—the introduction of which, by the way, injures the picture,—being beaten to pieces. The modelling of the waves here is admirable; notice the draughtsmanship of the foam, which lies like lace on the variously-curving surfaces. The sky and the high shore are almost equally worthy of admiration. By the same painter we have a picture, to the injurious hanging of which we have called attention, styled *Rough Weather in the Open, Mediterranean* (1409), a pure study of wave forms, colour, and surfaces, in respect to which this work is decidedly the most learned, vigorous, and large in style in the galleries. We have heard of coast pictures which are admittedly inferior in learning and feeble in execution, but which the "sentiment" redeems from utter condemnation; and we see such productions in honourable places, while 'Rough Weather,'—which is instinct with the sentiment of the melancholy waste, exhibits the mournfulness of the sea's unrest, and, as it seems, the hopelessness of watery toil, and possesses all that art requires in the way of technical merit,—is ignominiously "skied." Such a picture as this offers invaluable lessons to those who care for more masculine painting than popular drawing-mastership affords, and it is the duty of the Academicians to place such sound work before the public eye, to encourage learning and skill, to discourage false pretensions to either, or both. Yet the hangers have pursued the opposite course. Mr. E. Armitage, who has taken upon himself to proclaim the motives of his brother hangers, and, in a letter published not long since in the *Times*, told complaining landscapists that "their protests were useless"—what that may mean we cannot say, the sentence being as weak as it is ungraceful—"against the Council of the Royal Academy," was not, surely, at liberty to put his fellows in antagonism to the unfortunate artists whom he went out of his way to insult. But he was peculiarly unlucky in naming Mr. H. Moore as one of those to whom justice had been done, for of two fine pictures by that gentleman, one is out of sight, and the other in a place where it can, indeed, be seen, but which is far inferior to its merits. Nor was Mr. Armitage happy in referring to Mr. Linnell as another of those to whom the Academy had done no wrong. Mr. Brett—a third of those whose positions in the Exhibition illustrate, we suppose, the magnanimity of Mr. Armitage,—could tell how, year by year, his works were ignominiously hung. Mr. A. W. Hunt, Mr. Oakes, Mr. Dawson, Mr. C. P. Knight, and a score of able men, could, if they chose, write painful comments on the Academician's letter, and put before the world a very different view of this matter than that which he assumes. The writer unwisely talks of "schools," as if this had anything to do with "schools," and the tone of his letter is that proper to an injured (!) person. This is an innocent if not an ingenious mode of reply, but it does not alter the too patent fact that, although things in the Academy are better than they used to be with regard to landscape art, and a certain proportion of the "line" is given to that branch of design, it is still obvious that these honours are vouchsafed to crude and popular works rather than to the more valuable productions of men who aim high.

Of the water-colour drawings, we have to mention as worthy of admiration—*Wilfrid, Son of the Hon. E. Ashley* (733), by Mr. Clifford; Mr.

Bearne's *On the Teign* (745); Mr. E. H. Fahey's *Old Hamsey Church* (755); Mr. Stock's *Whitby Abbey* (756), and *The Refectory, Abingdon* (791); Mr. Bedford's *Little Langdale* (760); Mr. Parker's *Daniel Tripping on a Field Path* (773); Mr. A. Griffiths's *At Birkenhead* (774); Mr. W. Ward's *A Bit of Colour* (794); Mr. Paterson's "Wait for me" (807); Mr. Hine's *Hill of Howth* (819); Mr. J. Macbeth's *Sunday Evening in Chelsea Gardens* (837); Mr. J. H. Bradley's *On the Coast near Lophorn* (867); Mr. F. W. Burton's magnificent portrait of Mrs. George Smith (869); Mr. Sandercock's *Summer Noon, Northam Sands* (882); Mr. J. Macalloch's *Benvenus* (884); Mr. Bancroft's *Conway* (915); Mr. Paterson's *Milkmaid* (916); and Mr. R. Barnes's "Please dress me" (919).

Of the architectural works, let us invite notice to Messrs. Giles and Gough's *Schools in Bethnal Green* (1087); Mr. Streatfield's *Church at Woodford* (1101); Mr. N. Shaw's *Houses, Hopedale*, (1130) and *Boldre Grange* (1131); Mr. Smith's *Chancel for Christ's Church, Nice* (1147); Mr. Street's *South Elevation, &c., of Christ Church Cathedral, Dublin* (1150); Mr. Bloomfield's *Private Chapel* (1161); Mr. Aitchison's *House at Kensington* (1167); Mr. Edis's *Warehouses, Southwark Street* (1180), and *Schools in the New Kent Road* (1194).

Among the drawings, let us recommend Lady Coleridge's *Sir W. Bazall* (1217); Mr. L. Ward's *Beatrice Ward* (1236), a capital sketch. Among the engravings, admiration is due to *The Vintage Festival* (1251), by M. Blanchard, after Mr. Alma Tadema's picture; Mr. S. Cousin's *The Age of Innocence* after Reynolds, (1256). There are many excellent etchings here, including Mr. C. P. Slocombe's *Stonehenge* (1249); Mr. R. S. Chattock's *Four Etchings* (1258); Mr. Evershed's *Four Subjects—dry points* (1259).

We turn to the sculptures with questionable satisfaction, due to the fact that there are not many of them. In the Vestibule are four good designs, by Mr. Armstead, *Europe, Asia, Africa, and America* (1436-9); Mr. Acton has a "clever" bust of *The Hon. Mrs. Johnstone* (1452); Mr. Woolner's bust of *Mrs. Alfred Morrison* (1454) is among the best of its kind. Mr. Noble's statue of *Her Majesty* (1495) is intensely commonplace, but in all respects it is better than usual; the subject is better treated, and the sculpture is less bad. Mr. Brodie has a characteristic bust of *Baroness Burdett-Coutts* (1509). M. Carpeaux's *La Danse* (1516), in terra-cotta, the model of the famous group now before the Grand Opéra, Paris, does not look so well as the finished work, but its vigour and fine design are apparent. Mr. Thornycroft's *Melpomene* (1519) is simply disagreeable; his *Thalia* (1521) is better, but very weak. M. Dalou's "Hush-a-bye, baby" (1530) is capital as picturesque sculpture, but it triumphs by eluding, rather than conquering, the peculiar difficulties of the art. The same artist has contributed showy busts of *F. Leighton, Esq.* (1543), and *L. Alma Tadema, Esq.* (1606), which give nearly everything in the originals but what is best worth having. Having cautioned posterity on this point, we close our review.

THE SALON, PARI.

(Third Notice.)

M. VALLÉE's *Rockers d'Iffrac* (No. 1747) is a capital example of French landscape, somewhat in the mood of M. Daubigny, but quite independent. It is a grand, broadly-painted coast-piece, representing an under-cliff, purple sands of a fine tint, and the sea coming in; all under dark rain-clouds.—To M. Barillet we have before referred in general terms, but he deserves more attention. Notice his *Animaux en Pâturage* (73), the summit of a cliff, covered with rough herbage, from which we look over the sea; an effect of rainy weather; a woman knits as she follows the steps of two cows. The figures are painted with singular breadth and richness, insuring solidity and a high key of colour; the colouring itself is capital, both locally and generally. The design is most vivacious. Observe how one cow looks at the other with that odd

air of extreme astonishment which cows are sometimes seen to wear. *La Vieille Charlotte et sa Vache* (74) shows a farmyard, with an old woman attending her cow while drinking. This has the same qualities as the other picture, humour included. *Vache Cancaleise* (75) possesses equal merits.—M. Yon's *Un Matin* (1843) gives, with great delicacy and silveriness, a charmingly poetical effect of late dawn over meadows and a river, with distant hills, the fine and delicate toning of which is admirable.—In M. Boudin's *Rivage du Portrieux* (230), veiled summer sunlight, being almost entirely white, makes a milk-white sea, the colour of which is delightful. The tone of the craft is admirably given. This effect is not peculiar to France, and it is often painted by French landscapists, yet never, to our knowledge, by an Englishman, except Turner, and by him only once or twice.

M. Von Thoren's Roman landscapes, *Campagne de Rome* (1818) and *Buffles Romains* (1819), the latter showing a group of black monsters of most outlandish forms, are of the same school as that to which Mason owed not a little, and which he made known in England. They are fine in lighting, effect, and colour.—M. Wahlberg is a Swedish artist, whose works we have frequently admired on account of their fine technical qualities. *Port de Pêcheurs, à Wachsholm* (1826) shows with much excellent colour, and unusual force, evening of summer in the Baltic, with the new moon, a calm sea, and a little port, its fish-houses on the quay, craft, and loitering boats; above all is a flush of crimson light beautifully painted. The reflection of the light on the dark buildings in the distance is charming; while the mid-distance is remarkable for colour. *Bos de Hêtres, à Dureham*, (1825) gives with brilliancy and richness a sunlit alley of moss-covered trunks and light foliage, richly handled, and though, like its fellow, thinly painted, it is solid and strong. The effect of sunlight is given with rare skill.

M. Beauverie sends a charming landscape in *Le Matin sur les Bords de l'Oise* (112), a warm misty effect, with a level river and rich wild herbage; trees sweeping in a crescent, between the horns of which we look. This work is remarkable for its richness, sober and delicate tinting.—In M. Appian's *Un Ponton à Beaulieu* (32) the sky is sunny, delicately painted and finely-toned, but the sea is rather too glassy. To this artist's *La Mer, Calme Plat*, (33) we have before endeavoured to do justice.—*La Mer* (16), by M. Allongé, depicts the sea in a fresh breeze, the wind against the tide producing innumerable white crests, which, breaking, dot the dark green surface irregularly to the horizon; a *chasse-maree* is hastening to the shore; a few other sails appear in the extreme distance, likewise a steamer, with her long train of smoke—a faint image in the lustre of the glowing horizon. A dark grey cloud is pouring rain on the yellow sand-stained billows near the shore and the flashing breakers. Observe the dingy lining of the white clouds in the distance, as they roll their huge bulks before the wind. Rocks, covered with hair-like green weed, appear in the front. Although a little painty, this is a picture such as but three or four living Englishmen could produce. By the same is *Souvenir de Plombières* (15), an extremely good landscape proper.

M. E. A. Breton is one of the ablest of French *paysagistes*. He is fortunate this year. *L'Automne* (254) is a view of a brook ending at a little mill, and passing under dense foliage, which falls thickly and swiftly; with a rugged road; and a glimpse of a bleak, blackish sky between the topmost branches that strain in the driving wind. This landscape is most powerfully painted, and instinct with pathos. *Nuit d'Hiver* (256) is so powerful that it would, perhaps, move even those Members of the Royal Academy who, probably to encourage the other "Frenchmen" who might be disposed to contribute to their Exhibitions, hung one of the finest of M. Daubigny's landscapes, the famous 'Moonrise,' higher than Mr. H. Moore's 'Open Sea' now hangs. It is said that the worthy hangers could have had no malice because at that period they had never heard of M. Daubigny; they have heard of him since. 'Nuit d'Hiver'

gives, with wonderful force, and richness of colour and tone, a snow-laden village street, houses, a church, and trees, with a track that is rough with wheel marks. There are lights in some of the houses; forerunners work late; a maze of gaunt branches bear the birds that nestle there,—although there is little shelter, they are plainly seen against the sky,—while dense clouds leave the firmament open at intervals as they move, seemingly without a breeze. This is a solid and noble picture. *Crépuscule* (255), by the same, gives, with prodigious richness and power, sunset, with a new moon rising over a marsh.

M. Cassagne's *La Forêt en Automne* (324) shows a path between high banks, descending to a champagne country; trees in front, on our left, in rich autumn tints; dark grey clouds above, and from the low sun a glow proceeds, which is here rosy and there pallid, over the lower half of the sky; a stray golden gleam fires the underwood in front; the ridges of the hills in the distance are black or purple as they take the light and shadow. This is a fine study of general effect, with good and faithful colour.—M. G. Colin paints broadly the rich tints and lucid shadows of southern sunlight. His *Sous les Platanes, à Ciboure*, (417) renders, with singular power and brilliancy, suburban houses, with deep red shutters and thickly foliaged trees. The work appears rough, but it is vigorous and artistic.—Madame M. Collart sends an exceedingly good snow piece in *L'Ancien Chemin de Bernel* (432), a road, with bare trees, on the outskirts of a village; a rider jogs steadily away from us. This is admirably warm in colour, sober in feeling, and freely painted.—M. Batin contributes an excellent coast picture, one which might serve to show those painters among ourselves whose forte is said to be "sentiment" rather than faithful painting. It is called *Les Moulins, à Villerville* (289), and in it we see how grey evening lies on dark grey sands, an abby sea and rocks that are black with weeds and muscled. The figures of those who stoop to the harvest of the indigestible bivalves are all clad in sober hues—dull blues, olives, drabs, and white. Apart from its pathos, this picture is extremely fine in colour, and marvellously broad.

M. A. Dufaix sends a picture which is highly interesting on its own account, and peculiarly so because it is the sole instance we observe in this Salon of what English critics and painters call "trick," a term which is nearly equivalent to the French *chic*, but, of course, implies deception, whereas *chic* does not necessarily imply dishonesty of execution. The work in question is called *Les Bouleaux, Forêt de Fontainebleau* (561), and shows a pool in front of an opening of a rock-strewn sward, with birches in their silver bark on either hand; we have besides a vista of tree-clad ridges, closed by a cloudy summer sky. Notwithstanding the characteristic trick or sleight-of-hand which distinguishes all "Brummagem" landscape paintings, here is what we do not often meet in English or Scotch works of the class,—signs of a fine sense of keeping, feeling for air, and tolerably good colour, both local and general. The same artist, in *Le Chaos, à Villers-sur-Mor* (550), shows to us, more fortunately than before, an undercliff, just below the level of a line of lofty limestone (?) precipices, near the sea-edge, and ample verdure that is strewn with huge rugged hawthorns; beyond is a pale turquoise-coloured sea and more remote cliffs, over which the shadow of a cloud is stealing, to blot the brilliancy of the nearer view, and to suppress the glare of the blanched precipice. A bright, rich blue sky is broken by masses of white cloud. A capital picture.

M. Daubigny sends two large landscapes, one of which gives sensations of heat without the glare of light in a wonderfully-successful manner, so that it is the converse of M. Kaemmerer's achievement, for that artist, in *La Plage de Scheveningue* (1006), which we have already noticed, gives us intense glare with almost exhausting heat. M. Daubigny's *Le Champs au Mois de Juin* (522) depicts evening of a hot day just after sundown,

with the after-glow; the distance of the picture is not remote, for a slightly-elevated ridge, covered with verdure, rises from our feet to cut the bluish, ashy, and purple sky, at no great distance off. In front is a large, half-neglected field, of the deepest green, all alight with flame-like poppies and star-like blossoms of white clover. A new moon is in the sky: a purple twilight prevails. Almost equally fine, but perhaps less epical than this noble landscape, is *La Maison de la "Mère Barot," à Valmondois* (523), the subject of which is a farm on a verdurous slope, near dense foliage, with—nearer to us than the last—apple-trees in bloom, all backed by woods as black as night. The effect is an after-glow, paler than in the other picture, as the season warrants. There is both pathos and dignity in these fine, broad, and sober pictures,—for sober they are, notwithstanding the wealth of their colouring and the power with which they are painted. It is remarked that M. Daubigny's painting is not quite so crisp and fine as of yore; this is, of course, what one would expect under all the circumstances, but it does not of itself imply that he paints less nobly.—M. Potter's *Chamrières de la Camargue* (1516) gives purple sands that are made a darker purple by the gloom of the sky above them and the peculiar pallor of an impending thunderstorm. The sea creeps upon the sands, and forms steel-like pools of the smoothest surface, that shine more and more brightly as they approach the front. Far off, under a dim space of turquoise-coloured firmament, barred, as the last is, by lines of cumuli with glittering edges, a great flash of ghastly light lies on the wider space of the open sea. Landwards comes a wind, sweeping through the foliage of the sparse trees and the dank herbage of the coast. This is one of the most successful landscapes here. It shows, in an unusual degree, that spontaneity which is more frequently found in figure-painting than in the sister art.

We are happy in having three pictures by M. Corot. Of these, let us first consider *Clair de Lune* (460). Moonlight, from the centre, shines far towards the foreground, and on water which is on the side of the vista, darkened by reflections from dark trees, which stand in warm twilight. In the gloom a woman stoops for water, and on the opposite side of the placid stream a boat, while slowly creeping to the bank, shakes the surface of the river, and breaks the silver gleam. The moonlight is radiantly pale on the clouds that veil the depths of the firmament, and conceal the lower half of the luminary. One sees that, by-and-by, all will be lit, and the pale, now regnant, stars will vanish. In the mid-distance a tower looms grandly in warm twilight; beyond this is an indistinguishable haze of water, trees, vague clouds of the horizon, and watery reflections. *Le Soir* (459) shows, with a flash of light on it, a pool between banks, which it reflects, with trees, in the shadows of which are nymphs and shepherds dancing. This is a pastoral such as M. Corot often paints. The third picture here by him is styled *Souvenir d'Arleux-du-Nord* (458), a bright spring subject, of exquisite beauty.—Quite a different kind of landscape painting appears in M. P. Carson's *Souvenir des Côtes de Provence* (503), which is half-classic, in the mood of N. Poussin; of course, with richer tones and tints. It is a little painty.

M. X. de Cook sends *Forêt* (544), a fine picture, a little thin in painting, of a sunlit wood. His *Moisemeurs* (546), children dancing before a loaded wain that traverses the brilliantly sunlit alley of a wood, is also rather thinly painted, so that it is somewhat deficient in force and even in solidity, but it is beautifully rich in the effect of light as well as in colour.—M. C. de Cock sends a capital *Ruisseau dans le Bois* (542), and the brilliant *Le Chemin du Lavoir, à Gamy* (541), both remarkably good paintings.—M. Cibot sends a capital piece of rich tone in *Environs de Sévres* (391), a rough pasture near a cottage.—M. Feyen's *La Caravane de Cancale* (718) represents the beach of the little fishing port, covered with little figures, mostly of women, who are buying and selling; the figures are remarkable in the highest

degree for wealth of incident, and for the skill with which they have been grouped. The workmanship is not elaborate. The picture is a wonderful representation of atmospheric effect.

We noticed just now a picture with the effect of milk-white light, due to the clouds; here is another, the *Matinée d'Été* (485), of M. Courant: the white light of a misty morning on a summer sea and shallow bay, on the pale yellow sands of which the waves are lazily breaking. This may be called a study in white; it is wonderfully full of colour in diverse hues of that tint; and its effect is charmingly soft and broad.—*A l'Heure!* (1227), by M. Loir, has a dash of humour in the title. A cabriolet is going from us very slowly along a snow-laden road, between suburban houses and gardens. Snow is piled on the branches of the trees. Here we have a centre of black in the midst of white that is accompanied by masses of grey of a warm tint, comprised in the sky and buildings. Although a small picture, it is in a large style, and remarkable for the felicity of the handling of the herbage in front.—M. A. Fréret sends a good harbour picture, being *Le Feu de la Jette* (732), a harbour, the sea and cliffs beyond flooded with light from an unseen moon, which gives a striking greenish radiance. The beacon is red. This picture is a little painty, but its effectiveness is extraordinary.—*Marée Basse, à Berck* (1090), by M. Latouche, is another good coast picture, painted with that tact and skill which appear in so many of the pictures here. We regret to say that the Royal Academy shows few works that are to be compared with them in these respects. The purely white and intensely brilliant light of noon lies on an expanse of sand, intersected with rivulets running to the sea. The atmosphere and the keeping and delicacy of the colour are delightful. Another snow piece occurs in *Vue prise en Suède* (779), by M. Gegerfelt, a Swedish artist. This is in a larger mode of painting than any similar work here, and in itself is a fine piece of colour. A full moon is rising over whitened fields and a frozen rivulet, with cottages at its side. The effect is absolutely beautiful.

That Paris attracts the artists of the world might be proved by the Catalogue of the Salon; names belonging to every civilized nation occur among the painters. A Norwegian artist of great ability, M. Moeller, sends *Une Garde de Pêche* (1330). It is as Scandinavian landscapes are wont to be, rather topographical than pictorial; but it gives with marvellous solidity and force a panorama of a harbour, its islets and the sea as seen from cliffs in front.—*Les Côtes de Provence* (1403), by M. Olive, is an admirable picture, in some respects not unworthy of D. Cox at his best; it would make Stanfield and his warmest admirers open their eyes by its fine wave painting and great truthfulness. It shows a rocky coast, with a clear sea in a fresh gale. The sea is variously coloured, as it reflects the sky diversely, from the purple head to the deep blue; the yellow foam is piled; and the very waves seem to be crowded into a little inlet formed by deep brown and bright yellow sandstone cliffs.—M. Ortmans contributes *Les Sables du Parquet* (1414), a sandy waste with trees, in cloudy sunlight, strongly recalling Huysmans of Mechlin in subject, colour, and style.—M. Michel sends *Le Torrent* (1323), dawn over hills, and a river, where, in the silvery light revealed, the deer stoop to drink. This is extremely faithful, and, as it has abundance of true sentiment, that rare element in English landscape, it is as beautiful as it is truthful. Notice the tender iridescence of the light as it comes over the edges of the hills, and the softness of the effect throughout.—M. Nason has a fine broad work in *Bords de la Seine, à Héricy* (1357), a full and level stream, which here gleaming and there dull, flows between a wet meadow and a tree-clad amphitheatre enclosing a long reach. A tree in front on the meadow breaks the glare of the sunlight, and casts its broken shadow on the sward, and towards the spectator. This is one of the many landscapes here which exhibit complete spontaneity and thorough keeping; that is to say, it looks like an entire work, and not as had-

scapes frequently do, which are admirable in other respects, like a jointed puzzle. This spontaneity is one of the most powerful of the charms of Turner's art, a charm of which the effect is almost universally enjoyed, though it is rarely understood. M. Nazon had the effect in question to paint, and he has rendered it with complete success. As to the colour, the local tint of the grass in front is too low even for the time of the year; but the effect of the whole does not lose by this.—M. Papéou sends a fine coast picture in *Golfe de Saint-Tropez* (1432), a broad and rich rendering of the effect of veiled sunlight on a sandy foreground, with a brighter light on the sea beyond. The painting of the atmosphere is nearly perfect, and the keeping of the whole admirable, so that here, without great pretensions, is a first-rate picture.

No landscape in the *Salon* is more solemn and striking, nor, perhaps, broader in its effect, or, for sunlight rendering, lower in its key of colour, than that which, under the name of *La Calle Reale de Madrid* (1546), M. Renié has sent as a Spanish view. It gives a straight view into the vista of dark trees, with a rough road under the meeting branches, that are of the deepest, most solemn colour. The road is marked all along its ruddy length by bars of sunlight and shadow. This is a singularly effective picture, the solemn pathos of which is undeniably strong. The character of the place is given with startling emphasis and power, that catch the eye and impress the memory of the spectator, so that one is not likely to forget the picture. In its way, it is extremely rich and strong in colour and tone. The handling, though a little rough, has the mastery of learning; as to which, observe the way in which the outlines of the shadows in the vista are modified by the contour of the road on which they fall, and by the perspective of the scene. The colour is rather dull for sunlight, and the local tinting is monotonous and opaque, being in these respects like the work of an old master.—M. Pointelin sends a picture which contrasts well with that of M. Renié, being No. 1500, entitled *Le Puits du Moutier*, a greyish, morning effect on a meadow, with a rocky bank which is overgrown by trees; in the foreground is a green meadow, with sparsely planted and slender stems. This is, in its sentiment, very like an early Italian landscape background, but it is, of course, more realistic. The extreme delicacy of the drawing, and the gracefulness of the fine stems and branches in the front, are noticeable. Indeed, the singular refinement of the colour and tone, combined with the other elements, give to the whole extreme spirituality of sentiment. The poetic instinct of the painter has informed simple and elegant form and delicate tints with its own light, and elevated them.—M. Palizzi's *La Forêt* (1426) is prose after this, but it is painted with extreme vigour, somewhat in the mood of Hobbema when dealing with a glade of tall, mossed, and blanched trunks, with withered and flourishing verdure. It is admirably solid. A superb display of brush power occurs in the handling of the lofty stems and their silvery bark; and we can peer into the mazes of the leafage exactly as in nature. They are finely executed, and the ground is also rendered with vigour and felicity. It is one of the most masculine of many manly and fine landscapes here. This is saying a great deal, in speaking of a *Salon* which, whatever may be its shortcomings in other respects, is equal to the best, if not superior to any of its forerunners, in that particular branch of art which has of late been cultivated in France with a degree of success of which our English landscape painters have not the slightest idea. In stating this, we are bound to add an emphatic assertion of our belief that the long-continued neglect—to use a very mild term—which landscape art has had to encounter in the Royal Academy, has been one of the most powerful causes of the undeniable decline, in this country, of that art of which we long fancied ourselves the principal professors and practitioners.

We must now conclude our review of the landscapes in this *Salon*. We have collected a considerable number of examples in one article in

order that we might, so far as we were able, give something like a résumé of the state of the French school of *payagistes*, and the extraordinary wealth, vigour, and variety of their productions. Of the technical achievements of these artists it is almost impossible to convey an adequate impression. Deriving them from Constable, these painters have carried, as it seems to us, his principles into a wider range of practice than he was able to do; they have added something which, we are forced to conclude, is due to the traditions of scholastic teaching. The result is, a very noble development of art—instinct with freedom and manliness, and broad, general fidelity to nature, and singularly "old master-like," if the term be allowed, though more faithful in local colour than the habits and aims of the old masters permitted them to be. Adopting a higher key and a richer scale of colour, which are undoubtedly due to direct reference to nature, the French painters have generally imparted more or less sentiment to their landscapes—sentiment being, so far as the mass of old masters who painted landscapes were concerned, so rare in their works, that they may, pictorially, be considered, so to say, absolute Pagans in that respect.

We observe that many Englishmen believe that French landscapes of the present day have slate-coloured skies, foregrounds of monotonous green, and show a general academicism, as if pictures were produced according to receipt. This notion was correct enough some ten or fifteen years ago, but that it is false now the preceding columns have sufficed to prove. The French have no painters who study light as Turner did and Mr. A. W. Hunt does now, nor have they any such amazing manipulators as Mr. Brett, nor a sea and sky painter better than Mr. H. Moore, nor one so much a master of wave painting as Mr. C. P. Knight. But we have written in vain if the reader does not know that our neighbours possess a school—if that unfortunate term be allowed when it is really least applicable—of landscape artists who can see, feel, and paint with wonderful felicity, wealth of resource, and power. In the aggregate of these qualities, and the practical results of their possession, we observe that the pictures frequently recall the productions of Hobbema, and Hobbema, with more vigour in handling than the last exhibited, and a sentiment which was not in the former. But, having shown the range and wealth of French landscape art, it would be absurd to classify it with the productions of one or two masters. Finally, let the student consider what it is to be able to say that the *Salon*, although there are acres of dull rubbish, has absolutely no "Brummagem" landscapes, such as constitute the mass of what the Royal Academy exhibits this year in this order of design.

THE LOAN EXHIBITION, PARIS.

(Second and Concluding Notice.)

WE may continue our notices of the earlier schools by calling attention to Lucas Cranach's *Les Deux François* (No. 81), small, whole-length figures, walking, with hands joined,—he with his sword by his side and a cap in his hand, she in a green gown and gold-embroidered petticoat,—as a charming work, marked by more than the usual grace and all the vivacity of the master.—Of the school of the Van Eycks there is a perfect specimen in M. Le Clerc's *St. Dominique* (152), a three-quarters length miniature of the figure, in three-quarters view, to our left, holding the lily and the book, with a blazing torch at the side. It is delicately finished and solid, and the fine expression is almost worthy of Memline himself. *Deux petits Portraits d'Homme et de Femme en Buste* (153),—the man in a furred habit, the female in large white hood, on a red gown,—recalls all that we know of the characteristics of the work of Justus of Ghent. It is an excellent and spirited example.—By Van der Goes is a delightful *Sainte Famille* (186),—really a Virgin, Child, and Angels,—a circle, a bust of the Virgin, with the child leaning against her breast; an angel on each side, respectively with a lute and harp: this is distinguished by the suavity and beauty, to say

nothing of the somewhat conventional sentiment so constant with Van der Goes. To Memline himself is ascribed the Comtesse Duchatel's *La Vierge et l'Enfant Jésus* (339), a large picture for the school: it shows the Virgin and Child adored by a numerous family,—men, women, youths, and children,—who kneel on the right and left, and rather at us than to the object of adoration. This is a fine and solidly painted example of the school of the Van Eycks, and of the time of Memline. It appears to have been restored, but with great skill and success, and our doubts about its being the work of Memline would be set at rest only by seeing it side by side with the large picture in the Hospital of St. John, at Bruges. Two of the females painted here are nuns, one of the men wears a maroon-coloured dress, over which is a robe of white tulle. The portraiture is complete. No. 342, belonging to M. Gatteaux, called *La Vierge et les Saintes*, but really an 'Espousals of Saint Catherine,' is a little gem, by Memline, and of the most lovely kind. It has been engraved by M. François. The panel is upright, with an arched top, and contains a beautiful landscape of a brightly lighted glade in a forest, with, seated on the sward in the foreground, the Virgin with the Infant Christ on her knees, and, at her right and left respectively, SS. Cecilia, Agnes, Lucia, and Margaret, all exquisite figures, each with her proper emblem. St. Catherine, in an ample, royal, brocaded skirt spreading over the grass, and flowers in front, is half kneeling, half reclining on our left before the knees of the Virgin, and within reach of the extended hand of Christ; her wheel is at her feet; she wears a tight crimson bodice, a little coquettish in its "cut," and over that, a white sideless cote-hardie. Her hair is in bridal array. On our right sits a lady, evidently a portrait of the person for whom the picture was painted. We never saw anything more deliciously beautiful than this marvellous little treasure; to see it alone, is worth a journey to Paris. *La Nativité* (340), also ascribed to Memline, is a beautiful little work of his school, but hardly so rich and deep in tone and tint, or so lovely in sentiment, as his productions are. It is not a 'Nativity,' but a 'Virgin adoring the Infant Christ,' who, just born, lies naked on the skirt of her robe; Joseph holding a lighted candle stands beside her. Of course, there is no attempt at representing the effect of candle-light.

Also called a *Sainte Famille* (386) is the Comtesse Duchatel's beautiful picture ascribed to Piero della Francesca, which we believe we have seen in England, perhaps under another name. It has been, says the Catalogue, alternately ascribed to S. del Piombo (?) and Pontorno (!). The enormity of these blunders may be imagined when we say that it is probably rightly distinguished by Piero's honoured name,—at least, it is Florentine, but not without a tinge of Venetian character. It is really 'The Virgin adoring the Infant Christ,' who half reclines, half sits before her on a bench of richly veined marble, with, in one hand, which is extended towards his mother, an end of the white swathe going about his otherwise naked body; his right hand is placed on a red cushion, which is covered with a white tulle. This picture seems to have been carefully and cleverly restored. It is now in perfect condition and lustre. The Virgin's hands are joined at the tips in the usual half-dainty way; and she looks down with a serene smile on the Child, and wears over her hair a gold nimbus. The background is a landscape. The flesh is in the almost shadowless, silvery tone, with faint carnations, so common in such works, but it is much less yellow than usual. It is, whether by Della Francesca or not, really enriched with exquisite sentiment.—There is a little miniature, part of a predella, by Fra Filippo Lippi, belonging to M. F. Reiset, and called *La Vierge assise tient sur ses Genoux l'Enfant Jésus* (314). In the front are SS. Peter and Augustine; behind the Virgin six angels are grouped. It is full of spirit of design, and a fine specimen. So much for the earlier masters as represented here. We

may now turn to those of the next stage in art without attempting closer classification.

The most remarkable work here is the Prince Czartoryski's *Portrait de Jeune Homme* (463), ascribed to Raphael, and, as usual, said by some to represent himself at the age of twenty-five. The face is that of a younger man, and is of a beautiful almond shape, without a sign of wear. It is in three-quarters view to our left; the eyes are turned to the right, while the flowing, woman-like hair falls in light carefully combed brown masses, from the parting at the top of the head to the shoulders, and, with the ruddy tint, fair skin of feminine smoothness and delicacy of the features and the expression of the gleaming eyes, and the pulpiness of the red lips to boot, gives a character of extreme voluptuousness. A black cap is put sideways and drooping on the hair. The shoulders are clad in a robe, with brown fur, which partly covers a full white shirt, tied at the wrists with ribbons: both hands are visible; the figure is seated in a room; there is an open window behind. Again, this is a picture which has been restored with marvellous skill and care. At any rate, it is a beautiful work,—all the discussions about its ascription to Raphael will not alter that fact. It is placed under glass, so that one cannot look at it thoroughly. Of the *Tête de Femme* (464), in tempera, we have already spoken.—There is a little Andrea del Castagno in *St. Jean-Baptiste* (4).—One of the noblest works here is Bronzino's fine three-quarters length, nearly life-sized, *Portrait de Jeune Homme* (19), belonging to the Princesse de Sagan, which was in the Pourtales Collection, and should have been secured for our National Gallery at any price. This handsome, but rather full-featured, youth, of about twenty-five, is standing at a table, with a finger of his right hand between the leaves of a book which is placed upright; his left hand is at his hip, and he turns towards us with his head a little thrown back; the eyes, which, by the way, diverge a little, are slightly cast down: the whole gives the idea of a rather haughty, self-conscious personage, of high degree and remarkable beauty and large mental ability. It is superbly executed, with all the strength of the master, who was among the greatest of portrait painters, and modelled accordingly. The dress is entirely black, and the background is grey.—The complicated group of Martin Schöngauer's design, well known as *St. Antoine tourmenté par les Diables* (20), appears in a picture which is ascribed here, on the strength of a statement by Condivi, to M. Angelo. Condivi probably erred or referred to another work, for this picture supplies no internal evidence that Buonarroti had a hand in it; but, on the contrary, all its indications are decidedly adverse to any such notion. It may be an old Italian copy in colour of Martin's work, or it may not be so; it would be hard to say which is the truer statement. M. de Triqueti, it is said, bought it from the Scorz Gallery, Pisa, not many years ago.—By Botticelli is the Duc d'Anjou's *Vierge et Enfant Jésus* (154), a beautiful work, in the manner of the Florentine. The Virgin selects roses from a bowl, filled with such which an angel places before her. *Tête de Jeune Homme* (156), a portrait of a youth or young man, in a red cap, with one hand on his breast, and long yellow hair, the face three-quarters to our left, is very interesting.

We turn to something quite different from the above when the Comtesse Duchatel's *Portrait de Jean de Carondelet, Chancelier de Bourgogne* (244), ascribed to Holbein, comes to view. On account of a reddish tint which obtains throughout the flesh, and a certain film, so to say, of a somewhat opaque character, it has been denied that this picture is really Holbein's. Barring these imperfections, which are certainly in their nature such as we do not find in the genuine untouched works of the great Hans, there is no question about the prodigious merit of the picture. Looking at the work as it is, we are decidedly opposed to the idea that it is by Holbein. There are minor defects, such as the blackish shadows, the rawness of the grey half-tints, and the slightly imperfect drawing of the hands. The three-

quarters length figure is nearly, if not quite, life-size; the face is in three-quarters view to our left, the light being from that side; the eyes are to the front. The chancellor wears a black gown, trimmed with brown fur, and is in the act of speaking with considerable energy, grasping firmly a pair of black gloves in his right hand; the first two fingers of the left hand are extended, the palm is upwards. Nor have we been able to convince ourselves that the Duchesse de Galliera's *Portrait de Femme* (245) is by Holbein,—it looks rather like a Moro, as the costume seems to show; she wears a white coif, a black dress, and a stiff white collar. It is beautifully solid, exquisitely modelled, and has intense vivacity of expression. It is turned three-quarters to our right; the eyes are to the front; the light is from the front. M. de La Rosière's *Portrait d'Homme, vu de profil* (246), a celebrated work, is much more like a Holbein than either of the above. It is dated 1635, and shows Nicholas Poyns the younger, a young man with a beak-like nose, a scanty black moustache and beard, and an underhung jaw, which is too small for the rest of the face. The profile is to our left; his hair is black; on the head is a black jewelled cap, with a drooping ostrich feather. Intrinsically, this is a very uninteresting picture.

There is a pretty little picture here, ascribed to Luini, *L'Enfant Jésus* (321). It is a characteristic allegory. The Child sits on a rock between two pine trunks, cross in hand, and with a face of intense pathos, looking outwards. One of his feet is on a luscious, brilliant-coloured apple, which has been bitten to the core. On one of the pine branches hangs the Snake, dead. This is an exquisite work, from the pine trunks to the face. There are some disproportions, as in the left arm, which is too large; the drawing of the lower limbs is inferior. This gem belongs to M. F. Reiset, and was formerly at Fonthill. The Duc d'Anjou's *La Joconde* (320) is here. The Duke also sends the fine *Ecc Homo* (329), by Mazzolini da Ferrara, a first-rate example of one of the artist's favourite subjects; there is another, if we recollect rightly, at Alnwick.—By Antonio Moro are both wings of a large triptych, belonging to the Comtesse Duchatel (354, 355), the former comprising life-sized figures of a father and his two sons, youths, all kneeling; and the latter, the figure of the mother only. Below both are shields of arms. It is evidently a noble Dutch family, which is portrayed here with amazing vivacity and felicity of portraiture. It does one good to see the happy looks of the boys, and their mother's kindly but grave expression. The father is sedate, but not severe. The solidity of the flesh and its clearness, the power of the colouring, and the soundness of the entire work, make these pictures invaluable. More than technical criticism is due to pictures such as this; for example, one wonders what has become of the centre piece of the triptych, of which these are the wings; again, where are the wings of the large triptych ascribed to Memline, before described (No. 339)? Not only do we wonder who painted the fine wing of the Burgundian triptych (No. 564), of Antoine, Bâtard de Bourgogne, and his bishop, but who was the pious but astute-looking primate. Is it really the Bâtard? Where are the other parts of the triptych to which this wing belonged? Were they ever painted at all? How delightful it would be to have in one place all the pictures in all Europe, and of one particular period and school, a thing perfectly practicable! Even photographs would be of considerable use in helping us to allot to each painter his own works. As for the reuniting of triptychs, wings to bodies and bodies to wings, and the recognizing of those geminal diptychs, the scene would be something like one of those mediæval representations of the Last Judgment, when limbs long separated fly to each other, and their heads and bodies. Such a gathering would be of the greatest possible service to the history of Art. The thing was partially done when the Holbeins were gathered at Dresden, and on a greater scale in the successive collection of English portraits at South Kensington, for which, whatever it may be

the courtier-like fashion to say, the art-world is indebted to Mr. Cole.

On the illustrations of the later schools of the Old Masters we need not dwell at length. There is a capital specimen of the exquisitely neat work of Velvet Brengel, in M. de St-Victor's *Paysage: Entrée de Village* (33).—Cuypp is admirably represented in many pictures, including portraits of considerable merit. *Vaches au Pâturage* (63) shows six animals reclining on a hillock, while one more stands with them looking to our right. A herdman is near a pool on our left of the centre. This is well known as one of the best of the finer cabinet gems by Cuypp; it belongs to the Baron Bartholdi, and was recently comprised in the Dalescott Gallery. *Paysage des Bords de la Meuse* (86), belonging to M. Dumah-Dassier, is another cabinet gem of Cuypp's: it exhibits a lovely mid-distance, with a smooth river, and three vessels sailing on it. Two figures with sheep are on a rising bank on our right, near the front, standing against the light of the sun. This work has a high and wide reputation.—By C. Dumart is the capital *Cabaret* (141), a work of more than usual merit. There are several Van Dycks, which we need not describe.—There are two capital landscapes by Van Goyen, being *Marine: La Calme Plat* (188), a picture of the richest grey tones in veiled sunlight, showing craft in an estuary, some drifting in and others sailing slowly out; a buoy is in the middle front. This work has been engraved, and is dated 1633. *La Chapelle* (189), dated 1643, is lighter than the above. A church is on a river bank at our left.—There are several brilliant Guardis, of cabinet size, almost comparable with those belonging to Mr. John Henderson, see *Vue de l'Académie, à Venise* (221), which is rather more slight than usual, but extremely luminous, and *La Douane* (232), the noble composition most vigorously touched and full of light.—A small collection of the robust portraits of Frank Hals has special interest for Englishmen, who know but few of them. There are two works by him here, including *Portrait d'Homme* (227), *Portrait d'Homme* (228), the latter a life-sized bust, the face over the right shoulder, seated, in a black hat; an admirable example. No. 231 is the well-known *Portrait de Scriverius*, and No. 232, the equally celebrated *Portrait de la Femme de Scriverius*, ovals both, with others here from the collection of Mr. Wilson. Among these is the first-rate *L'Homme à la Canne* (234), a middle-aged, oldish-looking man, with a weather-beaten face and lighter forehead, in a black coat, lined white collar and cuffs, and a gold chain on the breast, painted with characteristic audacity, firmness, and precision.—Hobbema's *Paysage* (242), belonging to the Marquis D'Abzac, is one of the best of the artist's smaller pictures. See also the Princesse de Sagan's *Fort* (241), from the Demidoff Gallery.—Huysman of Mechlin is well represented here by *Le Ravin* (251), with little figures, a perfect gem for lighting and richness of colour.—By Maas we observe the capital *Portrait qui pourrait être celui de P. Corneille* (326), a bust of an old man in a black cap, full face, the light coming from our left; one hand is placed on the grey chin tuft; he wears a white collar and a black doublet. It is painted with rare freedom and much brush power, has a rather rough *épaisse*, and strongly contrasted light and shade.—There is a fine, deep-toned A. Van Oude in *Un Avoué jouant de la Vielle* (368), a Dutch cottage-door, with lively figures. *L'Empirique* (369), by the same, is still more valuable; it is rather more solid, and painted with more body than usual. An old doctor, not necessarily a quack, is seated in his study, looking at liquor in a bottle; a large "Iones Plantarum" lies open on the table, the reproduction of the woodcuts in which is marvellous. The fine example belongs to the Duc de Galliera. Here are two good portraits by Porbus, *Antoine de Bourbon* (388) and *Anne d'Autriche, fait lors de son Arrivée en France* (389).

There are no fewer than seven portraits by Rembrandt here, including *Portrait d'Homme Riant* (409), an example of a late stage of his

practice, and well known through M. Rajon's etching. *Saint Pierre* (407) is of the painter's third period; the flesh is rather hot. It is a fine specimen, and belongs to M. E. André.—Ruydael is superbly represented in eight paintings, of which we name the Duc d'Aumale's *Plage de Scheveningen* (447), the Comtesse Duchatel's *La Cascade* (448), and *Le Champ de Blé* (454), which shows a sandy road trending towards our left into the picture, with a field of ripening corn on our right; it is a work of precious quality, and has an especially fine foreground.—There is an excellent specimen of the ability of the comparatively rare painter, Palamedes, in *Portrait de Jean Niclaïes Gael* (474); and a rich Terburg, with yellow tones, in *Intérieur de Cabaret* (486), containing three figures, one of whom sleeps while another puffs tobacco-smoke in his face. There is fine painting in the sleeper's breastplate.—The Duc d'Aumale's Perugino will amply reward the student,—see *La Vierge et l'Enfant Jésus* (502); see also the famous *Ecc Homo* (503), by Titian.—Six marine pieces fairly represent W. Van de Velde; of these let us note the *Princesse de Sagan's Marine* (510).—Among the anonymous Dutch pictures are two of special merit, *Portrait d'un Jeune Cavalier* (548), an oval, comprising an upright full-length figure, nearly in profile, to our right, wearing a black hat, the right hand hanging straight by the side, the face in three-quarters view to our right: the eyes are to the front; he wears a black hat, a pale olive dress, tied with red points. We have seen pictures by Karel du Jardin which were like this. There is a general likeness here to the work of G. Dou, but it is not one of his productions. *Portrait de Femme* (550) is good enough for anybody. It shows a bust of an elderly woman in a white cap and cape, with her hands crossed; she is turned to our left. It looks not unlike a Calcar.

We have now, as briefly as may be, to criticise the modern pictures. Most of these are so well known, that enumeration of their names will serve to give an idea of the wealth of this collection. Take the artists in alphabetical order, beginning with a charming study for Baudry's *Leda* (8).—The display of works by Decamps is at once numerous and extraordinary. If proof were needed that this superb artist is worthy of being ranked with the first order of painters, it might be found here in *Le Christ traversant le Lac de Genezareth* (106), a wonderful landscape. *Paysage* (102) is, like the other, famous for tone: it contains a fortified town in the middle distance. *Poulailler* (103) is remarkable for the richness of its lighting and colour. *Porte-Étendard* (97) shows an Arab on a white horse in front. The well-known *Corps-de-Garde Turc* (98), though exhibiting many noble features, satisfies us less than most of the pictures here by Decamps. In front sits a lute-player; many very "irregular" soldiers are grouped near. The composition lacks cohesion, the design has little or no spontaneity. It looks more like a collection of stage figures in costumes of fervid colour, and enforced light and shade, than a work worthy of Decamps. On the other hand, the comparatively unimportant *École Turque* (99) is magically luminous, and its little figures charm by every technical quality. See also *Joseph Vendu par ses Frères* (107), and *Intérieur de Cour en Italie* (110). The whole series of Decamps's designs for the life of Samson are here (581-9). These nine noble designs were in London a few years ago, and to be sold, it is said, for 100*l.*, but no one would give so much.—To Delaroche's *Assassinat du Duc de Guise* (121) we have already alluded; also to M. Gérôme's *Les Suites d'un Bal Masqué* (181). Both these paintings belong to the Duc d'Aumale.

The number of works by Ingres is considerable, and includes his *Françoise de Rimini* (253), the kissing-scene, small, *Edipe et le Sphinx* (255) seems to us a very bad work, indeed, quite unworthy of the painter of *La Stratonice* (254) and *La Source* (256). Much cannot be said for *Le Maréchal de Berwick recevant l'Ordre de la Toison d'Or* (260). The *Angélique* (258) is a small replica for the picture in the Luxembourg. Here is the well-known *Vénus Anadyomène* (268), standing,

life-sized, naked, on foam, braiding her hair, Amorini clinging to her legs, one holding a mirror: this is interesting as opposed to the luxurious ideal of the subject, and is beautiful from its fine drawing; the feet seem too small; and the *Odalisque* (269), besides several portraits, some of which improve, as the subject-pictures of Ingres often decline, on continued acquaintance. Here also is the painter's masterpiece, a marvel of sculptural portraiture, *M. Bertin Fatid* (257), seated in a chair, with both hands on his knees.—One of M. Meissonier's best works is here in "1514" (335), the famous snow piece, with the wonderful equestrian portraits. The same artist has likewise *Dragon sous Louis XV.* (334), in a red coat, and "*Vive le Vin!*" (336).—Under the name of Sir J. Reynolds is a landscape, *Vue du Port de Saint-Cloud* (419), which is, probably, by Bonington, certainly not by Reynolds. Three portraits by Reynolds occur, including a charming sketch for *Lord at Lady Borington* (421), children, seated on a bank.—By Léon Cogniet is the noble piece, *Tintoret fait le Portrait de sa Fille Morte* (696), the artist painting the corpse.—There is a fine T. Rousseau in *Paysage* (438).

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold, for pounds, on Saturday last, the pictures and drawings by the following gentlemen, and belonging to Mr. Davis, Mr. Eden, of Fairlawn, and another. Drawings: C. Fielding, *Sunrise, Moor of Rannock*, 162; S. Prout, *Hulks at Plymouth*, 63;—D. Cox, *Beach at Hastings*, 84; *View in North Wales*, 106; *Morning, Calais Pier*, 79; *Evening, Coast of Kent*, 50; *The Proposal*, 199; *Kenilworth Castle*, 110; *Aston Hall*, 110; *A Lamb Bleating over a Dying Ewe*, 178;—De Wint, *Fiskerton*, 225; *River Scene*, 136;—C. Haag, *Evening Prayer*, 94;—E. Lundgren, *The Tomb of Don Alvaro de Luna at Toledo*, 110; *The Fresco-Painter*, 63;—G. A. Frapp, *Scene in the Forest of Glenorchy*, 120. Pictures: M^r Whitter, *A Landscape, with a Waterfall*, 267;—A. Vickers, *On the Banks of the Ravensbourne*, 194;—W. Müller, *Gillingham, summer evening*, 304;—J. Linnell, *Across the Common*, 535; *The Last Gleam*, 850; *Windsor Forest*, 525; *A Road Scene, cattle at a pool*, 945; *Sheep*, 1,008; *The Gleaner's Return*, 850; *Milking Time*, 1,162; *The Woodlands*, 840; *The Dairy Farm*, 630; *The Last Gleam before the Storm*, 2,625; *The Windmill*, 1,260;—C. Fielding, *A Classical Landscape*, 798;—P. F. Poole, *The Fishermen's Treasures*, 577; *A Girl at a Spring*, 127; *The Hawthorn Gatherers*, 693; *The Foster-Brothers*, 546;—Callcott, *A Calm*, 141;—R. Ansell, *A Highland Gillie, with deer-hounds*, 132; *Disputed Prey*, 210; *The Wounded Hound*, 1,102; *Lytham Sand-Hills, with sheep*, 325; *Fallow Deer*, 252; *The Drover's Halt*, 809; *The Gossips*, 735; *The Fight for the Standard, with the sword used at Waterloo by Sergeant Ewart*, 945;—C. R. Leslie, *Charles the Second and Lady M. Bellenden*, 136;—E. W. Cooke, *Venice*, 162;—T. Creswick, *Norwood*, 100; *On the Tees*, 304;—T. S. Cooper, *Scene in Dove Dale*, 378; *A Sunny Landscape*, 441;—Etty, "*To arms! to arms!*" 189;—E. Frère, *Evening Prayer*, 325;—W. P. Frith, *Dolly Varden*, 210; *Scene from 'Woodstock'*, 262; *Mary Avenell*, 168;—W. E. Frost, *Venus Disarming Cupid*, 136;—F. D. Hardy, *Early Risers*, 178; *Reading a Will*, 525; *The Afternoon Nap*, 304; *The Sweep*, 640; *The Broken Window*, 283;—J. C. Hook, *The Escape of the Duke of Carrara*, 168;—J. C. Horsley, *The Pet of the Common*, 462;—Maclise, *Prospero and Miranda*, 147;—J. Phillip, *Spanish Countess*, 393; *The Scotch Baptism*, 1,842;—T. Webster, *A Letter from the Colonies*, 630; *Spring*, 472; *Summer*, 535; *Autumn*, 304; *Winter*, 346; *A Cottage-Door*, 100;—H. Wallis, *The Room in which Shakespeare was Born*, 106.

Under the Hôtel Drouot they sold, last week, the under-mentioned pictures: Gleyre, *Le Bain de Diane*, 9,700 francs; L'Esclave Nubienne, pendant, 7,000 fr.—Potter, *La Bonne Aventure*, 28,000 fr.—Le Campement, 9,930 fr.

Fine-Art Ossip.

MR. WHISTLER has placed a number of his works on view at No. 48, Pall Mall. The private view takes place to-day (Saturday).

MESSRS. SALVIATI & Co. have placed a mosaic picture, representing the Risen Saviour, in the Morning Chapel, St. Paul's.

THE following are the successful artists in the current *Salon*, to whom medals have been awarded:—Painting: 1st Class Medals—MM. Blanchard, Lebourg, Priou. 2nd Class Medals—MM. Billet, Castres, Gervex, Firmin Girard, Gosselin, Hennebiog, Lecadre, Guillaumet, H. Leroux, Monchablon, Munkasy, and Ponsan. 3rd Class Medals—MM. Baader, Bastien Lepage, Besnard, Brillouin, Courtat, Dantan fils, Delaux, Karl Daubigny, Delobbe, E. Duez, Dupray, Ehrmann, Feyen-Perrin, J. Goupil, Goubie, Groiselliez, Gavarni, Kammerer, Lbermitte, Moïs, Maignan, Pabst, C. Paris, and Vely.—Sculpture: 1st Class Medals—MM. Noël, Lafrance. 2nd Class Medals—MM. Aubé, Caillé, Chrétien, Fourquet, Granet, A. Lenoir. 3rd Class Medals—MM. Boucher, Bouré, David, L. Durand, Grimbé, Lagrange, Laoust, C. Lenoir, Marquette, M. Moreau, Morel Ladeuil, and Vinçotte.—Engraving: 1st Class Medals—MM. Morse. 2nd Class Medals—MM. Walther and Massart. 3rd Class Medals—MM. Courty, Maxime Lalanne, Paumemaker, Yon. The two Medals of Honour to MM. Gérôme and Antoine Mercié (sculptor).

THE *Chronique des Arts* states that M. Meissonier has produced "un grand et très-curieux tableau," representing an artist taking a portrait in a barrack of Gardes-Françaises. The intelligent air of the painter, the satisfied looks of the sitter, and the extreme variety in the designing of the figures of the lookers-on, give, says the authority, extraordinary interest to this vivid work. A Catalogue Raisonné of the works of Watteau, by M. Fauchaux, is soon to appear, with price-lists and other details.

MR. W. HENRY FISK delivered his first two lectures on "Picture Construction," at the Gallery, 48, Great Marlborough Street, on Saturday and Monday of last week, when the laws of composition were considered and put before the audience in a way so thoroughly practical as to supply a want in art instruction which students have long felt. The two lectures were illustrated through a splendid collection of photographs after the old masters and some well-known *chefs-d'œuvre*. The laws of light and shade were the subjects of the lectures delivered on Saturday, May 30, and Monday, June 1. The lectures were well attended by an audience the majority of whom were evidently students of art.

THE remains of M. Gleyre have been interred at Lausanne.

M. HENRI DELABORDE has been elected Secretary of the Académie des Beaux-Arts, in place of M. Boulé.

It is said that a fresco, attributed to Titian, has been discovered in the Château de Malpaga, near Bergamo, representing a visit paid, in 1454, by Christian the First, King of Denmark, at the Château, to B. Colleoni, the *condottiere*, whose statue by Verocchio is so well known in Venice.

A copy from the "Heures d'Anne de Bretagne," by M. Curmer, on vellum, was sold the other day in Paris for 16,000 francs.

WE are requested to state that the collection of water-colour drawings by Madame Bodichon, of Algerian and other subjects, on view at her house, Blandford Square, will remain open till Monday next.

MUSIC

MUSICAL UNION.—BARANATH and JAELE, on TUESDAY, June 11, at Three o'clock—Quartet in D. Mozart; Trio in D minor, Mendelssohn. Quartet in C. Berthoven. Violin Solo, Sarasate, from Paris; Piano Solo, Chopin, Heller, and Jael. Tickets 7s 6d each; to be had of Curmer, Lucas, and Austin. Violoncello and Bass at St. James's Hall, Regent Street. PROF. ELIA, Director.

MADAME ANNETTE ESMIPOFF will give her SECOND and LAST PIANOFORTE RECITAL, at St. James's Hall, on SATURDAY AFTERNOON, June 12, at Three o'clock.—Beds. Reale, 7s. 6d.; Balcony, 5s.; Admission, 1s. Tickets of Chappell & Co., 50, New Bond Street; Mr. George Holby, 22, New Bond Street; the usual Ticket Agents; and at Austin's Ticket-Office, St. James's Hall.

THE OPERA SEASON.

HOWEVER flattered M. Gounod may feel at his 'Faust' being performed both at Drury Lane and Covent Garden last Saturday evening, it may be assumed that he would have also liked to have had some little share of the profits that the two Impresarios are deriving from his masterpiece. 'Faust' was repeated at Drury Lane last Tuesday. As regards the execution of the work, there can be but one opinion from an Art point of view. Covent Garden has the best Faust in Signor Nicolini, and an unrivalled Mephistopheles in M. Faure; Drury Lane has got an incomparable Margaret in Madame Nilsson, and a Siebel not to be surpassed in Madame Trebelli-Bettini. Neither M. Maurel at Covent Garden, nor Signor De Reschi at Drury Lane, is equal to former representatives of Valentine, but the Frenchman acts more spiritedly than the Pole, whilst the latter possesses more charm of voice and style. Signor Campanini's Faust is one of his worst assumptions, both in singing and acting. It is somewhat singular that Italian tenors are not so successful in works produced on the French lyric stage as the artists for whom the parts were written. There never has been a Robert le Diable like Nourrit; for Mario could not sing the music as written by the composer. There never has been a Raoul like M. Duprez, despite the effect which Mario was wont to produce in the love duet of the fourth act. Again, M. Roger, inferior as he was to Signor Mario generally, was his superior as Jean de Leyde in the 'Prophète.' In 'Faust,' the French tenors, such as M. Capoul and Signor Nicholini (M. Nicolas), have, on the whole, been better than the artists of any other country who have undertaken the title part. The mistake which tenors who have not the French tradition of playing and singing usually fall into consists in forgetting that Faust is master of the situation; he is not merely a tender tenor who courts Gretchen in die-away strains; he knows his power, how he got it, and the conditions upon which he holds it: hence his lawlessness, his readiness to be quarrelsome and sanguinary, and to stab Valentine through the agency of his demonic agent for the time being. Mephistopheles has no occasion to suggest evil to his master, for the latter has it within him, and he uses the demon as a slave. M. Faure has finely grasped the real notion of this subserviency to Faust, and of the horror, whilst on earth, of the uplifted cross which Mephistopheles entertains. However, Signor Rota is, as things go, not the worst of lyric stage devils, although a shade too grotesque, perhaps, for such a serious mission as that of securing a soul for Satan. When we turn to Margaret, we must allow that the Swedish lady's delineation is the nearer to Goethe's ideal. Mdle. Marimon, at Covent Garden, achieves more daring vocal feats in the jewel song, but, physically, she does not look a Margaret, and she is presented in a form much too realistic. The new Siebel, Mdle. Clemence Calnach, who is Russian we believe, was a failure; and, if she never had been on a stage before, it was foolish to make the essay on the Covent Garden stage. The chorus and band at Drury Lane are so immeasurably superior to those of Covent Garden, that the *ensemble* of 'Faust' at the former theatre is really remarkable both for colouring and executive skill. If there were, indeed, no other reason than the fatigue which the Covent Garden executants undergo in playing and rehearsing for five representations in the week, with a constant change of operas, that alone would account for the exhaustion of the chorists and instrumentalists, which renders them incapable of doing justice to the music they execute. This system has been styled "managerial activity"; we call it "directorial folly."

Mdle. Singelli, who is gaining ground rapidly in public favour, repeated her delineation of *Marta* on Monday night. Her powers as an actress are

so considerable—she listens so well, she is always on scene, and so keenly alive to the passing action—that they alone would entitle her to the first rank of acting singers; but she also sang Herr Flotow's music with such steadiness and charm in the *cantabile* passages, and such brilliancy and certainty in the *bravura* ones, that her success was really great. The new *Plunketto*, Herr Behrens, acts admirably. His liveliness is quite infectious, but, after the German fashion, he drags the time too much in singing the Porter song.

As regards prospective arrangements, we may mention that Ballo's 'Talismano' will, it is expected, be produced some night next week at Drury Lane. At Covent Garden we may look for the return of Madame Vilda (Fran Wilt), and the *début* of a new tenor, Signor Piazza, as Elvino, in the 'Sonnambula.' Signor Verdi's 'Luigia Miller' and M. Ambroise Thomas's 'Mignon' are under weigh, and, although not mentioned, Mozart's 'Seraglio,' for Madame Vilda. *Débuts* are not over at Drury Lane, for a Signor Gillandi is announced to appear next Monday as the Duke in 'Rigoletto.' In spite of this managerial activity at both the opera-houses, the principal singers are to be heard in all directions at concerts. M. Achard, one of the leading tenors at the Grand Opéra in Paris, was announced to make his *début* as Raoul in the 'Huguenots,' on Thursday. Our notice of him must be deferred till next week.

UNIFORM MUSICAL PITCH.

THE first appearance of Mdle. Louise Singelli as Lady Enrichetta, in Flotow's 'Marta,' her second part in Italian, the return of Signor Campanini to the character of Lionello, and the first assumption here of that of Plunketto by Herr Behrens, would have proved, perhaps, a source of great gratification to the Drury Lane audience of the 28th ult., but for a disagreeable contrariety, which seriously affected the *ensemble* of the execution, as well as the chief artists in the cast. This was the first introduction of the French pitch. It may be recollected by some of our musical readers that the Society of Arts took up the question of establishing a uniform musical pitch in this country in 1859, and a Committee of professors, manufacturers of instruments, instrumentalists, mathematicians, &c., drew up an elaborate report, and recommended the adoption of the pitch suggested at a Congress of Musicians at Stuttgart in 1834, basing their calculation of a pitch 528 c₂=440 for A, on a 32 feet organ pipe, giving 33 vibrations per second instead of 32. In order that the several pitches referred to in the Report of the Committee may be known, we annex their list:—

Handel's Tuning Fork (c. 1740) . . .	A at 416	—	C at 400
Theoretical Pitch	A at 430	—	C at 512
Philharmonic Society	A at 438	—	C at 518
Diapason Normal (1859)	A at 435	—	C at 522
Stuttgart Congress (1834)	A at 440	—	C at 528
Italian Opera, London (1859)	A at 445	—	C at 540

The Committee conceived that by aiming at a compromise, by adopting the Stuttgart pitch, which is but a few vibrations higher than the Diapason Normal, or, in other words, by adopting a quarter of a tone below the present pitch, whereas the French pitch was half a tone lower than the London one, the depression required for the wood and brass instruments would be comparatively easy. Now on two points there was general agreement among the conductors of the period; first, that a pitch uniform throughout the world of music, was highly desirable, and secondly, that if it could be accomplished, the lowering of our high pitch to bring it down to some universal standard was expedient. But, the many varieties of pitch in different countries, and the constant changes which are made according to the caprices of singers or the crotchets of conductors, formed a serious objection to the proposed uniformity. Strong differences of opinion were expressed between the musicians and the mathematicians, as to the number of vibrations which should form the basis of uniformity; and during the discussion, it came out that a high church pitch existed in the days of Sebastian Bach. The Committee, however, were unanimous on one

point, that the capabilities and convenience of the human voice in singing the compositions of the great vocal composers ought to be the guide for a definite pitch. Now if this resolution had been acted upon, we should have heard nothing more about an alteration of our high pitch, for with it the greatest vocalists, male and female, who have ever been known in the musical annals, whether in opera or in oratorio, have won their fame, although some modern artists who for years and years had been singing to the delight of the public and their own great profit, with the abused diapason, took up the notion of a lowered pitch. It need scarcely be added that they were either high sopranos or tenors; for the baritones and basses were quite content with the *status quo*. Manufacturers of instruments, particularly of organs and pianofortes, were not particularly anxious for any alteration, because their stock in hand would be deteriorated in value. The stringed players were quite opposed to innovation, inasmuch as their brilliancy of timbre would be diminished sensibly; and it was clear that a change of pitch would excite endless confusion, and would entail an enormous outlay to carry it out. Besides, if not enforced by legislative enactment, the adoption of the new pitch would be but partial. An attempt was made to raise a subscription to buy new instruments for all the artists who played on wood or brass ones, and to alter the pitch of all the cathedral, church, and other organs in the United Kingdom. But this mode of attaining universality was an utter failure. And so from 1859 to 1872 our pitch remained undisturbed, until a *prima donna* at Covent Garden, Madame Adelina Patti, who thought it would be more comfortable for her to sing her music half a tone lower (really without the slightest physical necessity for this change), made it a *sine qua non* in her contract, that the pitch should be lowered, and agreed, we are assured, to pay 100*l.* towards the outlay for new wood and brass instruments for the band. Mr. Gye carried out the reduction, the new instruments becoming the property of the theatre like any scenic appliances. Professors and amateurs know full well the disastrous results of the introduction of the French Diapason Normal at Covent Garden; the pitch ever since the innovation has been a source of confusion, sometimes higher, sometimes lower, and transposition ever and anon has been resorted to, despite the lowering, as only recently with the new tenor, Signor Bolis, in 'William Tell.' *Prima donna*, however, agree as to one course of action: they outbid each other as to terms, and insist upon equal privileges. And so Madame Christine Nilsson followed in the wake of Madame Adelina Patti, and in the Drury Lane contract for this season with Mr. Mapleson had an article inserted, that the Diapason Normal should be the pitch at Her Majesty's Opera. If the Impresario had been prudent, he would have had, as we assume he could not do without the Swedish songstress, the new instruments ready for the commencement of the season, in order to afford time for the "seasoning" of the wood and brass. But to introduce a fresh pitch at the close of May was a great mistake, as was painfully evident on the first night of the use of the new instruments in 'Marta,' and on Saturday night at the performance of 'Faust,' when Madame Nilsson made her first appearance in her favourite part of Margherita. It may be said that both on Thursday and Saturday the enthusiasm of the audience proved that they cared nothing about the change of pitch. Perhaps; but in both operas principals and chorists were alike singing sharp or flat; and as regards the newly-imported brass and wood from Paris, the clangy tone of the former and the flatness of the latter served to diminish the effect ordinarily produced by the splendid orchestra. And there was a Nemesis in store for Madame Nilsson. For the first time her intonation was imperfect. Constant use will perhaps render the wood and brass agreeable to the ear, and the singers will gradually accommodate their register to the lowering of the pitch; but Covent Garden has already raised its pitch a quarter of a tone, and Drury Lane will in due

course follow. Perhaps the Committee of the Society of Arts may have been right in recommending the Stuttgart pitch as the one having the best chance of success here. As things stand the pitch at Covent Garden is a quarter of a tone, and at Drury Lane it is half a tone lower than the pitch of Exeter Hall, the Crystal Palace, the Royal Albert Hall, and other concert halls, and the pitch which is prevalent throughout the United Kingdom. Here is confusion worse confounded. If the players of the wood and brass at the two Italian Opera-houses were to take the instruments in use there to the Festivals, or to Sydenham, or to South Kensington, what a *charivari* it would be!

THE CONCERT SEASON.

THE influx of concert speculators, native and foreign, is so great, that it is utterly impossible to notice at any length their programmes, and, indeed, except in the case of any novelty in composition, or the advent of any new artist, the temptation to dwell upon them is not particularly strong. The two recitals last week, of Fräulein Krebs in St. James's Hall on the 28th ult., and of M. Duvernoy at the Hanover Square Rooms the following afternoon, proved that they were the worthy champions of their respective countries in the execution of classical pianoforte music. And when we use the epithet "classical," it is not that we intend to preach the doctrine of finality in art, or to try to make the musical world believe that music began with Bach and ended with Mendelssohn, but we include within the domain of art the followers of Chopin, such as Liszt, Rubinstein, Raff, Brahms, &c. It is gratifying to find that the Saxon lady and the representative of the Paris Conservatoire follow in the footsteps of Dr. Von Bülow in their recitals. Fräulein Krebs, for instance, in her admirable performances, besides making selections from Scarlatti, Bach, Beethoven, Schumann, Weber, and Chopin, delighted her hearers with works by Dr. Ferdinand Hiller, Dr. Liszt, and Herr Rubinstein, and she intends to pursue a similar course at her next recital on the 11th. We also notice in her two schemes a Lorely Nocturne, by Herr Seeling; an Étude by her father, C. Krebs, in *a* flat; and pieces by Herr Behrens and Herr Scholz. The lady is quite right in thus introducing compositions by modern masters. The advance made by M. Duvernoy in his style of playing since last season merits special recognition. The improvement of his touch is remarkable. He was prone to abuse his force; he has moderated it sensibly, and his display of power when it is required is therefore so much the more effective. His programme of the 29th ult. was varied and interesting. He performed Beethoven's Sonata Appassionata, which we had heard the day before from the fingers of the German artist. The two interpretations indicated how utterly opposed the idiosyncrasies of two pianists can be, and yet both may arrive at a similar result of poetically and technically doing justice to Beethoven, while on the 27th the Russian pianist played the Waldstein Sonata in *c*, Op. 53, marvellously, and excited her audience to the highest pitch. How can any one be so rash as to promulgate the monstrous theory that there can be but one reading of the Bonn composer's works, and that there exists only one exponent of his pianoforte music? M. Duvernoy, besides the sonata, executed pieces by Scarlatti, Schubert, Weber, Chopin, and Mendelssohn, and was bold enough also to play *morceaux* by Liszt and Rubinstein, utterly regardless of any threat of excommunication, or suppression. The French artist introduced three of his own compositions,—a Romance, Op. 14; a Scherzo, Op. 16; and a Queen Mab Romance. The last-mentioned is novel in conception, piquant and quaint in execution, and touched off with a fanciful mind and a light finger, it told so well as to excite a decided re-demand. We hope to hear another recital by this first-class representative of the French classical school of pianoforte playing. Madame Esipoff's second recital will take place next Saturday, and we recommend all amateurs to endeavour to hear these different

artists, to contrast their styles, and to draw their own conclusions about their conceptions of the great masters, and about their force of rhythmical expression and of precision in the technicalities.

Madame Schneegan had an evening concert on the 2nd inst., in the Hanover Square Rooms, assisted by Mesdames M. Garcia, T. Cherer, and Poole; Messrs. Stedman, T. Beale, and Santley; with M. Paque, violoncellist; Mr. W. R. Bendall, pianist; and Mr. F. Meen, conductor. Madame Schneegan is a clever vocalist, who sings airs by M. Gounod with skill and expression.

At the fourth Musical Matinée, on the 2nd inst., under the direction of Mr. Ella, the programme comprised Haydn's String Quartet in *D*, No. 63; Schubert's Trio in *B* flat, Op. 99, for piano, violin, and violoncello; movements from Beethoven's String Quartet in *B* flat, Op. 130; and the Swan Song of the great composer, including the pathetic *cavatina*. Solos on the violin were played by Signor Papini, who gave a Romance of his own composition; and, on the pianoforte, by Signor Jaell, who made his first appearance this season, and selected Rubinstein's Serenade in *r*, and Scarlatti's Toccata in *B* minor. Signor Papini led for the last time this season, as next Tuesday Señor Sarasate will make his *début* at the Musical Union. Madame Esipoff will appear at the two Matinées of the 23rd and 30th inst. Signor Papini was enthusiastically recalled after his farewell solo, an expressive and effectively written Andante, played with intense feeling: it created quite a sensation. The introduction of this young and gifted violinist, who possesses high intelligence and sensibility as well as mechanical skill, has been one of the most important events of the season. Signor Jaell's charm of touch is marvellously elastic and sympathetic, and to him the London musical world is indebted for the first opportunity of hearing several works by the modern composers. The quartet party in the two works (M.M. Papini, Wiener, Van Waefelghem, and Lasserre) displayed a perfect *ensemble*, especially in the posthumous work of Beethoven.

The fifth Philharmonic Society's programme last Monday was of a routine kind. There was the 'Surprise' Symphony of Haydn, No. 3 in *c*, of the Salomon set; but since we have had the Wagnerian crashes this work is no longer a surprise; and falls flatly on an audience. The *c* minor Symphony of Beethoven never can be heard too often; but we have heard a finer execution. The band lacked precision, and there was a conventional coldness in the colouring. Mr. Macfarren's spirited and characteristic prelude to his oratorio, 'St. John the Baptist,' and Mendelssohn's 'Athalia' March, were the other instrumental items. The solo pianist was Signor Jaell, his first appearance this season; but he was not happy in the selection of the two works he gave us. Beethoven's Concerto in *c*, Op. 15, numbered one (which is really the second, the *B* flat, Op. 19, being the first of his pianoforte concertos with orchestra), is unequal, and consequently is rarely played. The opening *allegro con brio*, with its elaborated cadence, is the best movement; splendidly as Signor Jaell played, the audience was cold and indifferent. No matter what artist executes this concerto, it is so inferior to the *B* flat (the 'Emperor'), No. 5, Op. 73, the *c* minor, Op. 37, and the one in *a*, Op. 58, that Nos. 1 and 2 may as well be dropped, unless it is intended to illustrate a revival of Beethoven's pianoforte productions. Signor Jaell surpassed himself in Schumann's Concert-Stück, Op. 92, the title of which is unfortunate, as it is suggestive of Weber's masterpiece; and it had the misfortune to be placed after the *c* minor Symphony. Miss Blanche Cole quite won the admiration of connoisseurs by her charming singing of M. Gounod's air, "If time hath lightly o'er me passed," from his opera, 'La Colombe.' This lady is one of our most dramatic and refined vocalists, possessing a most sympathetic voice and natural feeling. Mr. Lloyd, in the tenor air from 'St. John the Baptist,' in which Herod laments the vow he has made, at his daughter's instigation, to execute the Prophet, sang with expression and judgment.

Signor Randegger's dramatic cantata, 'Fridolin,' a work which certainly carried off the honour at the Birmingham Festival, was performed last Saturday under the composer's direction at the Crystal Palace, and the audience quite endorsed the judgment of the various provincial towns where it has been heard. The chief singers were Madame Lemmens, Mr. Cummings, Mr. Santley, and Signor Poli, who were in the original cast at Birmingham. The band and chorus, as might be expected, were not up to the famous festival standard. Still we adhere to our opinion, that if 'Fridolin' could be presented on the lyric stage, the merits of the music and the interest of the story would secure a great success. It is essentially dramatic, the situations are strong, it is well voiced, and admirably scored in the accompaniments.

Just a few notes to record the complete success of three juvenile artists, at Middle, Renard's Matinée, last Wednesday, at Tavistock House. The first one was Señorita Esmeralda Cervantes, from Spain of course, a very clever harpist, who plays the 'Danse des Sylphes,' and other works by M. Godeffroid; a composer and player on that instrument, who, it is to be hoped, will again visit London, for he has been too long absent. Miss Johanna Hess, pianist, and Master Willie Hess, from America, have been creating a sensation at concerts in Paris, and come here with strong recommendations from M. Vieuxtemps, the Belgian violinist. Both performers are clever in technical respects, and evince also sentiment. Besides these new-comers, the truly great South American pianist, Madame Carreno Sauret, was heard, as also her husband, the French violinist, M. Sauret. M. Gounod being absent from indisposition, Mr. Hamilton Clarke was the conductor, and played a minuet from his First Symphony, in place of the promised 'Funeral March of a Marionette.' Mrs. Weldon sang expressively Lord Houghton's 'Ilala,' so pathetically set by M. Gounod, and M. Leon Valdec was the other vocalist, besides the young *débütante*, who despite fright, made a favourable impression in M. Gounod's 'Mignonne, voici l'Avril.'

THE MANUSCRIPTS OF SEBASTIAN BACH.

12, Orme Square, Kensington Gardens, June 2, 1874.

I TRANSLATE the following lines from the Preface to the first volume of Herr Philipp Spitta's 'Johann Sebastian Bach' (Leipzig, Breitkopf & Hartel, 1873), in the hope that through the medium of the *Athenæum* they may meet the eyes of those whom they concern.

"In the course of my work" (Herr Spitta writes) "it became my duty to examine personally all the autographs of Bach's compositions which could anywhere be discovered. I have gradually attained my end with all those which are preserved in public libraries, above all, with those stored in the King's Library at Berlin. I have, nevertheless, experienced greater difficulty with regard to such manuscripts as are in the possession of private individuals. But in most of these cases, also, I have been met in a friendly and liberal spirit, and I venture to hope that the doors at which I have hitherto knocked in vain may not remain closed for the future. I am convinced, however, that many autographs exist, of which it has hitherto been impossible to gain cognizance; and whilst saying this, I am thinking principally of England."

Now if the fortunate possessors of any such autographs would send a few lines, which might lead to Herr Spitta's attaining his end, to the *Athenæum* (or to me personally, who am ready to take any trouble and responsibility that may accrue), they would confer a boon upon the entire musical world; for it is in the interest of all who revere Bach that a worker so highly gifted and trained, so patient and indefatigable, as Herr Spitta has proved himself to be, should have every assistance to enable him to render his work complete in all respects. Judging from the first volume, Herr Spitta's 'Sebastian Bach' appears to me to be a work which, for depth of insight, for width of range and accuracy of detail, for lucid

arrangement and perfection of style, will bid fair to rival any biography in any language.

EDWARD DANKREUTHER.

Musical Gossip.

ENGLISH music exclusively will be performed at this afternoon's Crystal Palace concert (Saturday), with Mesdames Lemmens and Patey, Mr. E. Lloyd and Signor Foli, chief singers; Mr. Cusins, pianist; Dr. Stainer, organist; and Mr. A. Sullivan, conductor. The English version of Auber's 'Crown Diamonds,' which has the advantage of being a close translation of Scribe's lively duologue, has been performed twice this week at Sydenham, with Miss Blanche Cole, whose vocal and dramatic qualifications make her quite equal to the part of Catarina; Miss Thirlwall; Messrs. Cotte and Nordblom, tenors; and Mr. H. Corri, buffo bass. Mr. Sidney Naylor officiated as conductor.

THE time for the Handel Festival at the Crystal Palace is fast approaching. The days of performance will be the 19th (Friday), 22nd, 24th and 26th inst., with Sir Michael Costa as conductor. For the four concerts there are engaged four sopranos, Mesdames Tietjens, Sinico, Lemmens, and Otto-Alvleben; two contraltos, Mesdames Trebelli-Bettini and Patey; three tenors, Mr. Sims Reeves (who has returned to town from Wiesbaden, restored to health), Mr. Cummings, and Mr. Vernon Rigby; and three basses, Mr. Santley, Signori Foli and Agnesi. At the Friday's rehearsal, on the 19th, the principal pieces for the three days will be performed; on the Monday will be the 'Messiah'; on Wednesday, the sacred and secular selection; and on the Friday, 'Israel in Egypt.'

THE illustrations of Scandinavian melodies, given by eight Russian ladies, are really so interesting, that it is a pity that, at their first concert, last Saturday, the pianoforte and violin solos were not dispensed with. The vocalists might also wear the ordinary modern costumes of ladies; in their black dresses they look as if they were gathered to sing a dirge at a funeral. In these national airs there is at times much to charm, and as the quality of the voices of the artists is generally good, the concert was worth hearing.

THE annual concert of Sir Julius Benedict will take place in the Covent Garden Floral Hall. This afternoon (the 6th) there will be an Italian opera concert at the Royal Albert Hall, with the artists of Her Majesty's Opera.

THE second pianoforte and concertina recital of Mr. and Mrs. R. Blagrove took place on the 4th, in the Beethoven Rooms.

THE Brussels operatic troupe, under the direction of M. Humbert, will appear this evening (Saturday) at the Strand Opera-Comique, in M. Lecocq's new opera, 'Giroflé-Girofla,' which has had a run of nearly eighty nights at the Faisances Parisiennes, in the Belgian capital, a run only stopped by the importation of the entire company here. In the meanwhile, 'Madame Angot' has gone to the Globe, with the Gaiety staff, and is still to be found at the Islington Philharmonic Theatre. At the St. James's, there is M. Offenbach's 'Vert-Vert'; at the Alhambra, his 'Jolie Parfumeuse': so French *opéra-bouffe* is here in full force.

THE Italian adaptation of Glinka's five-act opera, 'La Vita per lo Czar,' produced at the Teatro dal Verme, in Milan, has been successful. To the Italian and German training of the Russian composer are ascribed his melodious instrumentation and his clever orchestration. The basso, Signor Marly, sustained the principal part, Sassanin, who sacrifices his life to save that of the Czar. The Italian critics complain that there is too much patriotism in the libretto of the Baron de Rosen, and too little love, but the situations are dramatic and exciting. The minor tone pervading the Russian popular songs was relished by the Milanese. A duet and a famous quartet were encored. The *prima donna*, Signora Menschikoff, was specially

imported from Russia: she has a fine stage presence, possesses a powerful voice, sings well and naturally, and knows the traditions of her part. To Signora Bariani-Dini and Signor Bartolini were assigned the other leading characters. Signor Faccio conducted with ability; chorus and band were good, but the ballet was bad, and the *mise en scène* indifferent. Glinka's opera was one of those half promised in the Covent Garden Prospectus; it will create no surprise to learn that it will not be produced.

THE great event in Milan has been the production of Signor Verdi's 'Messa da Requiem,' at the San Marco Church, on the 22nd ult., and the subsequent performances at the Scala. In the theatre the applause was immense from beginning to end, and there were several encores; at the close, the audience rose *en masse*, and shouted 'Viva Verdi' for several minutes. The chief sensation was the 'Dies iræ.' The composer and his four principal singers, Madame Stolz, Madame Waldman, Signori Capponi and Maini, are now in Paris, and the 'Requiem' will be executed early in next week, at the Opéra Comique. We presume there is no chance of hearing it in London this season; but surely the Managers of the Festivals at Liverpool, Leeds, and Gloucester will not overlook the sacred composition of such a musician as Signor Verdi. Dr. Von Bülow was present at the first performance in Milan, and has supplied an account thereof to the *Allgemeine Zeitung* of Augsburg, criticizing the work from the Italian point of view operatically.

DRAMA

THE WEEK.

PRINCEPS.—'Le Gendre de M. Poirier,' Comédie, en Quatre Actes. Par Jules Sandeau et Émile Augier. 'Mercadet le Faiseur,' Comédie, en Trois Actes. Par H. de Balzac. 'Les Jurons de Cadillac,' Comédie, en Un Acte. Par Pierre Berton.

LYCEUM.—'Charles the First,' a Drama, in Four Acts. By W. G. Wills.

DURING his brief visit to London, M. Got has appeared in two characters only, with both of which the London playgoer is familiar. On Thursday in last week he played Poirier, in 'Le Gendre de M. Poirier' of MM. Jules Sandeau and Émile Augier, and on Monday, Mercadet, in Balzac's comic masterpiece. One side only of M. Got's talents is displayed in these impersonations. His presentation of *bourgeois* humours is always conscientious and artistic. In this department of art, however, M. Got is not without rivals, from M. Lesueur, his predecessor in Poirier, to M. Geoffroy, the original Mercadet. To form a just estimate of his talents, it is necessary to see him in the comedy of Molière, Regnard, Marivaux, and Beaumarchais, in Scapin, Cliton, Hector, Sganarelle, or Mascarille, or possibly in some of those more serious parts like Tartuffe, which, since he has attained the position of *doyen* of the Comédie Française, he has commenced to portray. If we except, however, Le Duc Job, in M. Léon Laya's well-known comedy, none of M. Got's interpretations of modern comedy is finer or more popular than those he now repeats.

Poirier, in the hands of M. Got, is a specimen of a known type of French *bourgeoisie*; of the class of men in whose hands are now apparently the destinies of France. His close pursuit of gain is hidden behind a thin veneer of refinement, and his ambition scarcely suggests itself beneath his airs of philosophical indifference and his assumption of *bonhomme*. He is honest according to the creed of those among whom he has dwelt, and any attempt to apply a higher or more exacting system he

regards as impertinence and affectation. The points in which M. Got's acting is best, are those in which, led on by the mock courtesy of his aristocratic son-in-law, he discloses his *arrière pensée*, the hope of a peerage, which has induced him to sanction his daughter's union with a spendthrift, his endeavours to embitter the quarrel in the youthful *ménage*, and his airs of dignity when the Marquis suggests there are different manners of regarding a question of monetary advantage. It is of course, however, in the sustained truth and integrity of the whole that the highest merit is found. Nothing in modern art is more admirable in proportion, in artistic delicacy and finish, than this impersonation.

Mercadet is, perhaps, the most remarkable figure of modern comedy. In shiftiness, inexhaustible fertility of resource, and other similar qualities, he approaches Scapin and Figaro. Another respect in which he recalls the comedy of past times is his full-bloodedness. No half-hearted schemer is he, but a man sanguine in his belief in himself, and justly sanguine, since some, at least, of his schemes have in them the elements of assured success. According to the homely proverb, he will make a spoon or spoil a horn. The aim of most of his plotting is only to obtain a few days in which to set himself right. When he promises to reward with a share in his next undertaking Minard, his would-be son-in-law, who, in the moment of his extreme need, has given him his entire fortune, he is perfectly serious, and regards debt and interest as paid. A long essay is required to show the different sides of this character in which M. Got has succeeded M. Geoffroy. It is difficult to conceive an interpretation more adequate than this. M. Got, for the hour, is Mercadet. There is nothing to be said about the acting except what is involved in the description of the character. The performance may be counted among the half-dozen absolute interpretations with which the memory has charged itself. M. Didier gave a clever sketch of *Violette*, the lachrymose creditor; and Madame Marie Dallos made her first appearance this season, and played *Madame Mercadet*. M. Berton's amusing comédienne, 'Les Jurons de Cadillac,' cleverly interpreted by M. Didier and Mdlle. Wilhem, opened the performance. The mirth of this is extracted from the efforts of a sea captain to abstain for one hour from swearing when the reward of his restraint is to be the hand of the woman he loves.

Mr. Wills's drama of 'Charles the First' has been revived at the Lyceum Theatre, with Mr. Irving, Miss Isabel Bateman, and Miss Pauncefort, in their original parts. While Mr. Irving's Charles has lost nothing of its picturesqueness and grace, it is riper than before, and less disturbed by mannerisms. The Queen of Miss Bateman needs only a little more haughtiness to realize completely the character. Its tenderness and refinement are the most noteworthy qualities. Mr. Clayton looks splendidly the part of Cromwell, but needs to regulate his voice, which is apt to grow too loud. Mr. Conway gives a careful study of Lord Moray.

TO CORRESPONDENTS.—M. C.—D. L.—E. A. V.—Prof. B.—G. R.—received.

Erratum.—No. 2341, p. 751, col. 1, line 47, for "Heine" read *Reine*.

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THE PREFACE.

When, in October, 1873, I penned my farewell to those kind friends whose varied communications had, for nearly a quarter of a century, contributed to the usefulness, and thereby to the success, of *Notes and Queries*, and consoled myself for the change by the belief that for me, from that time forth, the post of honour was a private station, I little anticipated that I should ever be called to the front again.

But I am; and that under circumstances as gratifying as they are unexpected. Dr. Doran has intimated to me his personal wish, that as I am responsible for a large portion of the Fourth Series, I should prefix a few words to the General Index to it; and has accompanied that wish with his assurance that my doing so would be agreeable to many of my old friends. And so

Here to Monsieur Tannan come again.

And being here, I wish I could behave like a popular actor, who, at the close of a well-played part, is called before the curtain to receive the applause of his audience; and having thus presented myself, I would fain further imitate my prototype, make my three bows, and retire.

But courtesy forbids that course. So I trust I may be excused if, instead of urging, as I have done already on three previous occasions, namely, in 1866, 1869, and 1868, the utility of such an Index as that which I now have to introduce to the readers of *Notes and Queries*, I point with some justifiable pride to the contents of the twelve volumes which it epitomizes as the crowning result of the four-and-twenty years which *Notes and Queries* has been in existence,—to the unanswerable proof which the continuance of this Journal furnishes that the literary jealousy of each other, so persistently charged against literary men, is without real foundation; and that the noble eulogy, in which Chaucer summed up his character, on the Clerk of Oxford,

And gladly wold he learn and gladly teach,

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Those who have read the Opening Address to the Fifth Series of this Journal will readily understand why I refrain from saying much which I should like to have said of its progress and my successor. I content myself with offering all good wishes for the continued and increasing prosperity of dear old *Notes and Queries*, my old friend the Editor, and my other old friends, its kind and learned Correspondents, and therewith I once more make my bow and take my leave.

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No. 2433.

SATURDAY, JUNE 13, 1874.

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ROYAL GEOGRAPHICAL SOCIETY.—The ANNUARY MEETING will be held (by permission of the Chancellor and Senate) in the Hall of the University of London, Burlington-gardens, on MONDAY, June 22, at 1 p.m.

The Right Hon. Sir H. BARTLE FRERE, K.C.B., President, in the Chair.

The DINNER will take place at White's Rooms, at half-past six, on the same day.

The Right Hon. Sir H. BARTLE FRERE, K.C.B., in the Chair. Dinner Charge, 5s., payable at the door; or Tickets to be had and Places taken at 1, Serle-row, Burlington-gardens. The Friends of Members are admissible to the Dinner.

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H. M. JENKINS, Secretary.
22, Hanover-square, London, W.

LONDON ANTHROPOLOGICAL SOCIETY.—The CONCLUDING MEETING of the Session will be held at 27, ABINGDON-STREET, Strand, on TUESDAY, 18th of June, at 8 p.m. when a paper on 'Reason and Instinct,' by C. F. Amery, Esq. (communicated by Prof. Leitner, Ph.D.), will be read; and the Discussion on Mr. Wale's paper on 'Cannibalism' will be resumed. The Meetings re-commence in November next.

VICTORIA (PHILOSOPHICAL) INSTITUTE.

The ANNUAL MEETING will be held at the HOUSE of the SOCIETY of ARTS, Strand-street, Adelphi, at Eight o'clock, on MONDAY, June 17, when the Address will be delivered.

Tickets may be had on application at the Institute's Apartments.
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Meetings are held fortnightly, during the Session, in the Library and Reading-room of the Institute.

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The Designs are on view at the South Kensington Museum. The Council desire to thank those Artists who sent in works in reply to their invitation.
44, West Strand,
10th June, 1874.
LEWIS POCOCK, } Hon.
EDM. E. ANTWERP, } Secs.

AN EXHIBITION of the WORKS of the late A. OWEN JONES will be shortly opened at the INTERNATIONAL EXHIBITION, Kensington. Proprietors of Drawings, Designs, and Productions executed after his Designs, willing to lend them, are requested to send them immediately to the East Goods Entrance, Exhibition road.

BLACK and WHITE—EXHIBITION of Works of ART in BLACK and WHITE, DUDLEY GALLERY, Egyptian Hall, Piccadilly, will OPEN on MONDAY, the 17th inst.
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JOHN McCAUL, LL.D., President.
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June 1st, 1874.
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The Examination will commence on TUESDAY, OCT. 13, at 9 A.M.

In Merton College Hall. Candidates are required to call on the Warden on the same day, between 4 and 5 p.m.

MERTON COLLEGE, 1874.

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Selection of Short, Easy, and Interesting Stories in English, with Foot-Notes, and a complete English-French Vocabulary. By LÉON CONTANSEAU. 12mo. 2s.

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LITERATURE

The Letter-Books of Sir Amias Poulet, Keeper of Mary Queen of Scots. Edited by John Morris, S.J. (Burns & Oates.)

WHEN shall we ever tire of Mary Queen of Scots? The tragedy of her life possesses so great a power over the general reader as well as the student of history, that the interest in her story will never flag until the theme shall have been thoroughly exhausted; and hardly have we reviewed Mr. Swinburne's powerful but lengthy tragedy, when a learned Jesuit sends us the volume the title of which stands at the head of this article. Father Morris has done his best in an able and careful manner towards illustrating the *minutiae* of Mary's captivity under the guardianship of Sir Amias Poulet, and so helps to make known a portion of the great number of original and contemporary records which bear more or less directly upon the varying conditions of the Scottish Queen. He has performed his work in a way that the most practised editor of old documents need not to be ashamed of; and we are quite ready to admit with him that, although the plan followed in this book of converting words spelled originally in unsettled forms into their modern equivalents is not without drawbacks, yet it has the advantage, at least, of not deterring the reader from perusing the pages. At the same time, the identical plea would excuse the modernizing of the terse and diplomatic phrases, the elegant, if now somewhat obscure, diction of the courtier and castellan, and, unless the practice be very strictly circumscribed, it may prove a most certain means of admitting important errors into history. Hence we must warn future editors against such doings, which, even on their own showing, are the result of a desire to please any but those who are most likely to make the best use of their books. And while we are touching on this subject, we may mention, in order to show the difficulties that beset so audacious an attempt, that at page 325, in a letter from Poulet to Walsingham, full of matter relating to the repayment of moneys seized from the Queen, the original word *repayring* has been read as though it were *repaying*, and converted into *repaying* in the following sentence, which has no meaning as it stands:—" . . . whereupon repaying unto her, accompanied with Sir Drue Drury and Mr. Darrell, I found her in her bed," &c.

Various reasons have been given by historians for Elizabeth's picking out Sir Amias Poulet, when she desired to find a sterner guardian for her royal captive than the Earl of Shrewsbury had been; but most probably the Earl of Leicester had a share in bringing about the appointment of his devoted partisan; for it is well known that that nobleman desired to exert, no less than the Scottish Queen feared to experience, a more direct influence and espionage over the captive's actions. That Poulet was notably an enemy to the Queen of Scots while he was playing a political part in France, was, no doubt, an additional recommendation, and contributed to his appointment to the difficult and thankless task he so unwillingly undertook. The fact

that this work is edited by a priest of the Society of Jesus would naturally make us take for granted that these matters would be treated in a strong spirit of partisanship for the Queen of Scots, and that we should meet with violent denunciations of Elizabeth, Leicester, and the chief moving spirits of the Protestant party; but we must warn those who take up the book in the hope of seeing these prejudices indulged to the full, that they will nowhere find that Father Morris has exceeded propriety in his deductions from the contents of Poulet's letters. The notes, or glosses, which are prefixed to each letter, contain, as they should, much that is needful to a proper understanding of the text, and mixed therewith much that is calculated to refute many unwarranted statements introduced by Mr. Froude into his account of contemporary events; much that is fairly apologetic of the Scottish Queen's actions; and much that helps us to form a just opinion of events and actors. Making due allowance for the occasional insertion of epithets and reflections which lose their peculiar force when we bear in mind whence they proceed, we may say that the logical sequences and the political considerations illustrated by the editor are sure to win, as they certainly deserve to win, the attention of readers of history properly so called.

One of the principal reasons, as we take it, why the life and death of Mary Queen of Scots will always possess an attraction rarely accorded to any other similar event, is, that she stands conspicuous in a transitional period of history, placed exactly between the series of earlier events which have hardly been sufficiently well worked and illustrated from different sides and by converging sources of information, and that later series, about which we possess, as it were, so much miscellaneous information, that research fails to find any great spur to goad it on. Again, the stupendous issues at stake and the peculiarly great interests involved have rarely been paralleled in the chronicles of our island. That a Queen of England should be able to capture and destroy her cousin and neighbour, the Queen of Scotland and Dowager Queen of France, shows how unmistakably great must have been the power of English diplomacy at the Courts of the principal powers of Europe. Poulet's observation on the then state of France is prophetic of later days, where he says, "Yf att other tymes yt hath bene received for a maxime that Fraunce must alwayes have some warre in hand, how much more now when they have ben unsettled as they cannott abyde to lyve in peace?"

The character of the royal captive's keeper appears to have been deeply studied, well known, and appreciated by those who appointed him to his almost servile task. They had rightly judged him to be an ambitious, honest, firm, and severe man, and were probably not the least disconcerted that he, who describes himself "as one that ever hath been and shall be hereafter very curious and precise to be warrantred in all his proceedings," should be unwilling to act at the last upon a hint ambiguously conveyed to him that he should assassinate Mary, and so save Elizabeth the odium of having signed the death-warrant. The veteran Captain, in spite of all the bluntness and simple-mindedness his letters show, had,

no doubt, learned by this time to do nothing in the great cause without order "from above." Although he so earnestly longed for Mary's death, although he desired to be released as well from the tedious daily work of economizing the scanty stores at his disposal,—of wrangling with Mary and her retinue of servants, of asking for money and powder, wines, coals, wood, and provisions, which were never liberally, and always rather grudgingly, doled out by Elizabeth, of opening the correspondence that passed between Mary and the outer world, of playing a vile part in the conspiracy of which "the honest man," that is, the brewer of Burton, Philippe, Gifford, and Walsingham were the prime agents,—as from his long-cherished but equally long-delayed hope of seeing his charge dead,—and so unable to revenge herself upon him,—before the Queen of England died, yet the soldier shrinks from the horrible suggestion made to him, and he is moved

"with great grief and bitterness of mind in that I am so unhappy to have liven to see this unhappy day, in the which I am required, by direction from my most gracious sovereign, to do an act which God and the law forbiddeth. . . . God forbid that I should make so foul a shipwreck of my conscience, or leave so great a blot to my poor posterity, to shed blood without law or warrant."

This letter, almost the last Poulet ever wrote from Fotheringay, makes amends for his harshness to one who herself was not always mild in manner, as we learn from another and earlier letter, where he says,—

"She answered me plainly. . . . with many other bitter words (whereof she is no niggard when she is moved with passion). . . . I did all that I could to appease her, and the rather because I found her lying in her bed, and grieved with three defuxions at that instant, in her shoulder, her arm, and above her heel. . . . But I told her that her passionate and discontented mind did more increase her sickness," &c.

The ambitious Puritan seems to have been very careful in watching the Queen, and made it part of his duty to study the characters of her people, as we may perceive by the glimpses his letters give of the routine of daily life passed at Tutbury, Chartley, and Fotheringay; witness his conversations with Nan, whom, he says, "I know better than I may make known by writing, and I know him so well, as I would be glad with all my heart he were removed, and his place supplied with any two others whosoever. I care not out of what country or from whence they came." At the end he advises that Nan should be hanged for the part he took in the Babington conspiracy. We may take this opportunity of remarking that the proposition made by Morgan, that Gilbert Gifford should take a place under the knight in the household, would, as Father Morris says, "have facilitated the arrangements for the deception of Mary Stuart," about October, 1585. It is curious, however, to observe how, with all the powers conferred upon him for arbitrary proceedings, Poulet suffered the Romish priest to establish himself openly at Chartley, and perform marriages and baptisms among the Queen's household. In other letters, Poulet advises his removal, and finally separates him from the rest of the Scottish Queen's retinue. Often, too, Poulet expresses plainly to Walsingham his indignation at the shabby way in which he and, indeed, all Elizabeth's servants were treated, and fails not to decant of the

errors of royal "parsimony, a dangerous fault in matters of State, the nature whereof, not unlike to a canker, is plausible enough in his beginning, but payeth surely at the last." As the fatal close drew near, the letters are full of hope and earnest expectation of the culminating stroke, conveyed in subtle and careful language, but not the less clear and precise,—a tone which pervades the last letter-book, and becomes more intense as the writer's eagerness for Mary's death grows upon him. Take, for example, such sentences as—

"I thank God I have conceived a most stedfast hope of a happy resolution, and yet the experience of former time doth teach us that opportunities neglected are very often accompanied with very dangerous effects. . . . I trust to be so happy as to attend on your lordship shortly at the Court, whereof I have the greater hope, because the felicity of Queen and country consisteth especially, next after God, in the sacrifice of justice to be duly executed upon this lady, my charge, the root and well-spring of all our calamities."

Speaking of the household expenses, he says he wishes "that Her Majesty's charges herein might be lessened, whereof I see no reasonable mean, unless the cause were removed which bringeth forth these chargeable effects," &c. But with all his curious scrupulousness in having warrant for his actions, he took upon himself to delay important letters written by Mary to Elizabeth shortly before the execution; and it has been conceived that this unjust and cruel proceeding first suggested to the keenly observing mind of Walsingham that Poulet should be sounded further about his willingness to put an end secretly to his charge. Poulet himself admits having "used all convenient means to delay the receiving" of the letter, "to the end it might arrive at the Court too late to stay any action touching this lady that might be intended before Christmas, being strongly persuaded that the delay of the execution until after Christmas will give great cause to suspect an everlasting delay." And here we close reluctantly the pages of an interesting and instructive book, of which we can only say that were there more such upon this and kindred historical topics, our history would not labour, as it too frequently does now, under the disadvantage of incomplete or incorrect materials.

MR. COOK'S GUIDE TO SWITZERLAND.

Cook's Tourist's Handbook to Switzerland, vid Paris. (Cook & Son.)

WE suppose we should attribute this book to the great personal conductor, for although, with the modesty of true genius, the writer has not put his name on the title-page, and even affects to be some third person, we suspect that the volume proceeds from the inventor of the "yellow coupon," which provides the "excursionist" with his breakfast; the "white coupon," which procures him his dinner; and the "blue coupon," which secures him a "bed-room, including lights and attendance." Such eloquence as the following on the subject of a *table d'hôte* is surely only possible to one who thinks the railway refreshment-room the chief glory of Dijon, and who by long meditation on the subject has discovered more beauties in inns than ordinary mortals see:—

"Take for example the Victoria at Interlaken, a house patronised by the highest classes of all

lands, and yet so free and easy in its arrangements and management as to accord with the simpler tastes of those moving in humble spheres, where the prince and the respectable peasant sit at the same dinner-table, free alike from contemptuous hauteur and servile inferiority. There have we seen ladies and gentlemen 'dressed for dinner,' in the highest style of fashion, and at the same table worthy hard-working tourists of the knapsack and pedestrian classes, all seeming to be quite at home and dining together in happy accord, as there are no stiff regulations to expel from the table any of decent attire and respectful behaviour. Thus also is it at many other hotels that might be named. And if on the one hand it requires the exercise of unusual assurance for those of quiet and retired habits to mingle with the very *déité* of 'society,' on the other it bespeaks a feeling of the very nobility of humanity for the most select in their own circles to cordially sit at table with large crowds of earnest and hungry tourists, in establishments more apparently designed for the unassuming ranks; and many a glorious display of such intercommunion have we seen in the Swiss hotels of our choice."

We do not profess to comprehend this passage. "The respectable peasant," we at first thought, must be one of the people who travel with Mr. Cook's tickets, but we are now inclined to believe that he is kept on exhibition like a marmot or a chamois, and that the "worthy hard-working tourists," who are so pointedly contrasted with the "ladies and gentlemen 'dressed for dinner,'" are Mr. Cook's customers. That the state of things in Switzerland should strike Mr. Cook as nearly perfect is not to be wondered at. He lives by cockneys and Yankees, and every year the swarms of cockneys and Yankees who "do tours" grow greater; there are more big hotels, more railways and steamboats, and the "romantic land of Tell," as this book calls it, gets more hopelessly vulgarized. But although—

"A wire, like that which connects Balmoral with London, for the special interest and advantage of Royalty and the Government, runs alongside of the road from Geneva to Chamouny, and from Lucerne to the summit of the Rigi,"—

And the millennium must be looked for at Ludgate Circus,—we cannot, with all our reverence for the personal conductor, say that his guide-book will be of much service. It gives but little information, and gives that little in a bad way. "A Handbook to Switzerland" which is almost entirely silent about the Engadine, ignores Zermatt and the whole of that region, to say nothing of Aosta, and gives but a few lines to the Italian Lakes, can hardly claim to be considered satisfactory. This volume is, in fact, confined to the routes for which Messrs. Cook issue tickets, and its title is not justified by the contents. As we are naively told,—

"One of the main objects of its publication is to illustrate and exemplify the tourist system established by Messrs. Cook & Son. The innumerable programmes and announcements issued by that firm have fully advertised throughout the length and breadth of the land the extent of their tourist operations, and the facilities they offer to the travelling public; and this entirely obviates the necessity and desirability of dilating in these pages upon the unquestionable advantages of such a system, embracing in its ramifications every nook and corner of the civilized world."

The guide-book, at any rate, is very far from "embracing every nook and corner" of Switzerland. But even if Messrs. Cook were eager to "set forth and set forward" their own merits, they might have indulged less freely in what

we may, perhaps, venture to call book-making. There are here, for instance, an account of Berne extracted from a book some thirty years old; a letter describing how Mr. Cook, like a second Columbus, went across the *Tête Noire* in a carriage; and, besides the usual doses of 'Childe Harold,' quotations from sundry more nonsensical writers. Of one of them the following is a fair specimen:—

"The greatest men have always thought much of flowers. Luther always kept a flower in a glass on his writing table; and when he was waging his great public controversy with Eckius, he kept a flower in his hand. Lord Bacon has a beautiful passage about flowers. As to Shakespeare, he is a perfect Alpine valley—he is full of flowers; the spring, and blossom, and wave in every cleft of his mind. Witness the 'Midsummer Night's Dream.' Even Milton, cold, serene, and stately as he is, breaks forth into exquisite gushes of tenderness and fancy, when he marshals the flowers, as in 'Lycidas' and 'Comus.'"

If Mr. Cook admires this, he must be capable of a three-volume novel, and we may expect to see him appearing as the author of 'The Excursionist's Revenge; or, the Companion Warning,' or some work of fiction under a similar title. Meanwhile, we would respectfully recommend him to stick to his tickets, and to give up publishing guide-books. Some never wrote a tale called 'Anne of Geneva,' although Mr. Cook twice tells us he did. The Hospice of St. Bernard was not "founded in the year 174"; but we need not go into Mr. Cook's blunders. He may be a formidable rival to Syrian Dragomans, but Herr Baedeker has not much reason to fear him.

Reminiscences of a Soldier. By Col. W. E. Stuart, C.B. 2 vols. (Hurst & Blackett.)

COL. STUART, in his Preface, observes that, in the course of thirty-five years' active service in the army, "a man must have met with many singular and amusing characters, and witnessed many strange and eventful scenes." The author certainly justifies the truth of his assertion. Till almost at the close of his military career he was never in the field, yet there is scarcely a page of his reminiscences but is full of entertaining matter. Active both in mind and body, sociable, observant, and blessed with an excellent memory, Col. Stuart has told the tale of his life in a fashion that cannot fail to be appreciated by every class of reader.

One of the first stories in the book will, we fancy, rather shock those who have a deep reverence for Episcopacy. In the early part of the present century there were five brothers belonging to a Worcestershire family, all clergymen. The eldest when quite young became a Bishop. Once a year the brothers used to dine at the sign of the "The Hop Pole," in Worcester, "on one of which occasions my friend was present. After dinner the conversation turned upon pugilism, at that time greatly the fashion in England. The fighting merits of Tom, an outler in the hotel, were brought forward, but the Bishop asserting that he was himself a better man than Tom ever was, and that if any of his comrades thought the contrary, he was ready to have a turn with Tom at once, the other was sent for, and expressed his willingness to have a go in at His Lordship. Tables, accordingly, were cleared away, and, after a determined fight of

half-an-hour, poor Tom was pummelled to his heart's content, and the pugnacious ecclesiastic declared the better man."

The discipline when Col. Stuart entered the service was so brutal that we are astonished that men were ever induced to enlist, and that mutiny was not frequent. Men like a certain Major Macdonald mentioned in this book, "who considered the only panacea for offenders in the ranks was flogging," were not uncommon, and two or three hundred lashes were inflicted for offences which in these days would be punished by mere confinement for a few days to barracks. One man in the 86th was absent all night, and he was ordered to be tried by a court-martial, which would certainly have awarded him two or three hundred lashes. Young Stuart, who, throughout his career evidently possessed an amount of humanity which even the diabolical training of his early military life could not stifle, resolved to try and get the offender off. He consequently bearded the martinet of the Orderly Room, and, after much entreaty, obtained the man's pardon, which was accorded in the following brutal words, "Have your wish, sir, but, by G—d, if he ever commits himself again, I'll flog you in his place."

Another soldier was less fortunate. He had absented himself from tattoo, and had not returned to barracks till 5 the following morning. He was only eighteen or nineteen years of age, and apparently had hitherto borne a good character, yet he was sentenced to, and received, three hundred lashes. The poor lad remained a long time in hospital, and the day after he came out deserted. Being apprehended, he was again tried, and sentenced to receive another three hundred lashes. After a second long stay in hospital he returned to his duty as cured, but at once deserted, and this time got clear off to America. On another occasion two men were brought up at the Orderly Room for having dirty trousers. The offenders were allowed to toss up, and the loser was tried by court-martial, and that evening received two hundred lashes. One evil effect of this system of flogging for the most trivial offences or even irregularities was that no disgrace was in the regiment attached to the punishment.—

"It was such a customary occurrence, happening almost every morning and evening, and for such trivial offences, that the victims only gloried in bearing the punishment, as they said, like men; and for years after I became an officer, and while this degrading and disgraceful system still existed, the men in my regiment had in each company a subscription club, which, if a man took his two or three hundred lashes, or whatever the punishment might be, without giving tongue, gave him three or four pounds. If, on the contrary, he gave tongue, he would, in all probability, get so good a thrashing from his comrades as would sometimes have the effect of sending him into hospital again."

Col. Stuart tells a story which illustrates in a remarkable degree the feeling among the men on the subject of flogging. During the great war—

"Every man in the light company of 'the Kerry' had been flogged with one exception. This man was so stung by the upbraiding of his comrades on the subject, that he went to the captain and implored him, 'for the love of the Virgin, to get the colonel to flog him, or he'd never have peace in the regiment.'"

Considering the severity of the punishment

awarded forty or fifty years ago, the levity and inattention displayed by the members were disgraceful. Col. Stuart says,—

"I have seen officers during the whole almost of the proceedings reading a novel, others engrossed in the newspaper, others drawing caricatures, and handing them from one to another; all this time evidence being given that might endanger the life of a fellow creature, or, at least, consign him to long imprisonment or transportation."

On one occasion, however, they received a severe rebuke from the prisoner himself. A man of the name of Gordon, a gentleman by birth, was tried for insolent language to a Major Bunretti, of whom we shall presently say more. When called upon for his defence, Gordon replied,—

"What is the use of my saying anything in my defence? Why half the officers do not know what has been going on for the last hour. Capt. H— has been wrapped up in that book he has now got hid under the table, Lieut. S— has been busily engaged with the newspapers ever since the Court sat, and Capt. F—, of the artillery, has drawn as many caricatures as would fill a scrap-book. Defence! what the devil is the use of saying anything in my defence? But if you will have something, why I did call Major Bunretti a drunken old —, and it's quite true, and every man in the regiment knows it, and' (in a tone of the greatest contempt) 'perhaps you had better put all this down in the proceedings of the Court.'"

We are sorry to say that as late as twelve years ago there were occasionally members of courts-martial who laid themselves open to a similar rebuke. At present, however, instances of inattention, save in trials of a merely formal nature, are rare.

Another evil practice in those days was duelling. On the slightest provocation challenges were given, and, according to the code of honour then prevalent, they could not be refused. Col. Stuart speaks of several duels, some of them fought on the most trivial grounds. On one occasion, the Major Macdonald above alluded to being at mess, said "'Mr. D. A—, I'll thank you for some of that dish.' 'Certainly, Mr. Mac,' replied D. A—, laying the emphasis on the Mr. in the same manner as he had been addressed himself." A duel, in which Mr. D. A— was wounded, was the result. Another duel, in which Col. Stuart himself was one of the principals, was fought on quite sufficient provocation; but what was remarkable about it was that crowds of people assembled to witness it, "one would have thought that a steeple-chase was about to take place." This was, however, in Ireland.

There must have been some queer people in the army forty or fifty years ago, to judge from what Col. Stuart relates. When the regiment was in the West Indies, Brevet Major Bunretti, whom we have mentioned already, joined from England and assumed command of one of the detachments. He had been wounded in the head when serving with General Whitelock's expedition, and very little liquor made him almost insane. Unfortunately he was always drinking, and scarcely ever sober.—

"The day he arrived he inspected the detachment, and had already evidently been at the bottle, for he seemed to know as much about a soldier and his accoutrements as he did of the philosopher's stone. He inspected the company in a calico dressing gown and a straw hat. He would take a musket, look down the muzzle, cocking his eye like a drunken magpie, as if he expected to find it full of something valuable, and put such absurd

questions, that he had both myself and the battalion in roars of laughter."

So many pranks did Major Bunretti play that it is a marvel that the men did not mutiny. At length Stuart, when absent on leave, learnt that matters had come to a crisis. Hurrying back, he was informed that every night for the last ten, at different hours, the men had been turned out by beat of drum to man the fort, as if they expected an attack from the slaves. On the first night of his arrival he sat up with the Major till twelve:—

"I had scarcely got into my first sleep when I was awake by the drum beating to arms, and the voice of old Bun, shouting from the verandah, 'Up min, the enemy is upon us; up, every mother's son of ye; Drummer, ye bastard of the world, bate the drum, or we'll be murdered, every man of us.' I got up, dressed myself. . . . Meanwhile the drum was beating, Bunretti cursing, swearing, and giving orders in his shirt from the verandah, while the men marched off to different stations on the fort. After some time I reported to him that the enemy had been beaten off, and induced the unfortunate man to go to his bed."

It is not to be wondered at that the Major died of delirium tremens within the month.

Another bright specimen was Ensign Moriarty. One day, soon after he joined the dépôt in Ireland, he was drunk at noon; Major Barrett, the Commanding Officer, sent Fenwick, the Adjutant, to put him under arrest. Soon after the Major received the following letter from the delinquent:—

"To Major Barrett, commanding the Royal Down.—Dear Major,—What the Devil's up? Shure I'm in arrest by that blackguard Fenwick. I'm sure you know nothin about it. All I can say is, if that little black-muzzled scoundrel comes into my room again I'll kick him to blazes.—I am, your obedient servant, H. MORIARTY, Ensign."

On another occasion, this precious Ensign, being on parade, committed a series of errors. The Major called out, "By G—d, Mr. Moriarty, you are always making some mistake or other." Moriarty suddenly stepped out of the ranks, and in a voice that could be heard through the whole regiment, said, "It's not my fault, Major; it's Sergeant Lynch that told me wrong"; and shaking his fist at Lynch, he continued, "Be Jasus, I'll put ye in the Guard-house, the moment parade is over for telling me wrong." Barrett dismissed the parade, officers and men being in such fits of laughter that it was useless to go on with the drill.

A still more extraordinary and objectionable character was an acquaintance of Col. Stuart's father, nicknamed "Pether O'Blazes." Of immense size and strength, he was, though kind-hearted and good-natured, very quarrelsome, and a great duellist. Fortunately, he was an extremely bad shot. After fighting a duel with a German officer, the weapons being half-scissors fastened to sticks, he grossly insulted Mr. Drummond of the Bengal Civil Service, and called him out. After they had exchanged three shots to no purpose, a messenger was despatched for more ammunition, when—we give the remainder of the story in Mr. Drummond's own words,—

"What was my astonishment when O'Blazes came up to me in a sparring attitude, saying 'something in the manetime, Sur,' and knocked me down. I, of course, retaliated as well as I could, but was a mere child in the hands of such a giant, and, notwithstanding the interference of the seconds, I was so severely injured that I was taken home insensible."

It is some satisfaction to learn that the blackguard was a few days later killed in a row with natives in the bazaar.

One more anecdote, and we have finished with our extracts. Once when quartered at Chatham, Col. Stuart was asked by the Captain of the Guard to accompany him when visiting his sentries:—

"After visiting several of the sentries, we came up to a stout-looking Irish recruit, who, on being asked by J—s for his orders, replied as fast as he could speak, 'My orders are, Sir, if a fire broke out, I'm to take me musket and shute the nearest policeman.' J—s, in the coolest manner possible, suggested that he had made some mistake, but Pat stuck to it, 'That if a fire broke out he was to take his musket and shute the nearest policeman.' J—s, with the remark, 'I pity the policeman,' walked on. The sentry's orders, I afterwards learned, were, 'If a fire broke out, he was to fire off his musket and alarm the nearest policeman.'"

It is with regret that we bring our review to an end. The book before us is full of anecdotes, and is, indeed, one of the best collections of military stories we have ever seen. In addition, the author gives us the result of thirty-five years' experience in dealing with soldiers, and his suggestions and observations are always valuable, as being those of an eminently practical man.

THE CREEDS.

The History of the Creeds. By J. R. Lumby, B.D. (Cambridge, Deighton, Bell & Co.)

WE are glad to welcome Mr. Lumby's little book. Its title strictly indicates its purpose, which is to give a history of the ancient Creeds, not to treat at all either "of the doctrines contained in them, nor the causes of their development." It is arranged under the four leading divisions of the Ante-Nicene Creed, the Nicene and Constantinopolitan Creeds, the Apostles' Creed, and the Quincunque, better known as the Athanasian Creed.

Our knowledge of the earliest Creeds is of somewhat fragmentary nature, and Mr. Lumby justly points out one leading cause of this, namely, that the first idea of a Creed was not that of a declaration made by Christians openly and constantly, but a formula of initiation, only vouchsafed to the convert on the eve of baptism; and when once disclosed to be retained in the memory, lest it should become known to unworthy recipients of it. The first Creeds, then, are simply baptismal formulæ, expanded from Christ's words to His apostles, as Christ's witnesses.

In a brief sketch of several of these primitive Creeds, the earliest to which a date can be assigned being that given by Irenæus, Mr. Lumby brings us up to the period when, in the development of religious controversy, terms were perforce employed other than those of the New Testament, the first of these being the famous "Homœousion" of the Nicene Council.

The internal struggles of the Church which produced the Nicene and rival Creeds are described, and a specially interesting sketch is given of the relation of the Constantinopolitan to the Nicene Creed. The common theory, that the former was enlarged, and brought, on the whole, into its present form by the Council of Constantinople, cannot be maintained in face of the fact, that in a

work of Epiphanius, written seven years before that council, the Creed in its enlarged form occurs verbatim. Further, Socrates and other ecclesiastical historians allude to no authoritative symbol put forth at Constantinople; and in the Canons of the Council, while the Creed of Nicæa is insisted on, the only record of a new Creed is in a final canon of questionable authenticity. Nor is there any trace of an allusion to a Creed of the second general council in any of the documents illustrative of Church history in the seventy years preceding the Council of Chalcedon, 451 A.D. It is in the records of this council that we first meet with the enlarged Creed, and there brought forward as a rival to the more ancient Creed of Nicæa by a minority of ecclesiastics, mainly connected with Constantinople. Thus the former, though in existence before 381 A.D., is not found to have won general acceptance before 451 A.D., possibly having been "put forward as a profession of faith at the second council, and received by the churches in the patriarchate of Constantinople" only.

We have a good and succinct account of the famous controversy on the addition of the "*filioque*," which is traced from its first, half-accidental insertion at a Council of Toledo in 589 A.D., through an English Council in 680 A.D., under Archbishop Theodore, to the period of Charlemagne, when, to use Mr. Lumby's words, it is hard to avoid the supposition that the "*filioque* clause was put forward and supported for the purpose of producing a breach between the East and the West." An interesting summary follows of the further history of the controversy up to the acceptance of the disputed word as part of the Creed by Pope Nicolas the First, and its later introduction into the Mass by Benedict the Eighth.

In the case of the Apostles' Creed, we have no longer historic testimony to guide us, as in the case of the Nicene and Constantinopolitan Creeds. We find, indeed, that, with the exception of the clauses, "He descended into hell," "the Holy Catholic Church," &c., the substance of the Apostles' Creed entered into Western Confessions as early as 180 A.D., but our first important direct witness is Rufinus of Aquileia, who gives us a Creed, nearly identical with the Apostles' Creed as the Roman form, to which, in the Church of Aquileia, were made one or two additions, including the epithets "invisible and impassible" of God the Father, and the clause, "He descended into hell." Mr. Lumby makes a very interesting digression on the authenticity of the Commentary received hitherto as that of Rufinus, and gives, we think, a most conclusive answer to Mr. Ffoulkes's attempt to refer it to the seventh century. Mr. Ffoulkes suggests that, possibly, Isidore of Seville may have been the author, a theory which has to be backed up by a most amazing series of "perhaps," "it may be";

"for St. Isidore was the son of a governor of Carthage, who is believed to have been a son or son-in-law of Theodoric, King of the Ostrogoths. But this governor of Carthage was banished, and perhaps retired to the kingdom of the Ostrogoths, whose capital was Ravenna. St. Isidore is believed to have been born during their exile, and he may have been born, reared, and educated in or near Ravenna, and so have known of the Creed of Aquileia, which most probably had been commented

on by Rufinus, whose Commentary is most probably preserved in the work of St. Nicetas, Bishop of Aquileia, entitled 'Explanatio Symboli.'"

After a good deal more of this, Mr. Lumby may well ask, "Granting so much, what may not be proved?" All this, too, rests on the fact of the passage of Rufinus, "*Tradunt majores . . .*" being found in Isidore '*De Eccl. Off.*' and is opposed to the positive evidence of writers who lived between the times of Rufinus and Isidore, and distinctly testify to the writing of the former.

We cannot follow Mr. Lumby in his sketch of the chief western forms of the Creed, from which, especially those of North Africa, the gradual increase of the Apostles' Creed can be traced out until its final publication in its present form, which first occurs (unless the earlier date given to the Utrecht Psalter be admitted) about the middle of the eighth century in the '*Scarapsus*' of Bishop Firminius. This name has long been a puzzle to scholars, but Mr. Lumby connects it with the German *Schaar*, and hence the meaning may be that of "compilation."

Recent controversies will give special interest to the discussion on the so-called Athanasian Creed. Mr. Lumby gives a résumé of the arguments as to the authorship and date of our present Creed. He goes briefly through Waterland's investigations, noticing afterwards what later investigations have added. Waterland concluded, as might have been expected, that the Creed was not the work of Athanasius, and was originally written in Latin; he argued in favour of the claims of Hilary of Arles to be the author. Several, however, of Waterland's assumptions now appear doubtful, among others, that as to the date of the oldest M.S. of the Creed, the contained in the Utrecht Psalter. There can be little doubt, also, that the Creed cannot be viewed as a homogeneous whole, but as a blending of two originally distinct portions, nor, in face of the evidence now brought forward, can the claims of Hilary of Arles to the authorship be sustained.

Some brief remarks follow as to the date of the reception of the Creed by various parts of the Church; England, where it must have found its way by 870 A.D., being among the earliest. Mr. Lumby concludes with some remarks on the present controversy as to the public use of the Athanasian Creed.

Memorials of the Life of James Syme, Professor of Clinical Surgery in the University of Edinburgh. By Robert Paterson, M.D. (Edinburgh, Edmonston & Douglas.)

OF the many distinguished names which have adorned the medical profession in the great school of Edinburgh during the last half-century, none has been more illustrious than that of Prof. Syme. Besides being a successful teacher and surgeon, he was conspicuous for the vigour with which he supported medical reform, and defended his opinions on this and other subjects, by fierce paper warfare or stubborn litigation. The materials, however, which he left for a complete biography appear to have been somewhat scanty, for his letters were few and short, and for the most part related to professional topics. The memoir before us treats chiefly of the scientific part of his career, and, as far

as possible, allows the Professor to tell his story in his own words. During the period of his early struggles, we have often to regret that there is little more than a mere enumeration of the leading events. On the other hand, we could well spare some of the after-dinner speeches and lengthy addresses, which form a chief part of the description of his later years.

James Syme was born in Edinburgh on the 7th of November, 1799. His father was Writer to the Signet, and on his mother's as well as on his father's side he was connected with families of wealth and good position. He early showed a taste for botany, natural history, and chemistry, but obtained little distinction in the ordinary studies of the High School, which he attended from the age of nine to fifteen. From thence he went to the University, and applied himself diligently to natural science. At the early age of eighteen, he, for the first time, contributed some original observations to scientific literature, upon the discovery of a new and cheap solvent for caoutchouc, distilled from coal-tar.

"After many trials," he writes, "I completely succeeded, and was enabled to carry into effect several of the applications for which a fluid state of india-rubber had seemed so desirable. Thus, I constructed flexible tubes of the substance itself, and rendered various textures waterproof, by brushing a thin solution of it into their interstices. A silk coat, which afforded complete protection from the heaviest rain, and could be employed as a pitcher by turning up its skirt, was an object of wonder to all who saw it."

He refused to patent his discovery, as he thought considerations of trade inconsistent with the profession of which he was then about to commence the study:—

"A patent was soon afterwards taken out by Mr. Mackintosh, a manufacturer in Glasgow, for the making of waterproof cloth by means of caoutchouc dissolved in coal-tar naphtha. Had Mr. Syme followed at this time the advice of his friends, and taken a patent, he might have realized a large fortune, independently of his profession."

The same year that he published these observations in chemistry we find him busily engaged in the dissecting-room under Liston, who was at that time acting as demonstrator to Dr. Barclay. Young Syme made such rapid progress in the study of anatomy that at the end of one year he was selected by Liston, who had quarrelled with Barclay and set up a separate school, to act as his assistant and demonstrator. Shortly afterwards his father, who had lost nearly all his property by speculation, died, and left him entirely dependent upon his own exertions. He supported himself chiefly by teaching in conjunction with Liston, who soon relinquished the task of giving instruction in anatomy to Syme, and confined himself to the more congenial subject of surgery. The friendship between Liston and Syme was, however, of short duration. From professional jealousy, or some unexplained cause, a coolness gradually arose, and it was not until long after Liston left Edinburgh that a reconciliation took place between the two rivals. Syme began to teach surgery as well as anatomy, and was soon able to devote himself entirely to the former subject. His success was almost immediate, and in 1828 we find that his class consisted of 250 students, the largest in pure surgery that ever met in Edinburgh. Hitherto his oppor-

tunities of acquiring practical experience had been limited, as he held no hospital appointment. Nevertheless, he performed in private many difficult operations, and in January, 1824, he published "a successful case of amputation at the hip-joint," the first ever performed in Scotland. In 1829 he applied for a vacancy in the Royal Infirmary, but was refused, as the managers desired to avoid the scenes which they feared would ensue between him and Liston. Nothing daunted by this rebuff, Syme determined at once to establish a surgical hospital for himself.

The resolution was hardly formed when he carried it into effect, trusting, as he tells us, "first, to the support of the public; second, to the fees from house-surgeons, apprentices, and pupils; and third, that the balance should be made up by himself." He converted an old mansion, called Minto House, into a hospital, containing twenty-four beds. These were speedily filled, and now for the first time he had the opportunity of teaching clinical surgery:—

"The plan which had been followed in Edinburgh was that of grouping together, from the cases in hospital, a certain number which bore a resemblance to and alliance with each other, and without the presence of the patient, or anything to illustrate the discourse, to give in the lecture-room a discourse on the group of cases which had been chosen."

Syme soon introduced important alterations, and many years later he gives the following account of the method of instruction which he then adopted:—

"My plan is, to bring the cases one by one into a room, where the students are comfortably seated, and if the patients have not been seen by the surgeon before-hand, so much the better; then, ascertaining the seat and nature of their complaints, he points out their distinctive characters. Having done this so that every one present knows the case under consideration, the teacher, either in presence or absence of the patient, according to circumstances, proceeds to explain the principles of treatment, with his reasons for choosing the method preferred; and lastly, does what is requisite in the presence of his pupils."

For four years Syme worked with indefatigable zeal at the hospital which he had thus formed, publishing quarterly reports of the more interesting cases and operations. At the end of that time he obtained the Chair of Clinical Surgery at the University, and was obliged to resign his position at Minto House, which ceased to be a surgical hospital, but was continued for many years as a dispensary and *maison de santé*. It is a striking instance of his industry and devotion to surgery that during the whole of the time in which he acted as surgeon and clinical lecturer at this institution, he paid the greater part of its expenses out of his own pocket, although he was entirely dependent upon what he gained by the practice of his profession.

With the exception of a short interval, he held the Professorship of Clinical Surgery for thirty-six years. Soon after his appointment, his rival, Liston, then in the zenith of his fame as a brilliant and successful operator, accepted a similar position in London, and thus left as his old friend master of the field in the Scotch metropolis. Syme's private practice now became extremely extensive; and from all parts of the country, people came to consult him. There was, however, no abatement in the energy of his teaching or in his love for

science. Besides introducing many improvements in operative surgery, to some of which his name is attached, he contributed largely to the literature of his profession, and took a leading position in all questions of medical reform.

In the year 1848 he resigned his post at Edinburgh, having accepted the invitation of University College, in Gower Street, to take the Professorship, which had been just left vacant by the sudden death of Liston. Syme's absence was of short duration, for in less than five months he gave up the idea of practice in the wider sphere of London, and returned to his native city. The reasons for so strange an alteration in his plans were at the time, and are still, much misunderstood. It was supposed that he was disappointed at not meeting with the speedy success which he had anticipated. On the contrary, we learn from no less an authority than Sir R. Christison, that "his success in surgical practice was rapid and satisfactory. He was also well received at University College, and became very popular with the students, who invariably paid him great respect at a crisis in the history of the College when they were much disposed to misrule."

Although the students liked him personally, his appointment had given them great offence, as they considered that one of their teachers had been unfairly passed over; and at last their dissatisfaction culminated in an uproarious demonstration, on the occasion of a prize distribution, against two of the Professors who had promoted Syme's election. Syme was present, and seeing that, to use his own words, there was "such a spirit of dispeace in the College as to forbid any reasonable prospect of comfort," he resolved to return to Edinburgh. Fortunately, his chair was still vacant, so that he was able at once to resume his old position, which he held until his failing health compelled him to resign a year before his death, which happened in 1870.

Concerning the numerous controversies and lawsuits in which he was engaged, it is difficult to form an impartial opinion. The author of this memoir has endeavoured, in every case, to give the arguments on both sides; but the details furnished are generally too meagre to enable one to decide positively upon the questions in dispute. Certainly there must have been a strong element of pugnacity in the Professor's character. One of his old friends, whom he used frequently to consult in such affairs, said that he was always right in the matter, but often wrong in the manner, of his quarrels. There was an outspoken honesty about him which rendered him very intolerant of what seemed to him to be unfairness or untruthfulness in others; and the same decision, which was of such service to him in the difficulties of an operation, led him frequently into positions from which he was too obstinate to retire. He was conservative in feeling, and, although he introduced several great improvements into surgical practice, he was vehement in his opposition to the changes advocated by others. Thus his condemnation of anaesthetics led to a quarrel with Sir James Simpson. Subsequently Syme admitted the efficacy of chloroform, and a reconciliation took place, only to be again broken because Simpson proposed to stop arterial hæmorrhage by means of needles. On this occasion Syme went so far as to pub-

licly show his contempt for his opponent by tearing up the pamphlet before his class.

It is upon his powers of teaching that the fame of Syme must chiefly rest. As an operator, he was surpassed by Liston, and others of his contemporaries, though it may be questioned whether any other surgeon would have shown equal nerve and dexterity in the tremendous operations which he performed upon large aneurismal tumours. His writings are distinguished by their clearness and conciseness, and will long be accepted as standard authorities upon the subjects on which they treat. But, eminent as were his surgical attainments, and his power of rapid, almost intuitive diagnosis, they were less remarkable than his skill in imparting knowledge to those around him. If we cannot agree with the author of this memoir in describing him as "the greatest surgeon in Europe," we have no hesitation in according him the highest position as a Professor of Clinical Surgery.

NOVELS OF THE WEEK.

Over the Furze. By Rosa Mackenzie Kettle. 3 vols. (Samuel Tinsley.)

Lady Livingston's Legacy. By the Author of 'Lord Lynn's Wife.' 3 vols. (Bentley & Son.)

If Miss Kettle expects the world, as represented by weekly critics, to do her justice, she should time the appearance of her novels more seasonably. With energies sharpened by cold, we might have successfully faced her 770 pages of type a good deal closer than that usual in three-volume novels; but, in the existing temperature, our best attempts have not sufficed to carry us through more than half a volume about the exceedingly dull and mysterious persons whom she introduces in her opening chapters. We get a general impression that they are connected in some way with the French Revolution, and begin to think that Miss Kettle is going to give us a companion, or rival, as the case might be, to our old friend 'Mademoiselle Mathilde'; but instead of that, we get a ten-times diluted tale of the style of G. P. R. James, with surly keepers, deaf ferrymen, republican officers, royalist refugees, who all talk in paragraphs half-a-page long, and now and then some of them introduce a word or two of French, which we suppose supplies the right colouring. We cannot pursue the subject further, but we should like to ask Miss Kettle two questions, though we certainly do not expect an answer to them at present. The first is how, at a time when fern-leaves were dry, the partridges came to have broods that were unable to fly; and the second, what particular occasion she means by "that terrible night when the star of the French monarchy went down in blood." If she means the occasion of the massacre of the Swiss Guards, we always thought that happened in broad daylight; nor do we know why the star of the French monarchy went down any more than than on half-a-dozen other occasions. These attempts at "local colouring" and off-hand historical allusions look very easy, but, in reality, the only thing that is easy about them is to blunder.

It is to be regretted that writers of sufficient power to be able to rely on more legitimate attractions should endeavour to awake public attention by ungente discords,

and the construction of gloomy narratives of crime, as unnatural as they are disgusting. A young lady of beauty and refined education, who is proved to be a cold-blooded murderess, the only drawback to a character which would otherwise have been very nearly perfect; another young woman of education, who steals a will and urges a brother to homicide; an "officer and gentleman," who raves and storms and swears, besides being privately addicted to the most atrocious crimes; these are the *dramatis personæ* in whose fortunes we are desired to take an interest by the author of 'Lady Livingston's Legacy.' So dire are the tragic mysteries in which we are involved, that the sensation of pain and disgust destroys all the sympathy we should feel for the writer of a well-constructed and not ill-written novel, for there is certainly no lack of lively incident and stirring scenes in these volumes. The picturesque surroundings of Canadian society, the adventures of a detective in various parts of England, a glimpse of Paris under the lurid light of the Commune, afford a sufficiency of materials for what, but for the signal blemish of its plot, might have been a racy and amusing story. In the characters, too, of the sharp-tempered but warm-hearted match-maker of Richmond, of sweet Beatrice Fleming, and her honourable lover, the barrister, the author gives indications of a capacity for better things. But instead of relying upon descriptive power and dramatic insight, our author deliberately panders to coarse tastes and morbid sentiments, and leaves on the reader an impression of false art and distorted morality, not the less unpleasant because so clearly unworthy of his powers. A few oddities of diction and spelling, which may possibly be American, are the only blots on the grammatical accuracy of the book, which, without presenting any evidence of real culture, is not quite so ignorant as the majority of its worthless kind. That it is sensational in the worst sense, is its sufficient condemnation.

THE PALÆOGRAPHICAL SOCIETY.

Facsimiles of Ancient Manuscripts. Parts I. and II. Edited by E. A. Bond and E. M. Thompson. (Palæographical Society.)

THE two fasciculi which together form the sum of the first year's work of the Palæographical Society, reflect credit on the Keeper and Assistant-keeper of the Manuscripts in the British Museum, to whom the work of selecting and editing the examples has been confided. The twenty-four plates, with accompanying descriptions and printed transcripts, are executed in the best style of autotype permanent process, which combines the necessary element of cheapness with accuracy of detail and is only surpassed by the more expensive, and, therefore, in this case, unsuitable silver positive or autotype carbon process. The range of subjects is naturally large, for we doubt if any foreign collections contain finer individual specimens of ancient and mediæval writing than may be seen in the Libraries of the British Museum and of the Cathedrals and Universities of England. The various hand-styles are so infinitely numerous, that even in the earliest periods, to which these two parts are, and some future numbers will be, devoted, many peculiar varieties will have to be passed over for the present, in order that a convenient synopsis of the entire range may be produced. It appears also to be intended that the plates, with their accompaniments of printed matter, shall be sorted and re-arranged according to years, schools, or countries, at the fancy of the student who may be so fortunate as to possess a copy of the work.

We say fortunate, for we understand that the whole number of the issue only amounts to three hundred copies, and that there are many anxiously awaiting their turn to be enrolled on the list of subscribers. This apparent restriction of copies is really owing to the peculiar process of reproduction employed, which fails, or becomes at least uncertain, when more than the number mentioned have been printed from one matrix. In this respect the silver and carbon processes have an advantage over the autotype and mechanical process, inasmuch as there is no limit to the number of sun-pictures which may be taken by those chemical processes.

Among the selections so judiciously made by Mr. Bond and Mr. Thompson may be noticed especially an early Greek papyrus, dated B.C. 152; a Latin papyrus, A.D. 572, from Northern Italy, and of exceedingly difficult writing; two remarkable pages from the "Codex Bezae," or Greek and Latin New Testament, referred to the sixth century; and specimens from the Lindisfarne, Canterbury, Stonyhurst, and Lichfield Gospels, all of beautiful calligraphy and about the year 700 or shortly before or afterwards. Six interesting diplomas or charters of the late eighth and ninth centuries, relating to English history and ecclesiastical or monastic foundations, complete the series, which may be taken fairly to represent some of the principal styles of writing during the early period covered by the first century before and ten centuries succeeding the Christian era.

OUR LIBRARY TABLE.

Backward Glances, edited by the author of 'Episodes in an Obscure Life,' and published by Messrs. Low & Co., is composed of an old woman's reminiscences of incidents of her girlhood, whether at home in Wales, at school in England, or later, as a governess in middle-class families. It is prettily written, with much feeling for the small beauties and humours of a country life such as it was in a Welsh farmhouse forty years ago. By the way, the writer speaks of herself, if we mistake not, as an old woman, and yet on her way to school she went from Bristol to Bath by train. We fear this shows that the person in whose mouth the stories are put is a purely fictitious autobiographer. Never mind; the book is very nice reading for girls, delicate without being mawkish; and as to some of its characters, evidently, we should say, drawn from life.

THE *Memoir of T. T. Lynch*, which Mr. W. White has compiled, and Messrs. Isbister & Co. have published, is fairly well written, although some of the letters that are given were hardly worth printing. We doubt, too, if there was any use in reproducing Mr. Lynch's pamphlet in reply to those champions of Evangelical Orthodoxy, the late Dr. Campbell, of the *British Banner*, and Mr. James Grant. 'The "Rivulet" Controversy,' as it was called, has not much interest in the year 1874; and the topic might as well have been treated more briefly.

UNDER the title *The Narrative of Edward Crewe; or, Life in New Zealand*, published by Messrs. Low & Co., "W. M. B.," who describes himself as "half a savage," gives us a pleasant book, written though it is in slipshod English.

THE centenary of the birth of the weaver-poet, Tannahill, was celebrated the other day at Paisley, the place of his birth. Business was almost entirely suspended on the occasion, and a large concourse of people from Glasgow and the neighbouring towns assembled to do honour to the poet's memory. A public dinner, over which Provost Murray presided, was given, and at a festival in the evening some of Tannahill's most popular melodies were sung. Mr. Gardner published an edition of the poet's works, with a *Memoir* by Mr. Semple. Tannahill is probably the best of Burns's imitators, but he is only an imitator, although at times he is extremely graceful.

UNDER the title of *La Liberté Religieuse en Europe depuis 1870*, M. de Pressensé has written a most valuable and eloquent book, which is pub-

lished by Sandoz, of Paris. The line taken is that of attack, both upon Ultramontanism and upon the reactionary part of the late legislation of Prussia. The work ought to be translated.

Études Diplomatiques sur la Question d'Orient, a French work, published by Ackermann, of Munich, comes, we are told, from the pen of Count Greppi, an Italian diplomatist. Only the first volume has reached us as yet. It begins with the rise of the Greek insurrection, and ends with the battle of Navarino. It is a clear and carefully-written history, but defaced by a great number of printer's errors.

We have to acknowledge the receipt of the *St. Andrews University Calendar* for 1874-75, a sensibly-written volume of reference which Messrs. Blackwood publish in a neat and handy form.

LIST OF NEW BOOKS.

Theology.

- Chambers's (J. C.) *Destruction of Sin*, 12mo. 5/6 cl.
 Conway's (M. D.) *Sacred Anthology*, 2nd edit. 8vo. 12/6 cl.
 Hints to Church Workers, 16mo. 1/4 cl.
 Holden's (H. W.) *Way of Salvation*, cr. 8vo. 2/6 cl.
 Lange's (J. P.) *Revelation of St. John*, royal 8vo. 21/6 cl.
 Lee's (R.) *Sermons*, 8vo. 12/6 cl.
 Mitchell's (Rev. W.) *Gospel Story*, Vol. 2, new edit. 12mo. 3/6 cl.
 O'Connor's (Rev. W. A.) *Commentary on the Gospel of St. John*, cr. 8vo. 10/6 cl.
 Our Curate's Budget, 2nd series, Vol. 9. 12mo. 2/6 cl.
 Paisley's (Rev. M.) *Sermons*, chiefly on the Life and Character of the Day, cr. 8vo. 7/6 cl.
 Salaman's (A. A.) *Footsteps in the Way of Life*, 2nd edit. cr. 8vo. 5/6 cl.; cheap edit. cr. 8vo. 3/6 cl.
 Wilberforce's (B.) *Speeches on Missions*, cr. 8vo. 7/6 cl.

Philosophy.

- Newman's (J. H.) *Essay in Aid of a Grammar of Assent*, 4th edit. cr. 8vo. 7/6 cl.
 Spencer's (H.) *Descriptive Sociology*, No. 3, Div. 1, fol. 16/6 swd.

Law.

- Davidson's (C.) *Concise Precedents in Conveyancing*, 9th ed. 16/6

Fine Art.

- Birch's (J.) *Country Architecture*, 4to. 42/6 cl.
 Colling's (J. K.) *Examples of English Medieval Foliage and Coloured Decoration*, 4to. 42/6 cl.
 Technical Drawing and Design for Students in Architecture, 1/6

History.

- Brackenbury's (H.) *Ashanti War, a Narrative*, 2 vols. 25/6 cl.
 Campanella's (G. M.) *My Life and What I Learnt in It*, 14/6 cl.
 Clarke's (J. F.) *Autobiographical Recollections of the Medical Profession*, cr. 8vo. 10/6 cl.
 Cox's (G. W.) *The Crusades*, 18mo. 2/6 cl.
 Guizot's *History of France*, trans. by E. Black, Vol. 3, 24/6 cl.
 Keble (Rev. J.) *Memoir of, by Sir J. T. Coleridge*, 4th ed. 6/6
 Knox (J.) *Life of, by T. McCre, new edit.*, edited by A. Crichton, 12mo. 3/6 cl.
 Napier's (J.) *Manufacturing Arts in Ancient Times*, 6/6 cl.
 Napoleon III. *Life of, by E. Jerrild*, Vol. 1, 8vo. 18/6 cl.
 Ralston's (W. R. S.) *Early Russian History*, cr. 8vo. 5/6 cl.

Geography.

- Butler's (Major W. F.) *Great Lone Land*, 6th ed. cr. 8vo. 7/6 cl.
 Eae's (W. F.) *Westward by Rail*, 3rd edit. 12mo. 4/6 cl.
 Hatchel's *Guide for the Vacation Tourist in Europe for 1874*, 9/6
 Thomson's (A.) *Atlas of Scripture Geography*, 12mo. 1/6 cl.

Philology.

- Cicero *Orations Selectæ*, with English Commentary by C. Anthon, new edit. 12mo. 6/6 cl.
 Collins's *Academic Progressive Reader*, Fourth Book, 1/3 cl.
 Furness's (Mrs. H. H.) *Concordance to Shakespeare's Poems*, 18/6
 Jackson's (G.) *Latin Tyro's Guide*, new edit. 12mo. 1/6 cl.
 Wancoutch's (N.) *Grammar of French Language*, revised by J. C. Tarver, new edit. 12mo. 4/6 bds.

Science.

- Balloon's *Natural History of Plants*, Vol. 3, royal 8vo. 25/6 cl.
 Bateman's (J.) *Monograph of Odonotoglossum*, imp. fol. 14/6
 Brown's (R.) *Manual of Botany*, cr. 8vo. 12/6 cl.
 Clay's (C.) *Complete Handbook of Obstetric Surgery*, 3rd ed. 6/6
 Crookes's (W.) *Handbook of Dyeing and Calico Printing*, 42/6 cl.
 Harris's (Rev. J.) *Easy Exercises in Arithmetic*, 1/6 cl. swd.
 Johnson's (Rev. J.) *Eclipses, Past and Future*, 4/6 cl. ip.
 Middleton's *Arithmetical cards*, Stand. 2, 32mo. 1/6 pack.
 Moore's (J.) *Outlines of Veterinary Homœopathy*, 7th edit. 5/6
 Parrish's (R.) *Treatise on Pharmacy*, 4th edit. 8vo. 21/6 cl.
 Sharp's (W.) *Essays on Medicine*, 10th edit. 8vo. 15/6 cl.
 Southall's (W.) *Organic Materia Medica of the Pharmacopœia*, cr. 8vo. 2/6 cl.

General Literature.

- Almrich's (T. B.) *Prudence Palfrey*, 12mo. 2/6 bds.
 Facts and Fancies of Salmon Fishing, by Clericus, cr. 8vo. 6/6 cl.
 Fool's Paradise, new edit. complete, 4to. 7/6 cl.
 Gordie's *Trust*, 12mo. 1/6 cl.
 Gilded Age, a Novel, by Mark Twain and C. D. Warner, 2/6 bds.
 Goodson's (H. F.) *Shakespeare, his Religious and Moral Sentiments*, 12mo. 1/6 cl.
 Honeymoon (The) *Remembrance of a Bridal Tour in Scotland*, by Count de Medina Pomar, 2 vols. cr. 8vo. 21/6 cl.
 Kingsley's (H.) *Reginald Hethersage*, 3 vols. cr. 8vo. 31/6 cl.
 Newman's (J. H.) *Loss and Gain*, 6th edit. cr. 8vo. 6/6 cl.
 Seyd's (E.) *Bank of England Note Issue and its Error*, 7/6 cl.
 Tranter's (W.) *Six Speeches on Financial Reform*, 2/6 cl. imp.
 Tytler's (C. C. F.) *Mistress Judith*, new edit. cr. 8vo. 6/6 cl.
 Webster's (R.) *Principles of Monetary Legislation*, 8vo. 7/6 cl.
 Wood's (Mrs. H.) *Master of Greylands*, cr. 8vo. 6/6 cl.

TOMMASEO'S LYRICS.

In your late obituary notice (*Athenæum*, May 10) of Niccolò Tommaseo, a passing allusion is made

to his earlier lyrical poetry. Any countryman of his, looking, years ago when it appeared, into the slender collection of these verses, must have been struck by their not being chiefly concerned with public events and interests; inevitably a rare exception in those dark yearning-days of the Italian Muse. Perhaps the two translated specimens which I offer of their delicate and romantic tone may not be unacceptable to some of your readers.

D. G. ROSSETTI.

I.—THE YOUNG GIRL.

EVEN as a child that weeps,
 Lulled by the love it keeps,
 My grief lies back and sleeps.

Yes, it is Love bears up
 My soul on his spread wings,
 Which the days would else chafe out
 With their infinite harrowing.
 To quicken it, he brings
 The inward look and mild
 That thy face wears, my child.

As in a gilded room
 Shines 'mid the braveries
 Some wild-flower, by the bloom
 Of its delicate quietness
 Recalling the forest-trees
 In whose shadow it was,
 And the water and the green grass—

Even so, 'mid the stale loves
 The city prisoneth,
 Thou touchest me gratefully,
 Like nature's wholesome breath:
 Thy heart nor hardeneth
 In pride, nor putteth on
 Obedience not its own.

Not thine the skill to shut
 The love up in thine heart,
 Neither to seem more tender,
 Less tender than thou art.
 Thou dost not hold apart
 In silence when thy joys
 Most long to find a voice.

Let the proud river-course,
 That shakes its mane and champs,
 Run between marble shores
 By the light of many lamps,
 While all the ooze and the damps
 Of the city's choked-up ways
 Make it their draining-place.

Rather the little stream
 For me; which, hardly heard,
 Unto the flower, its friend,
 Whispers as with a word.
 The timid journeying bird
 Of the pure drink that flows
 Takes but one drop, and goes.

II.—A FAREWELL.

I SOOTHED and pitted thee: and for thy lips,—
 A smile, a word (sure guide
 To love that's ill to hide!)
 Was all I had thereof.

Even as an orphan boy, whom, sore distress'd,
 A gentle woman meets beside the road
 And takes him home with her,—so to thy breast
 Thou did'st take home my image: pure abode!
 'Twas but a virgin's dream. This heart bestow'd
 Respect and piety
 And friendliness on thee:
 But it is poor in love.

No, I am not for thee. Thou art too new,
 I am too old, to the old beaten way.
 The griefs are not the same which grieve us two:
 Thy thought and mine lie far apart to-day.
 Less than I wish, more than I hope, always
 Are heart and soul in thee.
 Thou art too much for me,
 Sister, and not enough.

A better and a fresher heart than mine
 Perchance may meet thee ere thy youth be told;
 Or, cheated by the longing that is thine,
 Waiting for life perchance thou shalt wax old.
 Perchance the time may come when I may hold
 It had been best for me
 To have had thy ministry
 On the steep path and rough.

THE LIBRARY OF THE LATE SIR WILLIAM TITE.

THE sale of Sir William Tite's collection of books, autographs, and engravings concluded on Saturday. The entire sale produced 19,943l. 6s. In our last two numbers we gave a selection of the principal works sold during the first eleven days, and proceed to extract those of the last five. The Ghost of Richard III., by C. Brooke, small 4to., 1614, totally unknown to our poetical antiquaries and commentators on Shakespeare, 43l. 10s.—True Loyalist, a diminutive 18mo. volume of Chevaliers' songs, evidently secretly printed in Scotland in 1779, probably priced sixpence, 10l. 5s.—Southey's Correspondence, 2 vols., containing 231 autograph letters addressed to him, 68l. 10s.—Speculum Vitæ; the Myrrour of Life, in verse, formerly attributed to the Hermit of Hampole, but now known to have been translated from the Latin of John Waldby by William of Nasingtone, manuscript of the fourteenth century, on vellum, 40l.—Stukeley's Common-Place Book, autograph MS., 84l.—Earl of Surrey's Songs and Sonnets, the small 4to. edition of 1661, cropped to make it apparently pass for the small 8vo. first edition, wanting the imprint, 46l.—Symon, the Wretched Anker (Anchorite) of London Wall, his Fruyte of Redempcyon, small 4to., printed in 1532 by Wynkyn de Worde, 90l. 10s.—Testamentum Novum Græce, printed by Blæu in 1633, with autograph of John Evelyn, purchased at Daniel's sale for 22l., now re-sold for 63l.—Nouveau Testament, traduit par J. Corbin, 2 vols., 16mo., Paris, 1661, 30l. 10s.—Nouveau Testament, traduit par les Théologiens de Louvain, 8vo., Bourdeaux, 1686, remarkable for the insertion of Mass, Purgatory, &c. in the Sacred Text, and, when the fraud was discovered, most rigidly suppressed, 107l. 10s., having cost Sir William 62l. in Bishop Daly's sale.—New Testaments by Tyndale, all imperfect, sold for high prices, that of 1534 for 42l. 10s., of 1536 for 37l. 15s., of 1549 and 1552 for 17l. each, of 1561 for 48l.—Voragine's Legenda Aurea, printed in 1527 by Wynkyn de Worde, 53l.—Walton's Angler, the first five editions published by the author, 68l.—Wycliffe's Version of the New Testament, a MS. of the fifteenth century, 241l., and his Version of the Four Gospels, also a MS. of the fifteenth century, 108l.—Vademecum for Malt Worms, two parts, 90l.—Amongst the autograph letters, Lord Bacon's sold for 21l.; J. Boswell's, 17l.; George Villiers, Duke of Buckingham, 17l. 10s.; R. Burns, 25l.; Charles I., 10l.; Kitty Clive, 11l.; Coleridge, 12l. 10s.; Cowper, 7l.; Oliver Cromwell, 106l.; Dryden, 25l.; Foote, 7l. 15s.; Gainsborough, 9l. 15s.; Garrick, 8l. 8s.; Gibbon, 9l. 10s.; Goldsmith, 60l.; Nell Gwynne, 28l.; Hume, 18l. 10s.; Johnson, 13l. 10s.; Lamb, 14l. 5s., and his Dissertation on Roast Pig, 34l.; Archbishop Leighton, 18l.; Mary Queen of Scots, 95l.; Pope, 11l.; Rabelais, 62l.; Schiller, 17l. 10s.; Southey, 7l. 7s.; Sterne, 13l.; Swift, 18l. 5s.

BOHLFS 'MOROCCO.'

Weimar, June 1, 1874.

IN the interest of truth, I must request you to insert the following answer to a review, in Nos. 2430 and 2431 of the *Athenæum*, of the English translation of my 'Mein erster Aufenthalt in Marokko,' Bremen, Kühtmann, 1873.

The above-named German work, of which, at my wish, Messrs. Low caused an English translation to be made, was solely and entirely composed by me in the year 1873, for the purpose of presenting to the public a general picture of Morocco based on the latest information. To make the book more attractive, and especially as it had not previously been published in a connected form, I combined the account of my travels in 1861-1863 with my general observations.

It is true that the account of my residence in Draa and Tafilet was published in Petermann's Journal for 1863, and that other chapters of the book (and this the reviewer, from his accusation that "the book was not composed" by me, seems not to have known) had appeared previously to its publication in various German geographical journals. Thus, the chapters entitled "Diseases of

Morocco," "City of Uesan," "Fez," "Consulates," "Climate and Soil," "Population," had appeared in different numbers of the *Ausland* for 1871 and 1872; the chapter on "Religion" in Nos. 310, 346, and 361 of the *Globus* for 1871.

The statement of these facts proves, I think, that the assertion that "the German edition was also not written by me" may be designated a *deliberate falsehood* (eine *wissentliche Unwahrheit*); for I take it for granted the reviewer is a geographer. That all these chapters had thus previously appeared, though in a different form and *unconnected*, my German publisher knew. Messrs. Low, however, had no knowledge of it, and I did not consider it necessary to inform them of it, as they had simply to do with a translation of my German work.

Having thus, I trust, proved the authorship of the book to be mine, I should like, also, to show that the reviewer, purposely it would seem, has been at pains to place much in a false light, and to give false impressions of other things, by quoting mere isolated sentences.

What is the meaning of the reviewer's surprise when he says, "The present Sultan of Morocco, Sidi Mohammed ben Abd er Rahman," &c. When, in the beginning of the year 1873, I am writing a book on Morocco, the subject of which is comprised within the limits of a journey performed in 1861-63, can I be thinking of Mulei Hassan? How pitiful it is to bring forward such things in a review!

The critic wonders I have not become better acquainted with Arabic than to allow such phrases as "Lah ilah il Allah, Mohammed ressal ul Lah" to stand. The learned reviewer does not say how he would write the sentence, or how he would write the others he complains of. I can assure him that in Germany no Orientalist, unless he used the orthography of the Oriental Society or Lepsius's "Standard Alphabet," would write otherwise than I have done. Moreover, he cannot have read the foot-note on page 8 of the German edition. Without claiming to be an Orientalist, I can assure the critic that "ma ma" would be understood by no one, or, at all events, the people could only have supposed that I was crying out for my mother, for my mama. But *el ma*, or, as pronounced, *l'ma*, would be at once understood by every one. Still more unfortunate is the critic's suggestion that what I probably intended to write was "moye," an expression which is only met with east of Tripoli, and which I was at that time entirely unacquainted with in Morocco.

With the German edition there is no map; I therefore attached but little importance to the English map, and, indeed, do not think it any great matter whether it agrees with the text or not. Any one who may feel a greater interest in the work and may wish to study the country from it, can always refer to Petermann's maps of my journeys. I have taken the liberty of sending you Plate IV. of Petermann's Journal for 1865, for your reviewer, which I trust will make clear to him how I, after often going out of my way, and at first finding myself on the road to Tetuan, arrived after a three days' march at Tleta Risana; and that this place is halfway between Tangiers and L'xor, and therefore a good day's march from each place. And if your reviewer reads the first chapter through carefully, he will find that I was perfectly justified in saying, as I do on page 23 of the German edition (I have not seen the English translation yet, but presume it is correct), "I was ashamed after a three days' journey, and under such circumstances, to return." True, the sentences quoted, "half-way between Tangiers and L'xor," and "half-way," and "after only three days," could give the public only a false impression. The reviewer seems not to have noticed that I did not go straight, but by a round-about way to Tleta Risana.

Your reviewer thinks I should have given the account of my being attacked in the same words as in Petermann's Journal, and also mention that it had appeared there. I beg to inform him that the incident happened to me, and I was perfectly free to say as much or as little about it as I liked,

the main thing being that the truth was adhered to. However, in order to remove your reviewer's scruples on account of my not having alluded to the *Mittheilungen*, *Ausland*, and *Globus*, in which papers portions of my work had already appeared, I beg to refer him to the reviews in those journals of my German work, 'My First Residence in Morocco,' and hope he will thereby be convinced that the German edition was "composed" by myself.

GERHARD ROHLFS.

* * Had the work in question been represented in the first instance as being what it is now shown to be, there would have been no room for doubt as to its authenticity. And had the author's own title of his German work, 'My First Residence in Morocco,' been retained, instead of the catching title, 'Adventures in Morocco,' and the English edition openly declared to be a translation; and further, had not Dr. Rohlf's own "Vorwort" been superseded by a clever, but certainly misleading—we are far from saying "intentionally" misleading—"Introduction" by Mr. Winwood Reade,—the true character of the work would have been sufficiently manifest. Though, even then, we should not have had the remotest idea that the German edition itself was little more than a compilation, or "composition," of articles already published, not merely in Petermann's *Mittheilungen* for 1863, but likewise in *Ausland* for 1871 and 1872, and the *Globus* for 1871. Had Messrs. Low & Co. themselves been aware of this fact, which Dr. Rohlf's deliberately avows he "did not consider it necessary to inform them of," we hardly think they would have announced the English translation as a "new work."

For our own part, we must confess that we are not specially acquainted with the above-named geographical journals. But when we saw that the English work before us was based on a journey performed in the years 1861-1863, we naturally turned to Petermann's *Mittheilungen*, to see what was said on the subject at the time, the result being as appears in our review.

Still, whatever doubts were thereby raised in our mind as to Dr. Rohlf's share in the composition and publication of the English work, we certainly never asserted that "the German edition was also not written by him"; all that we ventured to remark being, that "it is not at all clear that even the German edition was 'composed' by Dr. Rohlf himself"; and seeing the way in which the work has been produced in England, we cannot but feel that we were justified in what we then said.

The intemperate language in which this unfounded charge is brought against us we exceedingly regret for the sake of the distinguished traveller himself, who, if he will but calmly peruse our article, will perceive that our sincere desire was to speak only well of him personally, and that our intention most assuredly was not to place anything in a false light or to give false impressions, by quoting isolated sentences, or otherwise. We should now much prefer not to notice Dr. Rohlf's further remarks on our article; but "in the interest of truth," we are bound to do so. We therefore reply to them in the order in which they stand.

In a work professing to be "recently composed," and intended to convey "the latest information," it was but reasonable to expect that the author would notice, if only in a foot-note, the death of the one sultan and the accession of the other, without leaving this task to a "translator." Dr. Rohlf states, both here and at the commencement of his letter, that his German work published by Kuhnmann was composed in the year 1873. He must allow us to say that this is a mistake. The work, though bearing on its title-page the year 1873, was not only composed, but printed and published, in the preceding year. The author's "Vorwort" is dated "Weimar, September, 1872," and we have seen a printed copy of the work with the same date, "1872," in Dr. Rohlf's own handwriting.

We beg leave to differ from the author as to the correctness of his representation of the Moslem confession of faith, "Lah ilah il Allah,

Mohammed ressal ul Lah," which, we should rather write "La illah il Allah, Mohammed ressal Ullah." It is not a question of the pronunciation of the words, which is the same either way, but of the spelling of the name of the Deity, which, whether in the grammatical form of "Allah," or "Illah," or "Ullah," we should imagine almost every one to know, is a single word written with a double l. The negative "la," too, is, we think, pretty generally known to have no final A. We had not read the foot-note in page 8 of the German edition, for the simple reason that we did not know, nor were we bound to know, of its existence; but now that we have seen it, we have nothing to alter in what we said. As to "El ma," we, of course, bow to the author's superior local knowledge. But our main objection was to "El ma," which Messrs. Low & Co. have admitted to be a printer's error. And we may remark that in our article it is not printed "ma ma," but "Ma! ma!"

We do not at all agree with Dr. Rohlf as to its being of little importance whether or not the work has a map, or whether that map agrees with the text or not. We repeat that the map accompanying the work is totally misleading. The publishers have stated that "the Route map was laid down by Dr. Rohlf himself," and they have submitted to us the original German map, part of one published by Dr. Petermann, which Mr. Weller took as his model. On comparing it with the one that Dr. Rohlf has now sent us, we find the two differ most materially, the only route laid down on the former "by Dr. Rohlf himself" being that of his second journey in Morocco—"Rohlf's zweite Reise," as it bears on its face,—with the introduction, however, of a direct route from Tetuan to Kasr el Kebir (L'xor), which the traveller does not appear to have ever taken. Now that we have Dr. Petermann's excellent map of 1865 before us, we can trace on it the author's route on his first journey described in the present work; though even on this map the distance from Tangiers to Tleta Risana in a direct line, "as the crow flies," is nearly twice as far as it is from the latter place to L'xor.

And, lastly, had Dr. Rohlf, when he sent in German work to England for translation and publication, been as explicit as he now is in stating all the publications in which the contents of that "new work" had already appeared, this very unpleasant discussion would never have arisen.

Literary Gossip.

It is said that Mr. John Forster's next work is likely to be a biography of Swift, for which he has collected a valuable mass of materials, including not a few unpublished letters of the famous Dean.

MR. GEORGE SMITH, of the British Museum, has just arrived from the expedition to Assyria, undertaken on behalf of the Trustees. Mr. Smith's collections are following by steamer, and include, it is said, some curious and interesting objects of antiquity.

SIR GARDNER WILKINSON has presented to the Governors of Harrow School his collection of coins; in number about one thousand. It will be remembered that he before gave to the same body (for the purpose of founding a museum at the school) his large and most valuable collection of Egyptian, Greek, and other antiquities.

THE principal questions to be submitted to the Conference of Diplomatic and Military Representatives, who, in response to Prince Gortschakoff's invitation, will assemble at Brussels on the 27th of July, are to be dealt with in a forthcoming work by Mr. Sutherland Edwards, who proposes to describe from actual observation the practice of invading armies in regard to requisitions, contributions, and

forced labour; fines, pillage, and incendiarism; the taking of hostages, the general repression of illegitimate warfare, and the bombardment of fortified and unfortified towns. His book will be called 'The Germans in France: Notes on the Method and Conduct of the Invasion, the Relations between Invaders and Invaded, and the Prussian Laws of War.'

MESSRS. A. & C. BLACK have in the press a work on Education, by Dr. Donaldson, Rector of the Edinburgh High School. It is entitled 'Lectures on the History of Education in Prussia and England, and on Kindred Topics.'

SHORTLY before his lamented death last summer, Mr. Thornton Hunt placed in the hands of Mr. Townshend Mayer, of Richmond, the papers of Leigh Hunt for examination, and such public use as he might deem expedient. These papers comprise a large amount of unpublished matter, particularly plays, more or less complete, note-books, and a mass of correspondence, ranging over fifty years, with the most celebrated of Leigh Hunt's contemporaries, and are said to throw light on many matters of literary interest, and especially on several passages in Leigh Hunt's own life. Mr. Townshend Mayer has decided to use some of these letters as materials for a series of articles, the first of which will appear in one of the magazines in July, and will be entitled, 'Leigh Hunt and B. R. Haydon.' Several letters from Haydon will be given in their entirety.

PROF. J. B. MAYOR, of King's College, London, late Fellow and Tutor of St. John's College, Cambridge, is preparing an edition of 'Cicero de Natura Deorum,' with English notes.

THE Camden Society has obtained leave from the Earl of Verulam to print his copy of Justice Croke's judgment in the Ship-Money case, with autograph corrections by the Judge.

MR. GOLDWIN SMITH has written a letter to an Oxford paper on University Reform. He is anxious that the Colleges should be moulded to suit the interests of the University, but that they should retain their individuality. Caution, he thinks, ought to be exercised in relaxing the restrictions on celibacy. The income of a certain number of Fellowships should be applied to the support of libraries, laboratories, and special research; but he would not devote the whole funds to research, or treat education as only a secondary matter. He disapproves of increasing the value of scholarships, and would make the elections to college tutorships public acts of the Colleges. He approves of the affiliation of local institutions; but "paying," he says, "for the education of great cities, which are well able to pay for themselves, and if they were in America would have done it twice over, is not a proper use of academical funds, at least till all academical purposes have been exhausted." He adds:—

"The question as to the graduation of women seems to be happily settled by their admission to degrees at the University of London. That University allows students to reside at home, and does not subject them to that high competitive system which it is generally thought would be dangerous to women, but without which Oxford would hardly get work enough out of students of the wealthier class, or offer merit a fair chance of rising under a plutocracy. If the question presents itself to Oxford again, it should be remembered

that there are two distinct parts of it: supposing it decided, contrary to the judgment of most authorities, that the education is good for men and women, not follow that they should be educated in the same place."

AT the Thirty-seventh Annual Meeting of the Union of Mechanics' Institutes in the shire held at Ripon the other day, it was decided that the institutions connected with the Union numbered 136, having an aggregate membership of 28,000, and 175,000 volumes in their libraries.

M. J. VAN PRAET has continued his series of essays commenced in 1867 by the publication of a new volume, 'Essais sur l'Histoire de la Politique des Derniers Siècles,' which begins with the Treaty of Utrecht and ends with the French Revolution. We find in them an analysis of Bolingbroke's negotiations, and an attempt to rehabilitate the infamous Cardinal de Noailles.

A PORTION of a new Free Library of books appropriated to newspaper and literature, has just been opened at the University of Cambridge. The most important part of the building to be devoted to books and general reference will not be ready for some weeks. The sum of about 2,000*l.* has been subscribed to promote the object.

DR. G. BÜHLER, who has been employed by the Bombay Government to examine and catalogue the Sanskrit and Prakrit manuscripts in Western India, has lately examined a valuable collection of rather old palm-leaf manuscripts in the possession of the Jain community in the city of Berlin. In the *Sitzungsberichte* of the Royal Academy of Berlin, for March 30, 1874, Prof. Böhler has published a letter from Dr. Bühler containing an interesting account of the collection. From a rough list compiled some years ago which was shown to him, he infers the library must at that time have contained some 450 works. Many of these, however, have since been destroyed; only fragments are left. The collection is nevertheless, of very great value, on account of the age and excellent condition of the manuscripts which have been preserved. In part because there are found many copies of several important works which are either entirely unknown, or, most of them, extremely rare. Of great historical interest is an artificial epic by Bilhana, the author of which forms the history of three kings of the older Chálukya line of Kalyáni, viz., S. I. and II., and Vikramádityadeva, the founder of the Tribhuvanamalla. The discovery of a commentary on the homonymous part of the *Chandradatta* dictionary, composed by himself, shows that the late Dr. Bühler was right in asserting the authenticity of that portion of the work. Although the library is partly of the Jain colony, the library contains few Jain works, but mostly works of Brahmanical literature. A considerable service might be rendered to Sanskrit studies if the Bombay Government would give MSS. in this collection copied, and of important works collated by trained pundits.

MR. MORTIMER COLLINS has in the press a three-volume novel, called 'Frances.'

LOVERS of Eastern literature will be glad to learn that M. Alfred von Kremer, of the University of Vienna, has published a book of 'Die Herrschenden Ideen des Indiens.'

portions of the Moon's surface, under conditions most favourable for telescopic view; "these drawings," say the authors,—

"were again and again repeated, revised and compared with the actual objects, the eye thus advancing in correctness and power of appreciating minute details, while the hand was acquiring by assiduous practice the art of rendering correct representations of the objects in view. In order to present these illustrations with as near an approach as possible to the absolute integrity of the original objects, the idea occurred to us that, by translating the drawings into models, which when placed in the Sun's rays would faithfully reproduce the lunar effects of light and shadow, and then photographing the models so treated, we should produce most faithful representations of the original. The result was in every way highly satisfactory, and has yielded pictures of the details of the lunar surface such as we feel every confidence in submitting to those of our readers who have made a special study of the subject."

An idea of the details of the lunar surface is, perhaps, better conveyed to the generality of persons by the photographs thus produced than by the telescope itself, for the various details in the Moon itself are not all equally visible under the same conditions, and besides, it requires considerable practice to render the student to be able really to see what is to be seen by means of a telescope. As the authors themselves justly say, "After all, it is the eye that sees, and the best telescopic assistance to an untrained eye is of small avail. The eye is as susceptible of education and development as any other organ; a skilful and acute observer is to a mere casual gazer what a watch-maker would be to a ploughman, a miniature painter to a white-washer." It is to be observed that these remarks are here made by gentlemen well qualified to give an opinion. Mr. Nasmyth's careful observation of the Moon extends over a period of thirty years. Mr. Carpenter is well known as presiding specially over the Equatorial in Greenwich Observatory, and his accuracy in drawing freehand sketches of the phenomena observed is not second to that of any other observer. If these remarks be borne in mind by the purchasers of telescopes, much disappointment will be saved, and the truth will be appreciated that time and trouble must be expended in becoming acquainted with the use of this as of every other instrument. The fact, however, enhances the value of such a work as the present, which presents at once many things which really only the practised eye can learn from the telescope itself. And although a picture must always be inferior to the real object, and, above all, useless for the purposes of new discovery, still the method in which these have been formed, and the excellence of the photographs, places them in the very first rank. Besides the photographs of special portions of the Moon, there is one of the full Moon itself, which the reader will do well to compare carefully with the "picture map,"—a most useful plate accompanied by a reference catalogue of the chief craters.

It is interesting to know what is the minuteness of detail in which we can see the lunar features. "With a power as small as 30 or 40 many exceedingly delicate details on the Moon are visible to an eye that is familiar with them under higher powers. With 200 we may say that every ordinary detail will come out under favourable conditions; but when minute points of structure, mere nooks and corners, as it were,

are to be scrutinized, 300 may be used with advantage. Another 100 diameters almost passes the practical limit." We can thus gain an idea of the actual size of the smallest object visible under the most favourable circumstances. If we bear in mind that a linear mile at the Moon corresponds to an angle of 0·87 of a second, and that "perhaps the smallest angle that the eye can without assistance appreciate is half a minute," we see that an object 200 yards across would thus, with a magnifying power of 300, be just brought into view as a point, but its shape could not be determined.

The various features of the lunar surface are divided by the authors, roughly speaking, into four classes, namely, craters, great ring formations not manifestly volcanic, peaks and mountain ranges, cracks and radiating streaks. There can be no doubt that the craters in the Moon are volcanic formations, and this is rendered ocularly more evident by the sixth plate, in which a picture of a piece of the Moon is placed alongside of a picture, similarly taken, of the terrestrial region about Vesuvius. The general features of most lunar craters consist of a perfect ring of mountains surrounding a nearly level surface slightly depressed below the general surface of the Moon, and in the middle of which stands a conical mountain. The diameters of the rings vary very greatly, from the size of terrestrial craters up to the enormous size of 78 miles. The history of the formation of these craters is gone into at considerable length in Chapter VIII, from a perusal of which it will be seen how very much more energetic volcanic action must have been on the Moon than on the Earth. Indeed, the greater number of the craters on the Earth are at the tops of volcanic mountains, which have been built up gradually by action, to which our authors give the name of *erudative* as opposed to *eruptive*, and to which the formation of the peaks and mountain ranges on the Moon seems principally due. For but little effect in producing mountain ranges on the Moon seems to be attributable to gradual rising or crumpling of the crust owing to its shrinking. To this cause, however, accompanied by the expansion of the materials of the crust on solidifying, our authors attribute the preparation of the ducts through which the volcanic matter has eventually been discharged from the interior. As to the great ring formations not manifestly volcanic, greater difficulty presents itself, owing to their size. The Mare Crisium is nearly 300 miles in diameter. The hypothesis which seems, perhaps, most tenable is that of Prof. Dana, who conceives those places to be the result of the continued ebullition of a large tract of the Moon's surface, and to have been formed by an action analogous to that which is exemplified on the Earth in the crater of Kilauea, in the island of Hawaii. A very remarkable feature of the Moon's surface consists in the cracks and radiating streaks which are found all over it, but more especially connected with certain localities. The bright streaks invariably diverge from some crater. "The most remarkable bright-streak system is that diverging from the great crater Tycho. The streaks that can be easily individualized in this group number more than one hundred, while the courses of some of them may be traced through upwards of six hundred miles

from their centre of divergence." They are not seen under all conditions of sunlight, and are seen best under direct incidence of the Sun's rays. They appear to be formed of some highly-reflecting substance, and, in this respect, only exhibit a particular case of the great variety in the reflective powers of different parts of the Moon's surface. They traverse "over plains, mountains, craters, and all asperities, holding their way totally regardless of every object that happens to lie in their course." This seems to lead to the inference that they are of later formation than the features which they traverse. There are numerous other circumstances indicating the recession in which events occurred on the Moon's surface. For instance, though we frequently see a smaller crater overlapping and partially obliterating a larger one, we never see the reverse,—a fact which clearly indicates the gradual decay of the energy of the volcanic action. The fact that the bright streaks are invariably found diverging from a crater "impressively indicates a close relationship or community of origin between the two phenomena. It is no less clear that the actuating cause or prime agency must have been very deep-seated." Our authors' natural history of the streaks is that an upheaval under a crater gave rise to radiating cracks, up which molten matter welled with no great violence, inasmuch as the streaks are level or nearly level with the surrounding surface. The cracks seem closely related to the radiating streaks, and, in many instances, diverge also from centres.

The chapter entitled 'The Chronology of Formations' will be found an interesting one, especially in those portions which deal with the supposed recent alterations in the crater Linné, "which was for a considerable period declared, upon the strength of observations of very promiscuous character, to be varying in form and dimensions almost daily; but the alleged constant changes of which have since been tacitly regarded as due to varying circumstances of illumination, induced by combinations of libratory effects with the ordinary changes depending upon the Sun's rays as due to the age of the Moon." Schmidt, however, who first observed the supposed change, is still of opinion that it is an instance of actual change, and there is no one who is better entitled to speak from long and careful labours in connexion with the Moon's topography. There can be little doubt that, although volcanic action may have ceased for centuries, and although the action of air and water cannot take place, still the great differences of temperature to which the Moon's surface is exposed in the course of each lunation must exercise a moving force on the substances of which it is composed, which may result in actual changes of form. From observations by Lord Rosse and others, it is inferred that the difference in temperature between night and day on the Moon is probably not less than 500° Fahrenheit. This is owing to the absence of any atmosphere comparable with that which surrounds our planet. The question of the existence of an atmosphere is briefly touched upon in the volume before us. The only evidence which points to the existence of any atmosphere is that discussed by Sir George Airy, who has pointed out that the value of the Moon's semi-diameter, as deduced from direct measurement, is two seconds of

gular measurement, or about a thousandth part, greater than that deduced from occultations. This Sir George Airy attributes to one of two causes: either it may be due to irradiation of the telescopic semi-diameter, to which use (one existing entirely in the retina of the eye) he has, no doubt, that a part, at least, of the two seconds is to be ascribed; or it may be due to refraction by the Moon's atmosphere. Even if the whole were due to this cause, it could indicate an atmosphere having a horizontal refraction of only one second, which is only one two-thousandth part of the horizontal refraction of the Earth's atmosphere. "It seems possible," the Astronomer Royal concludes, "that an atmosphere competent to produce this refraction would not make itself visible in any other way." Mr. Huggins was enabled, from careful observation of the spectrum of a star at its occultation, to obtain evidence of any signs of a lunar atmosphere.

We heartily recommend to readers of all classes the volume now before us.

CHEMICAL NOTES.

AFTER Gräbe and Liebermann's celebrated discovery of the artificial production of alizarin, and the consequent introduction of dyes obtained from anthracene, the attention of chemists was directed to a number of substitution-derivatives yielded by this hydrocarbon. The nitro-derivatives, however, received but little attention, in consequence of the peculiar behaviour of anthracene under the influence of nitric acid; the re-action producing oxidized products, and not nitro-derivatives. The subject has been recently studied by Herr E. Schmidt, whose results are at variance with those of Phipson, Bolley, and other chemists who had previously worked in this direction. Schmidt has succeeded in preparing pure chrysene—a hydrocarbon obtained in the dry distillation of organic bodies—and has studied its behaviour with bromine, chlorine, nitric acid, and other re-agents. He obtained chrysene in rhombic tabular crystals, which, though colourless, exhibit an intense reddish-violet fluorescence. Schmidt's 'Beiträge zur Kenntniss des Anthracens und Chrysenes' will be found in the last part of the *Journal für Praktische Chemie*.

In the current number of the Chemical Society's *Journal*, Mr. W. H. Perkin describes the action of bromine on alizarin. He thus obtains a substitution-compound, called *bromalizarin*, which, as a dyeing agent, combines with mordants as readily as alizarin, producing colours which are believed to be equally fast. It differs, however, from alizarin in imparting slightly different shades of colour; thus, the reds are less purple, and the purples less blue than those obtained from alizarin. To illustrate these differences, Mr. Perkin's paper is accompanied by samples of actual fabrics printed respectively with alizarin and with bromalizarin.

It was shown, some time ago, by M. Camille Vincent, that methylamine, one of the compound ammonias, existed in wood-spirit or methyl-alcohol. He has since studied the origin of this amine, and communicated his results to the *Annales de Chimie*. It appears probable from these researches, that the methylamines are not produced directly during the carburization of the wood, but that they result from the re-action of ammonia on acetone during the repeated distillation to which the crude spirit is subjected in order to purify it for industrial uses.

Some interesting analyses of specimens of native gold and silver have been lately made by Prof. Church, of Cirencester, and communicated to the *Chemical News*. The nuggets brought home from Achantee, which, it will be remembered, presented a rich yellow tint, deepened superficially by association with a ferruginous earth, were found to contain 9.94 per cent. of silver,—a rather larger proportion of alloy than might have been expected

from the fine colour of the gold. Some gold from Wanlockhead, in Dumfriesshire, 12.39 per cent. of silver. Although but is now heard of the gold-fields in southern land, they were at one time of much importance; indeed, the Crawford Moor Mines yielded gold from which the Scotch regalia were made in 1542, and it was also from this gold that the brated bonnet pieces of James IV. and V. were coined. In a sample of Sutherlandshire gold Makins has found more than one-fifth its (20.78 per cent.) of silver. The specimen native silver analyzed by Prof. Church came from Allemont, in Dauphiné, and contained a very proportion of mercury and antimony.

Prof. Rammelsberg has contributed to the recently-published Jubilee volume of *Poggendorff's Annalen* an interesting historical paper, in which he traces the history of mineral chemistry recorded in the *Annalen* during the past century. He refers the great development of this branch of science to the influence of Berzelius and his disciples.

Under the name of *Ludwigite*, Prof. Tschermak describes in his *Mineralogische Mittheilungen* a new mineral from the Bannat. This is of interest to the chemist, as presenting a combination not previously recognized. In fact, *Ludwigite* consists of borate of magnesia combined with peroxide of iron. Microscopic sections show the iron-compound does not exist as magnetite mechanically disseminated through the mass, and it seems probable, therefore, that *Ludwigite* is a true molecular combination of a borate and an oxide.

A resin embedded in the lignite of Dux Austria, has been analyzed by Herr Fischer, and appears to be a new species, for which Dr. Doelter proposes the name *Duxite*.

Some experiments made many years ago by P. A. Favre tended to show that hydrogen is capable of assuming two distinct allotropic conditions. When set free by electrolysis, the gas is in a peculiarly active condition; and in passing to this state to that of ordinary hydrogen, it engages a definite quantity of heat. Pursuing his researches on hydrogen, he studied its absorption by palladium, and has recently extended his observations to the condensation of electrohydrogen by platinum-black. These researches show that there is a marked difference between the two cases. With platinum-black the gas condensed in the condition of ordinary hydrogen, whilst with palladium it suffers a molecular change whereby it passes into an allotropic condition.

The re-actions which sulphuretted hydrogen exerts on metallic salts have been lately studied by M. Berthelot, with special reference to their thermal relations. His observations have been recorded in a recent number of the *Comptes Rendus* of the Academy of Sciences.

Several analyses of mineral waters have been recorded within the last few weeks. Fresenius has made a very elaborate examination of the water of a newly-discovered spring at Wiesbaden, thus adding another to his numerous analyses of the warm springs in that locality. Bach has examined, with great care, the water of the Kirchspring at Leipzig, and M. Gorceix has published his analyses of the waters and gases erupted last year from the old volcano of Nisyros in the Grecian Archipelago.

THE ROYAL OBSERVATORY, GREENWICH.

THE annual visitation of the Royal Observatory was held on Saturday last, the 6th inst., and gave before us the usual Report of the Astronomer Royal to the Board of Visitors. From it we learn that the ordinary work of the Observatory has been carried on with the accustomed regularity in its three great departments of—1, astronomical observations; 2, magnetical and meteorological observations; and, 3, the distribution of time, care of chronometers. Besides these, another department, in the past year, been introduced, that of spectroscopy and photo-heliography. A large number of solar photographs has been taken, but the spec-

friend making the journey to Europe, in company with Profs. Panceri and Gasco. They accordingly have arrived at Naples, and are domiciled in the Asiatic College, which they will quit for a few days to be presented by Prof. Panceri to the King. I have had an opportunity of seeing the children through the kindness of the Professor, who has also furnished me with the facts known with regard to them. The boys are called respectively, Thiebot and Kerallah, and were given by the King of the Akkas (Munsa by name) to Miani. The region inhabited by these pigmies lies 2° south of Monbuttu, and is called by the natives Tikki-tikki Nakka. The names of the two boys were given to them by Miani, and are not native names. The smaller boy is 1 metre 2 centimètres in height; the larger is 1 metre 15 centimètres. There are no documents or any statements tending to establish the age of either of the children. The newspapers have gratuitously invented the extraordinary assertion that the elder is twenty-seven years of age. This is mere sensationalism. The larger boy has barely yet shown the marks of puberty, whilst the smaller is obviously a young child, having the protuberant belly common to negro and other savage races at an early age. The more moderate statement as to the ages of the two supposed Akka children, which is accepted by most persons (including Prof. Panceri), is that the elder is about fifteen years, and the younger nine years of age. There is, however, no evidence in favour of this supposition, except the assertion of the negro soldier, who was with Miani when he received them, and who declares that they belong to a pigmy race. A boy of three feet and a half in height, having marks of puberty, may well be supposed to have small potential stature, and, possibly, belong to a race not exceeding 4½ to 5 feet in height. The carriage of the elder boy, and the firmness of the joints, has been adduced by some scientific observers who have seen him as evidence that growth is nearly complete. Such, however, is not the impression which an hour spent in the company of the two children left upon my mind.

Schweinfurth is expected to visit the Akkas in Naples on his way to Egypt. He is about to make another journey (whether short or long, I do not know), and, it is said, intends to dig up the skeleton of a full-grown Akka, who died when accompanying Schweinfurth on his return from Central Africa.

A vocabulary of thirty words has been extracted from the Akka children through the intermediation of the Dhinka soldier, who speaks Arabic. His own language differs altogether from theirs; but I have not heard what has been made out from the examination of the vocabulary. The Dhinka man asserts that in the country of the Akkas it rains continually; that all the Akkas are very small people, but that there are other inhabitants of that country of ordinary stature.

Miani was above sixty years of age when he died, and is stated not to have been a scientific explorer, but was employed by the Khedivé with commercial objects. E. R. L.

SOCIETIES.

ROYAL.—June 4.—J. D. Hooker, President, in the chair.—The Annual Meeting, for election of Fellows, was held.—The following were elected: I. L. Bell, W. T. Blanford, H. B. Brady, T. L. Brunton, M.D., Prof. W. K. Clifford, A. W. Franks, Prof. O. Henriel, Ph.D., P. G. Hewett, J. E. Howard, Sir H. S. Maine, LL.D., E. J. Mills, Rev. S. J. Perry, H. W. Rumsey, M.D., A. R. C. Selwyn, and Major C. W. Wilson.

SOCIETY OF ANTIQUARIES.—June 4.—O. Morgan, Esq., V.P., in the chair.—This being a ballot for the election of Fellows, no papers were read. The following gentlemen were declared to be elected: Sir E. Smirke, Capt. S. P. Oliver, Messrs. H. Fiahwick, R. Neville, T. P. Tindall, J. Latham, J. A. A. Sparvel-Bayly, W. Sawyer, H. A. Freeman, and J. Fielden.

BRITISH ARCHEOLOGICAL ASSOCIATION.—June 10.—H. S. Cuming, Esq., V.P., in the chair.—Mr. J. W. Grover exhibited forgeries of daggers and keys; portion of a gypaire found in the City, sixteenth century; and shoes of late fourteenth century, found at Billingsgate.—The Rev. S. M. Mayhew exhibited a brooch of hard white metal, representing the crescent moon, with pearly edges, within which rests the sun in full splendour, surmounted by an estoile of eight wavy rays, fifteenth century; a hawkling pouch, early fifteenth century; two plaques of very thin latten, embellished with brilliant red, blue, white, and gold lacquer, and elaborately decorated with repoussé work, apparently the central and one of the lateral facings of a *feretrum* or shrine of Nuremberg manufacture, of the sixteenth century; a pewter spoon, plated with silver, late sixteenth century; a pewter salt-cellar, seventeenth century; a costrel of well-baked stone-coloured earthenware, seventeenth century, covered with yellow glaze.—Mrs. Baily exhibited a costrel of the sixteenth century, having a species of thrush painted on the outer face, and of a pale reddish hue, covered with an opaque cream-coloured glaze.—Mr. J. T. Irvine exhibited a drawing of a curious pair of sixteenth century nut-crackers.—Mr. E. Chester exhibited a Dutch medallion of William and Mary of wood stained black, and with two legends.—Mr. L. E. P. Brock exhibited a highly-polished bone skate; two bone spearheads; a Roman tripod candlestick and pins; coins of Domitian and Germanicus; a remarkably fine fragment of Samian ware, various mediæval objects and specimens of early Chinese pottery.—Mr. H. W. Henfrey read a paper 'On the National Flags of the Commonwealth,'—and Mr. H. S. Cuming notes 'On a Medallion of St. Benedict.'

ARCHÆOLOGICAL INSTITUTE.—June 5.—Mr. O. Morgan, V.P., in the chair.—The following papers were read: 'Some Account of Bampfylde House, Exeter,' by Mr. R. Dymond, and 'Notes upon the Burial of the Body and Heart of Abbot Roger de Norton, in St. Albans Abbey,' by Sir G. Scott.—In the discussion which followed the second paper, Mr. Clark and Mr. Greaves referred to other and singular examples of heart burial, Mr. Greaves quoting the instance of the bequest of his heart to the Abbey of Dieulacres by Ralph, Earl of Chester, during his lifetime.—The Chairman exhibited an original kitcheners' account of the Abbey of Tewkesbury, A.D. 1385-6; a portable reliquary, in the shape of a flat round box, about four inches in diameter, the interior being divided into nine compartments, in each of which are still existing the relics placed there in the fifteenth century, and which had belonged to an Italian refugee monk; and a silver-gilt medal of Albert, Archduke of Austria, son of the Emperor Maximilian, who died in 1621. On the reverse is the head of his wife, Elizabeth, daughter of Philip the Second of Spain. Both heads are in very high relief, in rich costume, with remarkably high ruffs round their necks; also letter, under the sign manual of Charles the First, to Sir W. Morgan, for a loan in 1643; and Proclamation in Latin, said to be from the Virgin Mary, printed at Messina in 1669, and addressed to the inhabitants there, bidding them believe in Our Lord, &c.—The Rev. W. Snayd brought two ivory diptychs of the fourteenth and fifteenth centuries; medals of Queen Elizabeth and James the First, and a jewelled pendant, apparently of the Louis Quatorze period.—The Hon. W. Owen Stanley sent some stone implements, and a whorl of Samian ware, found at Penny-bone, Anglesey, and a weighing machine found in Conway Castle.—Col. Greaves, C.B., exhibited various objects brought from Coomansi, in the late war. These consisted of two bracelets, or "wristlets," as Prince John Osoo Anshah called them—one principally of gold, with three "aggy" beads in the centre, the other with pieces of wrought gold, and pieces of apparently similar manufacture to the aggy beads interspersed; also six small shovels or spoons of leaf brass, used for putting gold dust into scales, and ten other articles of brass,

representing animals and various objects, which were pronounced by the Prince to be weight in gold dust.—Sir J. Maclean also brought two "aggy" beads in a small brass casket, taken from the King's palace. These beads are said to come from the interior of Africa, and to be highly prized, coating double their weight in gold dust. They were long a puzzle to antiquaries, and Mr. Green read an amusing extract from Camden's *Britannia*, in reference to these *gemme anglicane*.—A specimen of Ashanti weaving was exhibited by Mr. Green. It was a cotton fabric, woven in strips about four inches wide, which were woven together, their looms being of a very archaic character. The "robe" now shown had in it a stripe known as the "royal stripe," which only those of the descent could wear. The specimen shown belonged to Prince Anshah, who showed the mode of wearing it.—Mr. S. Smith made some observations on the workmanship of the various objects shown.—Mrs. Tregastis contributed a gold ring, which was a good specimen of modern African work, which some characteristics of Etruscan ornament were well reproduced.—The Rev. C. E. Mann exhibited a vase of Caistor ware, which had been found lately at Felixstow, Suffolk.—Mr. E. Bohn exhibited a portrait of Sir T. Arundell Wardour, which had probably been carried to Ireland after the siege of Wardour Castle during the Civil Wars, and had only lately been recovered. A motto and arms at the sides of the portrait caused some discussion, as did also the "inscription" of the painting.—Mrs. J. G. Nichol presented some original MSS., consisting of an original charter of Richard, King of the Romans and Earl of Cornwall, brother of King Henry the Third, granting freedom from military service to William de Ferrers, dated at Liskeard, 24th of December in the thirteenth year of his reign, with great seal attached; five deeds of the thirteenth century relating to Arlesey, Bedfordshire, to several of which remarkable seals were attached; eight documents of the fifteenth century, in Flemish, relating to Trond, near Liège.—Miss Farrington brought a good specimen of a seventeenth century seal, inscribed "Boughuet à Londres"; and Mr. Tregastis sent a tracing of woodcut of a sword of which he found in the canton Berne, and on which was an inscription which has not yet been deciphered.

ZOOLOGICAL.—June 2.—A. Grote, Esq., in the chair.—The Secretary read a Report on the donations made to the Menagerie during May, amongst which were specially noticed a Blue and Green Amazon Parrot (*Chrysotis boucardi*), a male Koodoo Antelope (*Tragelaphus streptoceros*), and a Raccoon-like Dog (*Nyctereutes procyonoides*), acquired by purchase; two Pacific Whistlers (*Numenius femoralis*), from Quirós Island, Pacific, presented by the Rev. S. J. Whitmore; a Horn Antelope (*Oryx beisa*), presented by Adolphus Ming, and a Guilding's Amazon (*Thryothorus guildingi*), transmitted by Mr. G. R. Harrop, from St. Vincent, W.I.—Letters and papers were read from Mr. T. D. Forsyth, on some of the mammals met with in the vicinity of Kashgar, from Mr. E. P. Ramsay, on a living *Cassowary*, *Casuarus Australis*, which he was proposing to add to the Society's collection,—by Prof. Orea, being the fifth part of his series of memoirs on the zoology of the Marsupialia, containing a general account of the osseous structure of the Kangaroo.—Lieut.-Col. H. Irby exhibited specimens of a recently a new species of Raven, which he had obtained in the vicinity of Tangier, Morocco, which he was intending to describe under the name of *Corvus tingitana*.—Communications were read from the Rev. O. P. Cambridge, on several species of the Arachnidean family of *Uroscopidae* from various localities,—from Dr. E. Green, on a new *Annulata*, collected by Mr. E. W. H. Edwards on the coasts of Ceylon,—from Mr. J. A. G. Butler, on the Butterflies of Costa Rica, with descriptions of new species.

MICROSCOPICAL.—*June 3.*—**C. Brooke, Esq.,** President, in the chair.—A number of donations to the Society were announced, and six new Fellows were elected.—**Mr. Slack** called attention to a slide exhibited in the room, as being a remarkable specimen of **Herr Müller's** technical skill in diatom mounting. The slide had photographed upon it, in an extremely beautiful and perfect manner, eighty spaces with the names of diatoms below each, and a diatom of corresponding species was mounted in every space. **Mr. Slack** also said that he had received specimens of silica solutions

MEETINGS FOR THE READING WEEK.

- Mon.** Geographical, 9.—'Month's Journey in Kokand in 1873' E. Schaller; 'Progress of Vorzh's Migration in Kashgaria' Exploration of the Fannir Steppes, Major-Gen. Mr. Ravichson.
- British Architects, 6.
- Victoria Institute, 6.— Anniversary.
- Tues.** Statistical, 7.— 'Local Government among different Nations' G. H. Fisher, Esq. M.P.; 'Co-operative Land Movement' E. W. Brabner.
- London Anthropological, 4.— 'Reason and Instinct,' Mr. Amery; 'Discussion on Mr. Wacker's paper' Mr. Ansell.
- Zoological, 5.— 'Nest of the Suez emitted by the Horn' Dr. J. Murie; 'Geometrical Cephalopods recently arrived off the coast of Newfoundland' Mr. W. A. Kent; 'Offspring of the Australian Bustard' *Exopodidae Australis*, A. H. Garrod.
- Wed.** Meteorological, 7.— 'Composition between Colliery Exp. and Weather in 1873,' Messrs R. H. Scott and W. Hall; 'Solar Radiation, 1873-1874,' Rev. F. W. Shaw; 'Inequalities of the Barometer and Thermometer as deduced by observations made at the summit and Base of a Washington, U.S., during May, 1874,' Mr. W. W. Riss; 'Diurnal Variation of the Barometer at Zi Ka Wu, near Mean Atmospheric Pressure and Temperature at Shan Bey, A. M. Colombo,' Weather Report for 1873, at Wu Chaiang, Mr. G. Meyer.
- Thurs.** Lithology, 6.— 'Augmenting a new Tribe of the *Coniacea* J. Niers,' 'Fungi collected by Dr. Kunt in Yonchi,' 'Notes on the Letters from Danish-Norwegian Nation contained in the Japanese Correspondence,' Prof. Schönb.
- Chemical, 5.— 'Isodisophyl,' Mr. W. Smith; 'Communications from the Laboratory of the London Institution for the Deaf,' 'Friedrich's Decolorization of Castor Oil,' 'Note on the Action of a Series of Alkaline Hydrate,' Mr. E. N. 'Hydrozen Per sulphide,' Mr. W. Ramer; 'Selenen-Schwefelwasser,' 'Action of Nitramyl Chloride on Phenol' W. A. Tilden; 'Apparatus for Estimating Carbonic Acids and Moisture,' 'Apparatus for Determination of in presence of Nitrogen,' 'Nitric Oxidous Acid,' and oxidation of Urea; Dr. Tommasi.
- Antiquaries, 4.— 'Medals and Seals of the Grashams and o' Mr. G. L. Gower.
- Fri.** Botany, 6.— 'Reproductive Organs of Plants and the G' 'Fertilization and Systems of Classification,' Prof. Bentley.
- Philos.** 5.— 'Mr. Guent and Dr. Abbott on English J' Prof. J. B. Mayor.
- Sat.** Physical, 3.

It was stated in the *Athenaeum* for May 2 the comet, discovered by M. Coggia on April (comet, 1874, III.), was likely to attain considerable brightness during the present month. It appears that it has already been seen by naked eye, as mentioned by Mr. Hind, some ago, in the *Times*. Ephemerides for the en-

the Geological Survey, the President of the Geological Society, and Mr. J. Prestwich.

A new classification of plants, with special reference to their distribution in space and time, is suggested by M. Alphonse De Candolle, in the last number of the *Swiss Archives des Sciences*. Basing his system on the relations of plants to the physical conditions of heat and moisture, he recognises five great groups. One of these is essentially equatorial, whilst the others are repeated in the two hemispheres. De Candolle's names are *megathermes*, or, still better, *hyperthermes*, for those plants which require a high temperature and much moisture for their development; *criophilæ* for those which affect dry situations; *mesothermes* for plants living at moderate temperatures; and *microthermes* for those needing but little heat. There is still a sixth class of only small importance, and now confined to Arctic and Antarctic regions, which the author designates as *hiéthermes*, in allusion to the very small proportion of heat needed for their development.

FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE NEW ENGLISH ANNUAL EXHIBITION IS NOW OPEN, at Pall Mall East, from Nine till five.—Admission, 1s. (children, 6d.). Secretary, R. J. F. Falck, Esq., Secretary.

INSTRUCTIVE OF PAINTERS IN WATER COLOURS.—THE FORTHEN ANNUAL EXHIBITION IS NOW OPEN, from Nine till five.—Admission, 1s. (children, 6d.). Secretary, R. J. F. Falck, Esq., Secretary.

THE SUMMER EXHIBITION OF THE SOCIETY OF FRENCH ARTISTS, 108, New Bond Street, is now OPEN, from Nine till five to Six o'clock.—Admission, 1s. (children, 6d.).

"THE SHADOW OF DEATH." Painted by Mr. HOLMAN HUNT at Brighton, Jerusalem, and Nazareth. Supra is 108, completed and of 1871.—NOW ON VIEW at No. 108, Bond Street.—The Gallery is open at 11, closed at 5.—Admission, 1s.

BORN GREAT PICTURE OF "CHRIST LEAVING THE PALACE OF HEROD." Painted by Mr. HOLMAN HUNT at Brighton, Jerusalem, and Nazareth. Supra is 108, completed and of 1871.—NOW ON VIEW at No. 108, Bond Street.—The Gallery is open at 11, closed at 5.—Admission, 1s.

MR. WHIFFLER'S EXHIBITION, at Pall Mall, S.W., is NOW OPEN to the Public.—Admission, 1s. (children, 6d.).

THE SALON, PARIS.

(Fourth Notice.)

WE may now continue our observations on the figure pictures at the *Salon*. M. Adan's *Marguerite* (6) is a true piece of pathetic design, and is the more valuable because the subject is hackneyed beyond measure. Margaret kneels before a Feth in a chaise, while her companion, most spirited figures, chatter at the wall. Among the meritorious portions of this excellent little picture is the old red brick wall of the court.—M. Bertrand has a high reputation, which *Roméo et Juliette* (161) will not enhance. Both figures are life-sized, and lying on the earth in a cold at the side of the tomb; she, as if she had nestled to her lover's side after she had found him there. The composition is good; and the drawing of the figures is academically complete, and so are the general effect and the colour. The shadows are rather hot, but the expressions are satisfactory. The faults of the picture are the decidedly theatrical nature of the design and the lack of beauty in Remon's face. *Jeanne d'Arc* (162), by the same artist, is quite charming; a little girl stands naked, and on tip-toe, to peer into the basin of a spring. This is practically a study of the nude in half-light, rather slightly executed, but handsomely handled. The forms are treated with elegance, and reproduced with spirit. We prefer this to the other picture, on account of its greater spontaneity. *Anacris* (163) is by the same.—We observe a certain number of good portraits here, but few better than M. Bastien-Lepage's *Portrait de mon Grand-père* (84), a half-length, seated in a garden chair, looking out through old-fashioned spectacles in a kindly fashion, which is delightfully expressive and natural; the hands, crossed on the knees, are in a beautiful pose. The flesh is first-rate, though a little flat.

We have already briefly described Mr. Alma Tadema's *Sculpture* (19), containing portraits, which are not, it must be admitted, very close

likenesses of the painter and his circle. The scene is a sculptor's workshop in Hadrian's Rome. A Roman amateur, who is dressed in white, with a pale yellow fillet bound about his fair hair, has brought his friends to see a new fountain of black marble which he has bought, and which is carved with sea-monsters. This fountain is the central element, in contrast with the rest of the painting, which is almost entirely of white, and thus associates itself with the prevailing line of sculpture. The colour of the picture is part of the design, and illustrative of the subject. A stooping slave turns the fountain on a pivot, so as to bring its varying contours into view, obeying the signals of the amateur, who examines it and bids the noble lady sitting with him examine and admire as he does; she obeys, as ladies are apt to do when they are bidden to admire, by looking as if she looked, and seeming to understand. Beyond the carved pedestal of the work is seen another chamber with lamps of bronze hanging from its roof, and candelabra standing on benches and the floor, their dark forms cutting against a still more remote and very brightly lighted room, where men are at work in strong sunlight. A stately Roman matron, with her children at her knees and clad in pale fawn-colour and white, looks admiringly at the fountain from her place near the wall which separates the front shop from that of the candelabra. This picture is, probably, less finished than might be desirable, but it is a noble study of colour.

Quite in contrast with the last is its pretty and nicely-finished neighbour, by M. Verhaas, *L'Enfant à l'Ombrelle* (1767), a child standing on tip-toe to look at a stand of flowers placed in a splendidly-furnished room, and holding a large Japanese umbrella on her shoulder. The umbrella is rendered with perfect tact.—Another study in white, but a thousand years apart from it in subject, and quite different in its treatment, is M. Aru's admirable little painting, styled *Armée de la Loire, Décembre, 1870* (44), a snow-piece, one of the best of its class in that respect. As a military picture, and a miniature, it also possesses great merits. There are numbers of small figures of men mounted and on foot, marching or standing in the dim, dull, dependent-looking white of the snowy landscape, which is obscured by fog that looks like the smoke of distant battles. The lines and groups of men are composed and placed in the picture with admirable skill and success. The whole work and its elements separately are rich in character; nor are they without pathos, as in the gusty bores and worn men of many legions that have gathered here to serve their country in its disaster. Worn and weary as the men look, there is a certain steadiness about them which gives the observer hopes for their future.

M. Benner is a good draughtsman. The hands and face of the meditative girl in *Reverie* (130) are welcome to educated eyes. She is standing, in a sort of classic costume, with her chin on her hand, her elbow in her palm. The chaste expression is a little sentimental. The picture is, indeed, rather affectively chaste in all its elements.—M. J. A. Breton is not particularly fortunate this year in *La Falecia* (257), a rather powerfully but not finely drawn life-sized figure of a girl in a white hood, blue bodice, and brown petticoat, who lies on the ground, displaying her back side, while from the summit of a cliff she watches the approach of a boat and the waves that rush to the shore in a little sandy bay. There is one large style in this figure which is precious; but it must be allowed that the execution is loose, and the motive of the design rather trite.—M. Anigma's *Après le Tempête* (28) shows a woman's body, lax and unresisting, cast on rocks at the margin of the sea. This work possesses much pathos, but it is rather too obviously wrought under the lamp. It is too purely a picture to be considered an apt illustration of the subject. In spite of effective tone, in the studio sense of that term, much dramatic force is lost by excess of study.—To M. Berne-Bellecour's *Le Prétendu* (145) we have before briefly alluded. It represents a young soldier of the first Republic and Empire

seated with his *fiancée* on a garden bench, but, respectful distance from her, and with his arm between his knees, while his war-brown hands are occupied in holding a skein of cotton, which is demurely winds into a ball. The father and mother of the girl look on complacently. They pretend to gossip while observing the *jeune femme*. The girl's face is nicely painted and full of grace. The figures, as a whole, are admirable, but as good as we had reason to expect that an artist would make them. The face of the father lacks geniality. The treatment of the anatomy and costume is characteristically fine, and delicacy and tact are displayed in drapery, painting the bench and chair, and the elder coat and vest. We fear it will be long before masters in *genre* painting produce anything as delicate as the minor features of this *jeune femme*, the completeness of which is a sign of genius.

One of the most interesting, though not the most beautiful, of the figure-pictures is M. Bonlangier's *La Via Appia, au Tempé d'Arc* (235). It is curiously antithetical to the work Mr. Alma Tadema, for it is destitute of colour, or handling. While the latter is eminently happy in painting like men, a delicately faithful to the noble qualities of art material in his pictures,—marble, brass, on fabric, metals, foliage,—M. Bonlangier paints the seat of a painter, that is, his feet, under draperies are distinguishable rather by texture and characteristic forms than by their tone or surfaces, or even their local colour. He is, therefore, as faithful a pupil of the rocks as Mr. Tadema is of Berni. The title of the *'Via Appia'* will suggest the subject of the picture. As a design, it is full of movement; and as a painting, it is rich in excellent draughtsmanship, even for neat finishing and modelling. In fact, it is the scriptural quality of art in its essence, but its shortcomings in regard to these virtues are peculiarly pictorial are obvious even to follows that, with all its vivacity of deep and wealth of character, and the evident expression of its conception, it attracts far less attention and it deserves, notwithstanding the reputation of its painter himself. A gilded litter borne by the in the Rotten Row of ancient Rome, were the shoulders of stalwart and gorgeously bedecked lecturers, who breathe for a moment, but preceded by not fewer than three high-born like statues of brown bronze, who advance at an even and tardy pace, but do not depart from the office of clearing the way. One of them wears a red and the insolence of his employee by way of long harbingers' rod with which he is armed carefully, and striking with a cruel grin, the second body of a boy, a Roman boy,—such a pair of things come in those days,—who face to face, thwart the path of a lowly matron of the highest degree, who lies on the litter, and firm sits at the latest of her lovers. The matron, with a superbly tanned and sulphur yellow and white, smiling to smile on the young rake she loves. She is fat, and her hair, which is a wig, is long and Martial satirized, looks like a wig; but her face is judiciously kept in shadow by the *capite* who, unseen by us, stands on the *capite* of the litter, and holds aloft on its long neck the large black and tawny umbrella; a beautiful formed girl, dressed in a *robe*, holds on high a flapper of a peacock's tail, which whisks away a too-intrusive fly. The matron is crowned with jasmine on a purple *capite*, besides his crook-stick, a pet member of the arm, and wears a superb robe of lavender, bordered with golden bands and vine leaves. She places his fingers on the *Pennas* right over the matron's feet, and he chaps, as if he were to rather nervously. For there is one—a rather sedate gentleman yonder—who seems to be addressing to think only of those *colonnades* men on the noble Arabian horses, who ride so well; the tall, little, dark-browed, and lean warrior, clad in casques of steel, and hoods and skirts of mail.

tly such as to this day come from Scinde, gold-studded shields of semi-transparent or horn hanging and rattling at their saddles. These men walk their high-stepping, light-footed horses, while the flying *viga*, in which the haired Roman damsel, driving her ugly adler, urges her bays at speed, passes, and yet cast not a glance at the turn out, though of the three cranes sideways to see if the pel has grazed the near leg of his horse. Not of them casts a glance even at the stately bas which rise on the terrace by the side the Via. Nor do they stare at the people lean on the parapet of the terrace and they se the inquisitive Romans to gaze at them, and mire the steeds, or notice the long lances of nboos which, quivering, toss their tufted and belled heads high above the crests of the riders, see swarthy and impassive faces pretend to e no heed of the resplendent litter and the woman in it. Near the girl with a peacock is a flower-seller, and near the latter a unt Etruscan woman, like a witch, dressed in : national black and orange.

Une Rue, à Luxancy (222), by M. A. Bouché, is any, soft, and brilliant, and the atmosphere is e.—We have spoken of M. Bonnat's *Le Christ* (55) before. It represents the Crucifixion, a few urs after the placing of our Saviour on the cross, d, in spite of undeniable power of draughtsman- ip, it is one of the most hideously horrible stures we ever saw. If this painting is in- ded to promote devotion, love, or gratitude : the tremendous Sacrifice, we can only say that e artist has misunderstood the subject. The ajesty which glorifies Christ's agony is not here all; but, instead of that we have a too real, o merely human representation of a victim ho does not look like a Saviour at all. Ac- ordingly, the picture is absolutely antipathetic, id, being so, it is shocking, far more shocking an an unflinching representation of a man ing crucified,—even when all the signs of mortal ins are rendered with horribly minute accuracy, om the claw-like tension of the fingers of the erced and bleeding hands, to the purple and rgid veins of the swollen legs,—need be. The isery of the long-enduring agony is vividly id in the face, and the occurrence of a paroxysm indicated by the motions of the chest of is sufferer, whose tardy dissolution M. Bonnat ites us to witness. This picture is painted a pursuance of a public commission, and in- ended to be placed in one of the halls of the our d'Assises in the Paris Palais de Justice. Ve hope never to have occasion to go there. Quite a different picture is the other which M. Bonnat contributes to this Salon, with the title *Les Premiers Pas* (207), a young Italian mother, or cult sister, clad in the costume which numberless ictures have made hackneyed, and stooping over he head of a jolly little boy, who, naked and aughing, totters between the woman's knees. Her head and shoulders are too small for the po- sition, and for the proportions of the rest of her orm; but the picture is remarkable for the fine, broad, and characteristic painting of the gleeful pair and the modelling of the carnations: its design is admirably simple.

M. Brion's *Une Noces en Alsace* (265) is worthy of that able painter. The scene is at the door of a vine-clad house; a fiddler and a flageolet-player walk in with the procession, and follow an ox-wain that is decorated with flowers; the happy pair follow, the man with his broad-brimmed hat under his arm, the bride carrying flowers; others of the party attend them, and among them are lovers walking two and two. The painting is, as is usual with M. Brion, a little academical, or rather, it is conventional; but it is broad, and rich, yet sober and vigorous. The composition is first-rate, and the effect extremely fine.—We have accidentally over- looked a good landscape, and must not omit men- tion of it on that account. It is M. Belle's *En- viron de Allouard* (122), a rocky view, as rich as a fine Salvator, and not unlike his work in several respects; with a glimpse of distant blue hills and

lilac-tinted mountain sides, and a sky of intense lilac. In the middle is a huge mass of white lim- rock, weather-beaten, and dashed with : earth stains, grass-crowned, and enriched herbage in innumerable clefts and crannies takes the sunlight and shadow; another ma which large trees are growing, is on our rly front, where a road, admirably painted with l purple sun-shadows, crosses the foreground. is truly a noble "romantic" landscape, the anti of a realistic picture, "classical" in its inspir but, on very broad principles of fidelity to m extremely natural.—M. Beaumont sends a de ful picture in "*Belle comme une Oie*!" (105), cook of a cavalry regiment, so we read the di standing in the courtyard of a half-ruined chi of which he and his comrades have taken posse and meditating on the selection of a victim among a crowd of plump and cackling birds threaten him in their own fashion. He w sword at his hip, a case of knives hangs : thigh; he strokes his chin with one hand. design is admirable in all respects. The ge colouring is, to be sure, a little cold and bluish the local colouring is, broadly speaking, exqui fine. The treatment of the light and shade thr out is first-rate, and the workmanship, mode and tinting are worthy of the highest praise.

Folles! (106), by the same artist, is a rather chilly, and artificial picture, but still one shc immense technical skill, admirably spirite design, and exquisite in finish. Generally spea however, it is inferior to No. 105. It represe splendid chamber in the Court of, say, Francis First; a bevy of gorgeously-dressed ladies watching the grimaces of two dwarfs, who gestic before them.—M. Bonvin has produced a pictu *L'Ecole des Frères, la Petite Classe* (216), which trasts strangely with those of M. Beaumont. brown tints are excessive, and the picture is smooth; there is a lack of brilliancy in the colouring, there is little richness in the hand and of tone there is nothing, or next to nothing. subject is the interior of a large class-room, pre over by a tall, gaunt, and rather grim pastor, in l robes and a white cap; he stands at his desk, an austere air, teaching a slow-witted boy. I of other boys, with abundance of character variety in their faces and actions, sit at d. There is a mine of study here; but the pictu as we have remarked, grievously injured by excess of brown.—Madame H. Browne's co tributions are two capital portraits and *Un Poète Coptes dans la Haute-Egypte* (275). The ver sits dictating to his scribe, who is at his el pen and scroll in hand. Both figures are cla rich, deep-toned warm blue, and the difficult dealing with a considerable proportion of tint has been happily overcome by Mad Browne. The colour is beautiful, the exact perfectly solid and sound, the tone extremely A delightful picture in all respects, except the subject has no interest.—M. Cabuzel's *L'Automne* (298). A rather *passée* lady, in a b blue dress, which is exquisitely modelled drawn, is watering autumnal flowers, that stan a gigantic beaker of porcelain, placed on a : vellously finished and painted side-table, taken the way, from one of those in the Louvre. N the brilliancy and breadth of the light on the d which is so beautiful in its tone, also the grac the lady's action: that her flesh is a little clc is, considering the subject, no defect.—Mad Burgers's *Intérieur* (287) shows a young lady tending to a jar of summer flowers. The ligh of the room and the painting of the pictures the wall is beautiful and unusually admira! altogether this work is most enjoyable for its and keeping.

There are not many female nudities of merit year. Among those which deserve special men is M. Bin's *Vénus Astarté* (183), a decorative ture. She is life-sized. Her figure is coloured a decoration, but superbly modelled and most fir drawn. Standing on the back of a curling w in a summer sea, she divides, with dainty fin and graceful gesture, the long masses of l



the order comes too late for many in the rear: one, shot through the cuirass, drops backwards over his horse's tail. The trumpeter blows a warning for those who follow; some of the soldiers aim with their revolvers at the barred windows and the lurking foes. There is capital painting of the kind proper to such art as this. H. Vernet was the chief master of it; but M. Detaille is M. Meissonier's pupil.

M. Victor Chavet sends *Henri III. à Saint-Cloud* (374), a good picture in its way, and exactly, allowing for the difference between French and English standards, what was done in this country while Egg was one of our best painters; that is, it is an illustration, or rather an exposition of a subject, and not really a picture, *per se*, produced mainly, if not solely, for art's sake. But M. Chavet's work is much superior, even when judged by the standard proper to illustrations, to that of our clever countryman, whose original was Newton, himself but an imitator, and a very tawdry and feeble one too, of Bonington, an Englishman trained in France, who applied the principles of Venetian painting, especially those developed in 'The Marriage at Cana,' by P. Veronese, now in the Salon Carré, to modern instances. The course of this species of art was not by any means upwards, for it declined to mere "illustrating," thanks to the publishers of annuals, "Keepsakes," and the like, who, knowing little, and caring nothing for art, desired to suit the uneducated tastes of the larger masses of the public, who desired an embodiment, more or less vivid, of what they saw, or thought they saw, in books, chiefly novels, and usually the "romantic" romances of Sir W. Scott. M. Chavet's *Le Repos du Modèle* (375) is much better than his 'Henri III.' In both, however, by his rich painting of details he surpasses our works in brilliancy, dexterity, truth, to say nothing of solidity.—M. Cordier's *Baptême de Sainte Justine, à Padoue*, (449) gives, with surprising force, the colour and tone of a white wall, which is in shadow, that is, filled with reflected light.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold, for pounds, on Saturday last, the under-mentioned pictures, comprised in the collection of the late Alexander Barker:—J. B. Pater, Blind Man's Buff, 536; A Fête Champêtre, 157,—Sassoferrato, Madonna, 420,—Boucher, Eight panels, each with two subjects of children, and a landscape in blue, with floral borders, in colours, 6,352,—Memline, Madonna and Child, with SS. Catherine and Margaret, angels holding a crown above, sea in the distance, 1,362,—Giorgione, The Artist's Mistress, 399; A Landscape, D'Este and Lucrezia Borgia bringing their child, Broole, to have his horoscope cast by an astrologer, 609,—G. Bellini, Madonna, Infant Saviour, SS. Peter and Helena, 756,—Ghirlandajo, Altar Piece, Madonna and Child enthroned, angels in adoration at the sides, two others sustaining festoons of fruit, SS. John and Bonaventura on the right, SS. Francis and Catherine on the left, 367,—Fillipino Lippi, Adoration of the Magi, 735,—Fra Filippo Lippi, Adoration of the Magi, 315; Madonna Enthroned under a Baldachin, 509,—F. Ubertini, A Youth Playing a Guitar, Apollo and Daphne, a landscape background, 262,—G. da Fabriano, Madonna, Infant Saviour seated on her lap, holding a pomegranate, 399,—A. Mantegna, Celia Crossing the Tiber from the Camp of Farsenna, 199,—D. Dossi, SS. Catherine and Lucia, life-sized figures, 136,—Vivarin, Madonna and Infant Saviour under a sculptured arch, angels presenting a dish of fruit, and festoons of fruit, 189,—Raphael, Portrait of a Youth, profile, supposed to be the portrait of the architect who accompanied the artist from Siena to Florence, 399,—C. Tura, Madonna, 84,—A. Previtali, Madonna, seated, the Infant Saviour on her lap, St. John in adoration on the left, 693,—B. di Siena, Madonna, enthroned, presenting a rose to the Infant Saviour, 525,—Francis, Madonna, seated, with the Infant Christ on her lap, who is in the act of blessing the Infant St. John, an angel on either side, a city in the

background, circle, 682,—C. Crivelli, Three Saints in Niche, with fruit suspended between half-length figures, and the companion picture, 566; SS. Catherine and Mary Magdalen, 210; Madonna in ecstasy, standing in a marble niche, two angels sustaining a crown over her head, signed, dated 1492, 579,—A. Pollaiuolo, Madonna and Infant Saviour, in the act of blessing, a festoon of roses hanging from above, a goldfinch, which the child holds by a string in the corner, 693,—P. della Francesca, Nativity (Madonna kneeling in adoration before the Infant Saviour), 2,415,—L. Signorelli, St. George and the Dragon, 259; Madonna, kneeling in prayer before the Infant Saviour, 430; The Story of Coriolanus, 483; Triumph of Chastity, 840,—L. di Credi, Madonna kneeling in adoration before the Infant Saviour, with the Infant St. John, 325; Madonna, seated, offering a piece of pomegranate to the Infant Saviour, 215; Madonna kneeling in adoration before the Infant Saviour, Joseph seated on the left, in the background, 483; Madonna, attended by the Infant St. John and two angels, kneeling in adoration before the Infant Saviour, Joseph seated behind, on the right, 483,—B. Pinturicchio, A Panel, with the arms of the Piccolomini, below a trophy, soldiers and servants bringing sacks and chests of money; a charge of cavalry; a table spread for a banquet; a queen and ladies carried to captivity, 151; The companion picture, 162; Return of Ulysses, 2,152; Story of Griselda, in three subjects, respectively, 210, 241, 273,—S. Botticelli, Mars and Venus, reclining, with Amorini, 1,050; Venus, reclining in a landscape, three Amorini pelting her with roses, 1,507; Portrait of the Artist's wife in profile, 236; Madonna embracing the Infant Saviour, St. John in adoration on the right, 1,680; Story of Onesti, 997; Marriage Feast of the Daughter of P. di Traversaro, 682; Illustration to "Boccaccio," 420; The companion picture, 220; Another, 525; The companion, 525. Ninety-seven lots composing this sale produced 38,591l.

Fine-Art Gossip.

A GREAT improvement to the West-end of London is proposed in the Cadogan Place and Hans Place Road Bill, now before the House of Commons. We hope that in building over the Pavilion Estate the promoter of the Bill will show the same enlightened sense of self-interest which has often been displayed by the Duke of Westminster, and have open spaces so formed as to preserve the grand old trees which grow upon this property.

THE representations made to the Government by many artists, who desired that certain pictures in the collection of the late A. Barker, Esq., should be acquired by the nation, have been so far successful, that Mr. F. W. Burton was enabled to secure pictures, the aggregate prices of which amounted to 10,000l. Some of the most desirable works were, however, not obtained. This is a matter for considerable regret, because such opportunities as that of Saturday last are of rare occurrence, and must become rarer as years go by. M. Gruner bought some excellent and some invaluable works for the Prussian Government. The following were purchased for the National Gallery; for the prices paid, see the report of the sale:—Vivarin's Virgin and Infant Saviour; C. Tura's Madonna; B. di Siena's Madonna and Infant Saviour; Crivelli's SS. Catherine and Mary Magdalen, and Madonna in ecstasy; P. della Francesca's Nativity, so-called; L. Signorelli's Triumph of Chastity; B. Pinturicchio's Three Illustrations of the Story of Griselda; and Botticelli's Mars and Venus, Venus reclining. It is very unfortunate that the fine Memline was not secured. M. Gruner bought the Bellini and the Giorgione Landscape; G. da Fabriano's Madonna; Previtali's Madonna; L. di Credi's Madonna; and another Madonna, and Altar-Piece.

A RETURN to an Order of the House of Commons for "Abstracts of Accounts expended on the British Museum up to the 31st day of March,

1873," and the number of visitors in each year continuative of former Returns, 1847, 1860, and 1863, has been issued. From this, it appears that the total cost of maintaining the Museum since its foundation in 1753, to March 31, 1873, has been 3,452,863l. 8s. 9d. Also the amount expended in purchases in each department (1863-4 to 1873-4), with the total of each year. The total for the period in question is 334,197l. 11s. 6d. The same since the foundation of the Museum, as above, is 991,343l. 16s. 11d.

A RETURN to an Address of the House of Commons (93) has been published, giving particulars with regard to the precautions taken for the protection against fire at public buildings in London, Edinburgh, and Dublin, including the British Museum, National Gallery, South Kensington Museum, Kew Museum, Bethnal Green Museum, Greenwich Hospital, the Tower, National Gallery, Edinburgh, and others, with some details as to the materials of the respective structures, their roofs, water supply, fire-escape watchmen, and the occurrence of fires in the past time. Many good people were much frightened on Thursday by the appearance of a number of fire-engines at the British Museum. The building was not, however, on fire, and not even the stable elephants were in danger. Capt. Shaw was engaged trying some experiments, and seeing how far fire engines could be made available in case a conflagration were really to occur.

CAPT. CHARLES MERCIER is engaged on a large picture of the Disraeli Cabinet, which is commissioned for presentation to Mr. Disraeli.

We regret to observe that the death of M. Hamon, the distinguished French romantic painter, is announced in the Paris journals.

MUSIC

MUSICAL UNION.—JAKEL. LAST TIME this season of the Musical Union, on THURSDAY NEXT (Monday, June 12, 1874), at 8 o'clock, will take place, at the Hanover Square Rooms, at Mr. James's Hall.—Trium F. Piano, 1c. Schubert's "Quartet V. 1. Beethoven; Quintet in C minor, Piano, 2c. R. Schumann, "Wanderer," Wagner, "Waldsheim, and Lauerer; Pianoforte Solo. "Picture in hand of Cranmer, Lucas, and Austin. Visitors can pay at the Bar, Royal Street, 7s. 6d. F.R.O.P. KILL, Secy.

PHILHARMONIC SOCIETY.—Conductor, Mr. W. G. Owen.—At James's Hall, on SATURDAY NEXT (Monday, June 12, 1874), at 8 o'clock, will take place, at the Hanover Square Rooms, at Mr. James's Hall.—Trium F. Piano, 1c. Schubert's "Quartet V. 1. Beethoven; Quintet in C minor, Piano, 2c. R. Schumann, "Wanderer," Wagner, "Waldsheim, and Lauerer; Pianoforte Solo. "Picture in hand of Cranmer, Lucas, and Austin. Visitors can pay at the Bar, Royal Street, 7s. 6d. F.R.O.P. KILL, Secy.

MR. CHARLES GARDNER has to announce that his 1874 CONCERT will take place, at the Hanover Square Rooms, on SATURDAY, June 12, at Three o'clock. Tickets, 5s. 7s. 10s. 15s. 20s. 25s. 30s. 35s. 40s. 45s. 50s. 55s. 60s. 65s. 70s. 75s. 80s. 85s. 90s. 95s. 100s. 105s. 110s. 115s. 120s. 125s. 130s. 135s. 140s. 145s. 150s. 155s. 160s. 165s. 170s. 175s. 180s. 185s. 190s. 195s. 200s. 205s. 210s. 215s. 220s. 225s. 230s. 235s. 240s. 245s. 250s. 255s. 260s. 265s. 270s. 275s. 280s. 285s. 290s. 295s. 300s. 305s. 310s. 315s. 320s. 325s. 330s. 335s. 340s. 345s. 350s. 355s. 360s. 365s. 370s. 375s. 380s. 385s. 390s. 395s. 400s. 405s. 410s. 415s. 420s. 425s. 430s. 435s. 440s. 445s. 450s. 455s. 460s. 465s. 470s. 475s. 480s. 485s. 490s. 495s. 500s. 505s. 510s. 515s. 520s. 525s. 530s. 535s. 540s. 545s. 550s. 555s. 560s. 565s. 570s. 575s. 580s. 585s. 590s. 595s. 600s. 605s. 610s. 615s. 620s. 625s. 630s. 635s. 640s. 645s. 650s. 655s. 660s. 665s. 670s. 675s. 680s. 685s. 690s. 695s. 700s. 705s. 710s. 715s. 720s. 725s. 730s. 735s. 740s. 745s. 750s. 755s. 760s. 765s. 770s. 775s. 780s. 785s. 790s. 795s. 800s. 805s. 810s. 815s. 820s. 825s. 830s. 835s. 840s. 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etto. There was also a 'Crocata' of the prolific *ini*, produced in 1828, at Trieste. Signor Verdi an idea that he could be as successful with a red subject as Rossini was in 'Moise,' and ought out, in Milan, in 1840, 'I Lombardi alla prima Crociata,' which he turned to account, in 1847, by converting it, for the Grand opera-house, into 'Jerusalem,' an opera in five acts; but, even with the advantage of M. Duprez the tenor, the adaptation did not remain in the *repertoire*. There is, in fact, but one opera which is really referred to the Crusades, and it was ought out in London. M. de St-Georges co-operated with Mr. Alfred Bunn in the book which Sir Julius Benedict selected. The subject is the first Crusade of 1099, that of Godfrey of Bouillon. 'The Crusaders' was represented at the Surrey Lane in 1846, the Old Man of the Mountain, being a prominent part. Balfe, however, is the first composer who has treated the first Crusade of 1191, under Richard Cœur de Lion, as an opera. Mr. Mill's 'History of Chivalry and the Crusades' has been ignored by Mr. Arthur Matthison, who was the author of the English libretto, which was originally intended for Messrs. Sims Reeves and Santley; nor has he adhered rigidly to Sir Walter Scott's novel, 'The Talisman: a Tale of the Crusaders.' Indeed, the secularity of the Italian opera is, that although it is called 'Il Talismano,' there is not the slightest reference to the amulet, used by Saladin to save the life of the English King. The title indeed serves to indicate that Scott's tale is the source from which the incidents are taken, but otherwise any other name would have sufficed. The librettist has confined his characters to the subjoined list: Richard Cœur de Lion (King of England), Signor Iota; Sir Kenneth (the Knight of the Leopard), Signor Campanini; Emir Sheerkohf, Signor Camobello; Nectabanus (slave to Queen Berengaria), Signor Catalani; Il Barone de Faux (a follower of Richard), Signor Rinaldini; Il Duca d'Austria, Signor Casaboni; Il Rè di Francia, Signor Costa; Berengaria (Queen of England), Madlle. Marie Roze; Edith Plantagenet, Madame Christine Nilsson. The chorists are nobles, ladies of the court, soldiers, archers, pages, Saracens, &c.

It will be seen, that the composer has used the voices of two sopranos, two tenors, and two basses, but throughout the opera the three really important personages are Edith, the King, and the Knight of the Leopard. The readers of Scott's picturesque romance, are usually not particularly charmed by the sketch of Richard's illegitimate cousin; for she commands no special sympathy. Richard's generous and chivalrous qualities are negated by his wildness and violence; and as for Sir Kenneth, if he had been decapitated by the monarch, when it was discovered he has deserted his standard, it would only have been a just execution of the disguised Prince David of Scotland. Had he been under the sway of a Napoleon, he would have been shot at once for leaving his post. If Saladin had been a more prominent figure in the opera, and not merely appeared in the first act, dramatic interest might have been created by his noble qualities. As it is, the libretto is defective as a connected story, and lacks striking situations. The antagonism of the Cross and the Crescent is not brought out, and the composer has not been supplied with sufficiently stirring incidents. In the first act, he has but a Saracenic soldiers' chorus, and a duet between Sir Kenneth and the Emir, who certainly were not allowed by Scott to discuss the delicate question of the respective charms of Christian ladies and of the inmates of the harem. The chapel scene in the Hermit's rock is so far well handled, that the musician first has a service to set, and next, what is more important for operatic purposes, the love of Sir Kenneth for Edith is well indicated. The second act introduces the King in his tent, where he is told of the presumption of the Duke of Austria in planting his banner on the Mount, by the side of that of England. At the Mount, the Austrian flag is taken down and trampled upon, but the threatened fight between the British and Austrians is prevented

by French intervention, and all being exhausted against the Pagan, there is a general Zion. This, the most exciting situation drama, ought to have ended the act, but masses move off, leaving Sir Kenneth to guard the Royal Standard, his desertion of which is enough in Scott, but is made worse in the opera by the knight coming down to the stage to sing a romance, and thus anticipating the end of Nectabanus's invitation. Still more does the change to the Queen's Pavilion, which ought to have been a separate act, as it affords the opportunity of passing from the warlike of the previous music to courtly and restrained strains. The opportunity given by the story of luring Sir Kenneth from the Mount, is now used for a grand duet between him and Edith at the entrance of the King, who has been informed of carrying off of the banner, leads to the well-known scene in the novel, and the concerted *finances* interest and power. Here the contrasting passions and feelings of the leading characters called well into play, the remorse of the Queen, her employment of Nectabanus to decoy the knight from his post; the despair of Edith at his projected fate; the anger of the King, and the shrewd Sir Kenneth, enable the musician to display in setting varied emotions vigorously, both vocally and instrumentally. In the third act, the very by the King, that Sir Kenneth is David, induces the monarch to assent to the departure of Sir Kenneth and Edith, and the opera with the embarkation for England of the English forces.

It must be obvious that the omission of Salvo of Conrade of Montserrat, and of Blondel, the composer but a meagre sketch to fill up the libretto is full of spectacular movement and of action rather than of human interest and dramatic passion. Balfe, where he could rise with situation, as in the *finale* of the second act, and the masterly trio in the third act between Queen, Edith, and the King, has risen to the height of his mission. In the printed piano and vocal score there are thirty-one numbers; in a future edition they will be considerably curtailed in portions, and omissions will have been made, as the acting opera must be kept within three hours if it is to have a permanent position in the *repertoire*. There is no overture; a prelude of a few bars of trumpets, a short *largetto* of twelve-eight time, and an *allegro grandioso*, prelude a chorus of the followers of the Crescent, which is typical enough. We may pass over a duet of merit between the Emir and Sir Kenneth, the first piece to fix attention is the *aria d'entr'acte* of Edith, the *adagio* of which is in Balfe's happy vein. The *scena* of Nectabanus is a veritable treat; the music really individualizes this character; it is grotesque without being exaggerated. The "Salve Regina" of the chapel scene, the strain too severe; the prayer should be devoutly yet jubilant; but the organ solo (Mr. Willis telling in the symphony. The tenor air, "Caflores," the song of the Rose, is one of those catching themes in which Balfe so excels. It shows, indeed, that fatal fertility of facility which made him careless in his preceding operas. The motif of this tenor is reproduced more than once in the opera; it is a key-note to the love scenes between Sir Kenneth and the Lady Edith, and in the first act, the pealing organ being heard, a curtain descends on the kneeling knight with in hand. Of the fourteen numbers in the third act, it is probable that the Prayer and War of Richard, the Romance of Sir Kenneth, apostrophizes his lady-love when he leaves post to guard the standard, will interest the public. There is intention in the aside of Nectabanus, whilst Sir Kenneth is hesitating between love and a sense of duty; but accompaniments are over elaborated. The music in the Queen's tent is charming. The *Quintet* Romance sung by her is delicious; it is like one of the old French strains of Lully or of Rameau, a theme that, once heard, it is difficult to

1873, composed by M. Eugène Diaz, a notice of which appeared in the *Athenæum* of January 18, 1873, a work only saved from condemnation by the acting and singing of M. Faure. M. Achard made a bolder flight in essaying Raoul in March following. In the subdued portions of Meyerbeer's music M. Achard sang with taste and charm, but he owed his success mainly to his acting. He, subsequently, sang at Lyons and Bordeaux, in the 'Huguenots,' and, on his return to Paris, ventured upon Vasco di Gama, in the 'Africaine.' M. Achard, therefore, has followed in the wake of Nourrit and Duprez; but the new-comer labours under the disadvantage of a lack of physical power, to perform with energy in the situations exacting volume of voice. In straining for effect its charm is lost. On the whole, he may be regarded as the superior of M. Capoul, but is scarcely equal to M. Roger. What is most satisfactory in M. Achard's Raoul is his respect for the composer's text. Thus the aria *d'entrata*, of which such havoc was made by Signor Mario, is artistically sung; and in the *cantabile* passages of the great love duet, he phrases well and sings with passionate expression. Next Tuesday there will be another *début*; Mlle. Bonati is to appear as Rosina in 'Il Barbiere,' with Mr. Bentham as the Count.

Covent Garden has acquired a sympathetic tenor in Signor Piazza. In some respects he resembles Signor Ramini, although he possesses more flexibility. Elvino in the 'Sonnambula' is rather beyond his powers, but in the light *tenorino* parts he may be useful. He is announced to appear as Count Almaviva, and if he can master the Rossinian scales he will be still more acceptable. Signor Marini, who is not new to the Royal Italian Opera, has made his appearance as Arnoldo in 'William Tell,' thus displacing Signor Bolis, who, we were assured, was such a wonder—one of nine days only, it seems. Madame Vilda has reappeared as Norma, and if we could listen to her blindfold, her splendid voice would be delightful, but on the lyric stage the eye as well as the ear must be consulted. 'Mignon' is promised for next Tuesday.

'GIROFFÉ-GIROFFA.'

FOR French comic opera, M. Charles Lecocq is now decidedly *l'homme de la situation*. He occupies the position so long held by Auber, and bids fair to be as prolific in the production of operas as the late principal of the Conservatoire. He has already brought out seven works, three of which are one-act operettas, 'Gandolfe,' 'Le Barbier de Trouville,' and 'Le Testament de M. de Crac'; and four are operas of three acts each, 'Fleur de Thé,' 'Les Cent Vierges,' 'La Fille de Madame Angot,' and 'Giroffé-Giroffa.' His most important works have been produced in Brussels, at the Fantaisies-Parisiennes; and it is to M. Humbert that we owe the first performance in London of 'Giroffé-Giroffa.' We have thus stolen a march upon Paris, where the opera will not be heard till the autumn. 'Giroffé-Giroffa' was brought out in the Belgian capital as recently as the 21st of March last, and its run was only interrupted by the departure of the troupe in order to appear last Saturday night, at the Strand Opéra Comique. Despite the pelting of the pitiless storm, the theatre was filled to overflow, there being a great gathering of the celebrities of our capital, curious to know whether M. Lecocq's new score would contain another "Chœur des Conspireurs," a "Légende de Madame Angot," a *rondaux* like that of Ange Pitou, a romance such as Clairette sings, vivacious couplets like those of Mlle. Lange, a valse as captivating as that of the Merveilleuses, or a duet as exciting as the quarrelling one between Clairette and Mlle. Lange. Now it may at once be conceded that anything so popularly tuneful or ear-catching as the pieces just mentioned is not to be found in 'Giroffé-Giroffa'; but aesthetically this work takes much higher ground than any former opera by M. Lecocq. The composer has been gradually emancipating himself from the trammels of *opéra-bouffe*, and freeing himself from

burlesque and extravaganza. If he does now and then forsake the line of genuine comic opera by writing grotesque galops and extravagant drinking choruses, yet he has in 'Giroffé-Giroffa' approached more nearly than before to the true Italian *opera-buffa*, such as Cimarosa gave to the world, and such as Rossini and Donizetti have popularized. In the *Athenæum* of the 28th of March last, we described the 'Comedy of Errors' which arises out of the resemblance of twin-sisters to each other, one named Giroffé, the other Giroffa, who can only be identified by wearing different coloured ribbons attached to the shoulder. In the first act, the finest numbers will be found—a pirates' chorus, for bass voices, the couplets sung by M. Jolly; "Je vous présente un Père" (Boloero d'Alcarazas); the waltz *ariettes* of the sisters, sung by Mlle. Luigini, who enacts the twins; a charming love duo between Giroffé and the tenor, Marasquin (M. Mario-Widmer); a quaint Moorish chorus; but above all, a really most exciting *finale*, opened by a sextet, so admirably voiced, the soprano at the end rising in ringing force with high notes above her colleagues, chorus and band, that it sounded more like Rossini's *crescendos* than anything else we have listened to for a long time. Curiously enough, the liking of the London audience for the first act was as marked as that of the Brussels public; the call for the composer was universal, and he bowed from a private box. The interest is not maintained during the second and third acts at the same high pitch, and yet there are some remarkable numbers; a chorus of twelve girls, dressed as relations of the family of Boloero and Aurore, his wife (Madame Delorme), "Et nous, et nous, nous sommes les cousins," and a mad drinking chorus. The *finale*, "C'est le Canon," is capitally scored and spiritedly voiced. Perhaps the opera might have advantageously terminated with this *finale*, as it would have been easy to have brought on the Giroffa stolen by the pirates; and the ferocious Moor, Mourzouk (M. Ginot), and the good-natured Marasquin could have had possession of their right wives. The two duets in the last act which Mlle. Luigini has to sing with the two men Giroffé has married would have been better placed in the second act, and the furious Mabelle dance could have been dispensed with. Our opinion, however, was certainly not shared by Saturday's auditory, who applauded vehemently and encored continuously. Owing to the magnificent mounting of this opera, the prevalence of melodious themes, the cleverness of the orchestration, and the admirable acting of all the artists in the cast, there can be little doubt 'Giroffé-Giroffa' will prove popular. Even pedants will find it difficult to object to it as a composition, and Puritans need not be shocked at the story, which is less objectionable than those of M. Lecocq's previous operas. The composer has not localized his music. There are snatches ever and anon of Spanish strains, and there are moments when the Moorish type is audible; but, on the whole, the Italian tone is prevalent. It is in the concerted pieces and choruses that M. Lecocq shines most in 'Giroffé-Giroffa,' and he is not so happy in his solos; but this may be the result of design, for, vocally, the artists are not of the first class. Mlle. Luigini's voice is harsh and unsympathetic, until she has to sing with the masses, and then her upper notes tell. M. Mario-Widmer, although he is inclined to abuse the falsetto, has taste. M. Ginot sings steadily the baritone music. M. Warnots shows what can be effected with a small orchestra, and conducts with ability. As for the acting, the manner in which the leading artists play up to each other is quite perfect; even without the music, the opera is a comedy of itself. It is to be hoped that M. Lecocq may try his hand at an opera of the national school of which his predecessor, Auber, was the distinguished chief, that is, one free from the slightest taint of the *opéra-bouffe*, and from those reminiscences of Meyerbeer which still seem to haunt his ear.

CONCERTS.

THE eighth and final New Philharmonic Concert took place last Wednesday evening, when Signor Jaell repeated his performance of Schubert's

Pianoforte Concerto in A minor. His interpretation, if not equal to that of Madame Schumann and of Herr Rubinstein, was an able one. The work, especially in the final movement, bristles with difficulties, and very few pianists can do justice to it. Next season, if the *bâton* of the conductor is left solely in the hands of Herr Ganz, the execution of the symphonies will gain immensely in precision and colouring. Mlle. Tietjens and Signor Fabbrini were the vocalists on Saturday, as Madame Trebelli-Bettini and Signor De Reschke on Wednesday.

Señor Sarasate, if he does not possess the charm and poetical sensibility of his predecessor, Signor Papini, is certain in intonation and execution. We were rather disappointed in the leading of the Spanish violinist in Mozart's Quartet No. 7, at last Tuesday's Musical Union Matinée, but he got on well with Signor Jaell and M. Lasserre in Mendelssohn's Trio in D minor, and Cavatina by Herr Raff he greatly distinguished himself by power and by passion. Signor Jaell seems for his solos Chopin's *scherzo* in a flat minor, Op. 31, and one of M. Heller's charming pieces from his third series, 'Dans les Bois,' Op. 136. Beethoven's String Quintet in C, Op. 29, was first played by MM. Sarasate, Wiener, Wadlga, O. Bernhardt, and Lasserre. This last-mentioned violoncellist is quite remarkable for sentiment, refinement, and finish.

Madame Nilsson had a morning concert in St. James's Hall, and sang Handel's "Angels ever bright and fair," and "Let the bright seraphim," with Mr. Reynolds's trumpet *obbligato*, which was encored. Besides these the lady sang some Swedish melodies, and was allied with Signor Campanini in the duet between Elsa and Lohengrin from Herr Wagner's opera. Signor Campanini also introduced a novelty in a charming romance from Signor Verdi's 'Aida.' The scheme was composed of a rather better kind of music than is ordinarily found at fashionable Matinées, for Spohr's Septet in A minor was played by Signor Li Calai, piano; Signor Scuderi, violin; Mr. Keppell, flute; Mr. Snelling, clarinet; Mr. Handley, horn; Mr. Haveron, bassoon; and M. Albert, violoncello. Fraulein Krebs performed Weber's brilliant *rondo* in E flat, and Dr. Liszt's 'Rigoletto' fantasia. The other artists who contributed were the Swedish ladies quartet, Mlle. Macvitz, and Signor Bata. Signor Li Calai and Mr. Cowen being the accompanists.

Miss S. F. Heilbron, the accomplished juvenile pianist, had a farewell *Matinée* at Luttrell House last Tuesday, with the aid of Messrs. Claude Jaquenot, violin; M. Von Biene, violoncello; M. Oberthur, harp; and Mrs. Weldon and Signor Rocco, vocalists. Mr. Hamilton Clark and Mr. Lindsay Sloper were the accompanists. Miss Heilbron is about to leave London for a tour in America.

Signora E. Del Bianco, a classic pianist, who plays the works of all masters, ancient or modern, including one of the advanced school, Herr Raff, had a *Matinée* last Monday, and had the help of Signori Papini, Campione, Scuderi, and Pezzo, for the string, and Signora Pezzo and Signora Fumagelli, Signori Gardoni and Rocco, for the vocal selection. It was quite an Italian gathering.

We can only record that Miss E. Philp, a popular ballad composer, at her evening concert introduced eight of her own compositions, and sang two of them. There was a gathering of English and American artists to support the *beneficiaire*: Madame Edna Hall, Miss A. Sterling, Miss M. Severn, Madame O. Williams, Messrs. Cummings and Santley, besides German aid, Sir J. Benedict, Herr Hugo, Herr Von Bismarck, Herr Coenen, Herr Ganz. Signor Randegger and Messrs. H. Clarke and L. Sloper assisted as accompanists.

Of the pianoforte recitals of Madame Esip, Fraulein Krebs, and the concert of Messrs. Carreno Sauret, pianist, and M. Sauret, violoncello, we must speak in our next issue.

The Sunday-School Singing Festival, of 5.00

children belonging to 78 schools, is one of the most interesting gatherings that take place at the Crystal Palace. That of last Wednesday was under the direction of Mr. Luther Hinton. On the same day, which was the twentieth anniversary of the opening of the "Sydenham Glass-House," a graceful and well-merited compliment was paid to Mr. George Grove, the late secretary, who was presented with a testimonial from his past and present colleagues, he being now one of the directors.

The Royal Academy of Music pupils had a field-day on the 9th, under the direction of Mr. Walter Macfarren. The interesting item of the programme was an Andante and a Scherzo from a MS. symphony in B minor, by Miss Florence Marshall, a promising student.

PIANOFORTE DISCORDS.

THE quarrels of musical circles over the pretensions of professors form a very old story. The duels of the respective partisans of Handel and Buononcini were most bitter and uncompromising. The Gluckists and Piccinists had a long warfare. We need say nothing of the strifes of *prima donne*, and the disputes of Impresarios. But a different war of interests has broken out in London. Pianoforte discords have sprung up, and two camps are in presence, the respective partisans of which carry on hostilities in the most uncompromising manner. To be sure, Herr Halle continues his recitals, undisturbed by the contention; Herr Pauer plunges into historical harpichords with his customary *sang-froid*; Miss Agnes Zimmermann is permitted to play and compose in perfect tranquillity; M. Billet recites as he did a quarter of a century since, and is left alone in his glory; Signor Alfred Jaell, the Austrian-Italian, has come back, and no one protests against his musical intelligence and his charm of touch; M. Duvernoy, the classical champion of the Paris Conservatoire, in chamber compositions is not attacked. These are all great artists, but they do not stand in the way of anything that is regarded as a vested interest. Ostensibly the breach of peace has been caused by the presence of two lady pianists, a Russian and a German—Madame Esipoff on the one hand, and Fräulein Krebs on the other. It may be asked why war should have broken out on account of two such distinguished artists, each a worthy representative of her own country, whose styles are totally dissimilar, and whose characteristics are so opposite? The answer will be found in the notices which have appeared of the two pianists, in which amateurs are informed that, whatever may be the gifts, natural and acquired, of the two performers, it must be distinctly understood that they are inferior to Madame Arabella Goddard; and as Madame Esipoff has proved herself to be the greatest executant of the lady players of the age, Fräulein Krebs is selected as a foil to the Russian artist. So the most eulogistic articles have been printed on behalf of the fair Saxon, whilst the very existence of the Russian lady has been ignored in journals which affect to sustain native talent. It is said that the public retirement from the profession of Madame Arabella Goddard was a preparation for her return, and that next season our English pianist will resume her pianoforte career. If the rumour be confirmed, she will be heartily welcomed as the finest lady performer this country has produced, and she will meet with more fair play from journalism generally than foreign pianists have received during her absence. But we must protest against a system which exercises a pernicious influence upon art and artists. The acknowledged ability of Madame Arabella Goddard will uphold her position here when she returns to the profession in which she holds high and honourable rank, without the exploitation of her name against every continental new-comer. And in exalting Fräulein Krebs—in order to extinguish Madame Esipoff—Madame Goddard's admirers are doing a foolish thing. Since Chopin and Liszt, taking advantage of the superiority of the grand concert pianofortes to the miserable clavecins, on which

Bach had to play, and Beethoven also in his days, introduced more varied readings, poetic fancy, more marvellous manipulation, a race of pianoforte players has sprung up who carry out the conceptions of those posers. This "higher development" has years assumed still larger proportions and importance, and there is a certain class of bigots and partisans, educated in a narrow school, who have chosen to set their faces as their hands against the performances of the period. Of course, this opposition is only found in London amongst, perhaps, a very small number of people, who write of the "higher development" as being non-natural and inartistic. The particular professors who are "tabooed" are Schumann, Dr. Liszt, Herr Rubinstein, Dr. Bülow, Herr Brahms, Herr Raff, &c., whom are, we are told, out of the domain of art. Is it to be concluded, then, that the movement of Beethoven's Ninth Symphony, posthumous quartets, the orchestral works of Liszt, of Wagner, the operatic innovations of Meyerbeer, of M. Gounod, &c., are outside the bounds of "pure art"? Music has never been at a standstill: it has been progressive ever since Guido gave us his notation, ever since improvements were made in the manufacture of instruments, and, all, ever since we had the faculty of execution tried to the point which it has attained. And is it not a cruel thing to attack, under the misapprehension of a protest against "higher development," the ability of a pianist, and to try to diminish his justly-acquired fame by exalting the merits of an inferior? However, neither can the reputation of Fräulein Krebs be raised by extravagant eulogy, nor the fame of Madame Esipoff be affected by significant silence or by praise bestowed "between the lines." It was shown in the case of Von Bülow how vain is the attempt to raise the game which was too successfully played with Herr Rubinstein. The advance of music judgment and taste in amateur circles, and the high-minded feelings of cultivated musicians, suffice to protect foreign musicians whose pretensions are based on exceptional gifts. To our reply to the earnest request that the *Athenæum* should become the champion of "oppressed nationalities." We are the defenders of art, not of artists. Their ability is their best protection, whether they are natives or foreigners, and it should be duly recognized, let the direct or indirect opposition come from what quarter it may.

Musical Gossip.

WE regret to learn that the health of M. Gounod has not improved during his residence at Blackheath, which he is about to leave. He proposes living for some months at a château near Trouville, where he will be joined by his late hosts at Tavistock House, and Mrs. Weldon. The project of producing Gounod's sacred work, 'The Annunciation,' with Mrs. Weldon as chief singer, to which Dr. Webber, the conductor of the Gloucester Musical Festival, had given his consent, has not been approved by the Committee of Stewards.

THE choral pieces for the "selection" more on the 24th inst., at the Handel Festival, will be rehearsed at Exeter Hall, on the 5th inst., under Sir Michael Costa's direction. There are choruses from the oratorio 'Saul,' including "How excellent," "Along the monster," "Youth inspired," "Our fainting courage," "Hallelujah," "Envy," and "Gird on thy sword"; from 'Jephtha,' "When his loud voice"; from 'Sennacherib,' "Righteous heaven"; and from 'Jubilate,' "Glory be to the Father." In the second part the choruses will be "O the pleasure and "Wretched lovers," from 'Acis and Galatea'; "From harmony," out of 'St. Cecilia's' (Dryden), as also "The trumpet's loud clangour" from 'Alexander's Feast'; "The Rond"; and from 'Joshua,' the trio and chorus, "See, the conquering hero." These Handel gleanings are some of the grandest choral conceptions of the master-mind of oratorio.

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SATURDAY, JUNE 20, 1874.

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The Right Hon. Sir H. BARTLE FRERE, K.C.B., President, in the Chair.

The DINNER will take place at White's Rooms, at half-past six, on the same day.
The Right Hon. Sir H. BARTLE FRERE, K.C.B., in the Chair.
Dinner Charges, 5s., payable at the door; or Tickets to be had and taken at 1, Saville-row, Burlington-garden. The Friends of the Society are admittable to the Dinner.

PALESTINE EXPLORATION FUND.—The ANNUAL MEETING will be held on TUESDAY, June 24, at 10 A.M. in the ROYAL INSTITUTION, Albemarle-street.
The Chair will be taken by the ARCHBISHOP OF YORK, at 3 P.M.
Lieut. C. B. CONDER, R.E. (Officer in Charge of the Survey of Palestine), will describe the work of the Expedition.

By order, W. HERBERT, Secretary.

PRINTERS' PENSION, ALMSHOUSE, and ORPHAN ASYLUM CORPORATION.—The ANNIVERSARY MEETING will take place at the London Tavern, on WEDNESDAY, July 16, 1874, under the Presidency of JOHN WALTER, Esq., M.P.
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Next Week, June 18, 1874.

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R. F. McNAIR, Secretary.

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CALENDAR for WEEK ending JUNE 27, 1874.

MONDAY, June 23.—First Day of Great Handel Festival.—Performance of the 'MESSIAH.'

TUESDAY, June 24.—Ordinary Attractions.

WEDNESDAY, June 25.—Second Day of Handel Festival.—SELECTIONS from 'SAUL,' 'ACIS and GALATEA,' 'UTRECHT JUBILATE,' &c.

THURSDAY, June 26.—Performance of SHAKESPEARE'S 'MUCH ADO ABOUT NOTHING.' GREAT FIREWORK DISPLAY by Messrs G.T. Brock & Co. GARDEN FETE.

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SATURDAY, JUNE 20, 1874.

LITERATURE

Campaigning on the Oxus and the Fall of Khiva. By J. A. MacGahan. (Low & Co.)

IT is well known that when the intention of the Russians to send an expedition to Khiva first became known to the outside world, it was also rumoured that no correspondents would be allowed to accompany it, the Russians alleging various reasons, among others the amusing one that it was undesirable that their movements should be made public, as if the *Times* and *New York Herald* were laid on the Khan's breakfast-table every morning. Many enterprising travellers, however, endeavoured to avoid the vigilance of the Russians, and to penetrate with them to Khiva, for the better enlightenment of Saxon minds. Two only reached Central Asia, the rest dropping off by the way. Mr. Ker, an Englishman, failed in reaching Khiva, but has given us an interesting account of the places which he did see; while the book of the only journalist who reached the capital of Kharezm now lies before us.

A few words on the feat which Mr. MacGahan performed. To elude the vigilance of the Russian authorities on the earlier part of the road was not easy; but to start almost alone, knowing little Russ and no Tatar, from Fort Perovsky, in search of the Russian army, a mere speck on those huge steppes, and to ride westward boldly, with no plan possible, except to ride as far and as hard as might be, without knowing when one well is left where the next drop of water will be found; with few provisions, and those bad; with untrustworthy guides and weak horses; enduring a broiling sun by day and a deadly chill by night; with the knowledge that the country was filled with beaten enemies, always glad to fall in with a stranger alone, and now especially fierce and envenomed, and the uncertainty of the reception which might await him when he reached his goal,—such a feat may well have made the Russians, common qualities as are pluck and stern endurance among them, wonder, and apply to Mr. MacGahan one of the most expressive terms of their expressive tongue, "*molodyets*," a man of mettle. It is hardly possible, for those who have not had some experience of such things, to realize what the author of this work did: it is necessary to have known the thirst which a palmful of thick, green, brackish water is expected to quench, the existence day after day on a bit of dry bread, the scorching sands and the glare, to understand what this travelling means. This, however, is nothing in comparison with the dangers from Turkmen, from Khivans, nay, also from "white Indians," Cossacks of the Ural, who have little scruple in thieving and murdering, with little chance of being found out, and with possibilities of praise even if caught. Add to this twenty-five Cossacks in full chase, spurred on, possibly, by a district governor, cashiered for having let the stranger slip, and the dread of a rough reception at head-quarters for breaking the strictest orders, and the English reader may form some idea of Mr. MacGahan's feelings when he attempted the bold ride, which he modestly tells us of.

The book may be divided into three parts: the author's travels to Khiva, with the description of the desert tribes; the military operations against the city and the Turkmen; and the sketches of character inserted here and there. As to the first, we have shown how great his enterprise was, while the anecdotes of nomad life in the sands give an excellent idea of the hospitable and friendly, though cowardly Kirghiz. He says:—

"I would here remark that my sojourn with the Kirghiz left a most favourable impression upon me. I have always found them kind, hospitable, and honest. I spent a whole month among them, travelling with them, eating with them, and sleeping in their tents. And I had along with me all this time horses, arms, and equipments, which would have been to them a prize of considerable value. Yet never did I meet anything but kindness; I never lost a pin's worth; and often a Kirghiz has galloped four or five miles after me to restore some little thing I had left behind. Why talk of the necessity of civilizing such people? What is the good of discussing, as Mr. Vámbéry does, the comparative merits of Russian and English civilization for them? The Kirghiz possesses to a remarkable degree the qualities of honesty, virtue, and hospitality—virtues which our civilization seems to have a remarkable power of extinguishing among primitive people. I should be sorry, indeed, ever to see these simple, happy people inoculated with our civilization and its attendant vices."

Honest and hospitable they certainly are, though shameless beggars. We hardly know what Mr. MacGahan means by the quality of virtue, for moral they are not, and general virtue is a somewhat vague definition of their good points. One thing only is certain, that between such primitive virtues and a high civilization there is a stage, apparently lower, when the best features of the savage disappear, and are replaced by the worst of the civilized man. It may be a pity, but it can hardly be avoided.

In the next part of his book, Mr. MacGahan treats of the campaign, briefly touching on the former expeditions, and then giving an account of the marches of the present one, of the taking of Khiva, and the raid on the Turkmen. As he tells his readers in the Preface that his book is but the narrative of what he himself saw, we have no right to complain; but it is to be regretted that he has not found time to give a more detailed account of the movements. To be sure he hints at the truth in a few passages, but he might have shown more clearly that the expedition was almost a failure, and that the fault, had it failed, would have lain with General Kaufman. Of course the great proof of success is to have succeeded; but if ever an expedition was wantonly endangered by the incompetency and feebleness of its commander, this one was. The truth is suspected in Russia, but England has yet to be told of it; and though we gather that Mr. MacGahan has his suspicions, yet those must read between the lines who wish to find it out for themselves.

He brings out clearly the fact that while a peaceable entry was being effected at one end of Khiva, it was being stormed at the other by a few impetuous officers, and then enters on the terrible story of the vengeance of the Russians on the Turkmen. The outline is very simple: the Turkmen were fighting for the Khan as mercenaries, peace had been made with the latter, and they had had a separate war-

tribute laid on them, payable on a certain day. There was no symptom that they did not intend to pay a sum, which, for them, was considerable, when, before the appointed time had expired, Kaufman sent his troops to carry fire and sword into their country. Mr. MacGahan qualifies one act of his as a breach of faith, but the murderous treachery and cowardice shown in the whole advance disgusted even the officers with their General's conduct. The result is plain; out of men who were inclined to be friendly and even to be good allies, but who had some regard for truth left in their simple savage natures, Kaufman has made the bitterest foes that Russia can possess, and no insignificant foes either. If the night attack of the Turkmen, so graphically described by the author, had succeeded,—and it would have done so but for the conduct of the Russian infantry,—not a Russian would have escaped, and Kaufman's mismanagement and brutality would have been execrated from one end of Russia to the other.

Passing by these considerations, we find short descriptions of men and ways scattered about which are the best passages in the book, good as it all is. The author's chapters on the Russian officer and soldier are excellent. The "fast" guardsman who runs through his estate in Petersburg, and goes to Turkestan to recruit his health on "*vodka*" and cards, and his finances on fifty pounds a year, who spends his three years getting into and out of scrapes, is evidently drawn from nature. We wish Mr. MacGahan may not chance to meet any officer whom he knew at Khiva, and who has read his work, or the portrait may be claimed by too many at once, and the officer again degraded for another duel. We think Mr. MacGahan overrates their carelessness a little; or rather, that he has chosen a worse type than the average:—

"They neither knew nor cared what were the movements to be made, nor their chances of success. Of the orders for the morrow, the preparation that might be required for their execution, they knew nothing. None of them, except, of course, two or three of the staff, had any maps; and none of them even knew how far it was to the next well."

This certainly is giving them less credit than they deserve; but Mr. MacGahan amply compensates them for it in the next line:—

"They are as brave as lions. . . . Generous, kindly, pleasant fellows, ever ready to offer you their hospitality or to do you a favour, they are sure to win your affection and esteem."

His description of a Russian soldier is very life-like and full of dry humour. He does not, perhaps, consider his officers as infallible,—we have heard accusations of incapability and treachery bandied about freely among Russian soldiers, especially with regard to German officers,—but his fatalism is marvellous.—

"If no meat is given him, it is evidently because there is none. Or if the meat furnished is rotten, it is because of the hot weather, and there is no help for it. If his shoes are worthless, and his feet are frozen, it is by reason of the cold. If his biscuits are worm-eaten, it is the fault of the worms. He never thinks of blaming anybody. If by any bungling mistake he is brought under fire, where his comrades fall round him by the hundred, and his regiment undergoes sure annihilation, it is the will of God, and must be submitted to. Nor does it ever occur to him to correct the judgment of his officers by running away."

He is, perhaps, rather less both of the fool and of the hero than Mr. MacGahan endea-

vours to make him out, but the picture is none the less good.

The author, with excellent good sense, refrains from repeating the threadbare arguments which are used on one side and the other about the Central Asian question, which chiefly exists in the imagination of a few people, whose interest it is to set us by the ears, and to see that the quarrel does not die out, judiciously rubbing the sore with a pamphlet whenever it seems in a fair way of healing up. It is not in Central Asia that we shall ever come in contact with the power with which we have lately been exchanging courtesies which seem likely to embitter our relations rather than to render them more friendly. Mr. MacGahan's book is so good that it could afford to have politics in it; having none, it is better. A book more freshly written, and with more interesting matter, both general and personal, is seldom to be found.

THE UTRECHT PSALTER.

(First Notice.)

The Athanasian Creed in connexion with the Utrecht Psalter; being a Report to the Right Hon. Lord Romilly, Master of the Rolls, on a Manuscript in the University of Utrecht. By Sir Thomas Duffus Hardy, D.C.L. (Privately printed.)

The Utrecht Psalter: Reports addressed to the Trustees of the British Museum on the Age of the Manuscript. By E. A. Bond, E. M. Thompson, Rev. H. O. Coxe, Rev. S. S. Lewis, Sir M. Digby Wyatt, Prof. Westwood, F. H. Dickinson, and Prof. Swainson. With a Preface by A. P. Stanley, D.D. (Williams & Norgate.)

Autotype Facsimile of the Utrecht Psalter. (Paleographical Society.)

Further Report on the Utrecht Psalter; in Answer to the Eight Reports made to the Trustees of the British Museum, edited by the Dean of Westminster. By Sir Thomas Duffus Hardy, D.C.L. (Privately printed.)

THE controversy, which is now raging, respecting the age of the remarkable manuscript entitled the 'Utrecht Psalter,' formerly the property of Sir Robert Cotton, and one of the most valuable treasures in his world-renowned library (Claudius C. vii.), has arisen out of the purely theological theories that have been founded on the various dates assigned to the Athanasian Creed. This controversy is, however, distinctly separated from the theological questions involved, by the wide difference between external and internal evidences. Some of the leading authorities on subjects connected with palæographical science have found it impossible to agree in their opinions as to the exact age of the manuscript; and these opinions, we are told, are the outcome of deliberate and long-sustained examination of the data presented by the codex. Thus, while both parties are willing to admit that the text and illustrations alike are due to Gallican hands, one side, of which Sir Thomas Duffus Hardy is the leader and principal expositor, claims for the manuscript itself an antiquity dating as far back into remote ages as the sixth century, in opposition to the other side, headed by Mr. Bond, Keeper of the Manuscripts in the British Museum, the Rev. O. Coxe, Bodley's Librarian, and Mr. Thomp-

son, Assistant-Keeper of the Manuscripts in the Museum, who decline to admit that the document in question goes further back than the early limits of the ninth century. This later party, or Ninth-Century-Men as we may term them, bring forward at the same time, in modification of their opinions, evidences calculated to indicate that the volume is certainly a copy of an older manuscript, which may, perhaps, be attributed to the sixth century.

This is the exact state of the question, given in the fewest possible words. The literature of the conflict, nevertheless, is not only of some extent, but pertinent and forcible, and treats of many points incidentally raised in that discursive and argumentative manner which so intricate a matter is likely to demand. First, we have the Report of Sir Thomas Hardy, printed in 1872, upon the manuscript, in which he claims for it the remoter age, and illustrates his arguments by a series of comparisons derived from the examination of manuscripts assigned by common consent to a contemporary period, or from the co-ordination of writings whose antiquity manifestly points to that assumed date. Next, we have the separate Reports of a number of gentlemen made to the Trustees of the British Museum, and edited and supplied with a Preface by the Very Rev. the Dean of Westminster. These latter refute, or at any rate not only do not accept, but incidentally object to, the adoption of the date put forward by the Sixth-Century-Men. We can perfectly well understand why the Museum sought the opinion of the Librarian of the Bodleian, as of one whose position authorizes him to enunciate an important judgment upon such a manuscript. We can also imagine without difficulty that the Keeper and Assistant Keeper of the Manuscripts at the British Museum would, in the natural order of things, be expected to say something worthy of themselves and the Museum about the book. But it is difficult to say why Mr. Dickinson, and Prof. Swainson felt, in the first instance, called upon to make any remarks at all, and why they ventured to hazard, in the next instance, assertions, more or less precise, about the age of the Psalter. To suppose that a question like this, which even those who know such manuscripts best hesitate over and debate for many a day, finally, perhaps, not pledging themselves to any definite solution, is to be answered impromptu and in a few lines, argues but poorly for the palæographic wisdom of the respondents. The Museum Report, we willingly admit, is of the greatest value so far as the statements of Mr. Bond, the Rev. O. Coxe, Mr. Thompson, and Prof. Westwood extend, but no further; the other matter it contains must be simply put out of consideration, as not affecting in the slightest degree the question at issue, but as rather, if anything, weakening the position of the Ninth-Century-Men. And this extra matter must be rejected for the reason, that it comes from those who are, by their sedulous attention to other pursuits, incapable of giving a valuable opinion upon so abstruse and purely technical a subject as that under review—a subject, be it remembered, which, to be properly settled, must be laid only before those who have devoted a large portion of their lives to the study of similar antiquities. If more authority be required for the Ninth-Century-Men than is to be found in the four gentlemen men-

tioned above, by all means let us have provided it come from men whose purses have been cast among manuscripts of such nature. Had Sir Frederic Madden, the late Keeper of the Manuscripts in the British Museum, and founder of the English school of critical palæographic science, been alive, the question would, probably, never have arisen, would have been solved so conclusively as to allow of no controversy. The late Mr. Petrie as Mr. Kemble, who particularly studied Saxon handwritings, would have been able to give valuable account of the book, and additional opinions might be obtained from those who have had occasion to study manuscripts of the first decade of the Christian era.

The essential doctrine of the Ninth-Century-Men being that the Utrecht Psalter belongs to an epoch three centuries nearer to our day than Sir Thomas Hardy allows, we have a third book in the form of a most elaborate and exhaustive treatise, just produced by Sir Thomas, written in a trenchant style and utterly rejecting the theories set up against his first impression. We must say that the volume,—for, although by name a Report, it is really a most valuable book, passing in review the palæography of Europe between the years 500 and 900,—contains some arguments and positions which Sir Thomas's opponents will find most difficult to overcome, although we by no means despair of hearing more from gentlemen who are universally acknowledged to be chiefs in this their particular science. If, too, the arguments be not insuperable, the Report, in any rate, appears to embody some of the most complete refutations of antagonistic doctrines treated *seriatim*, which we have ever had occasion to peruse. At the same time we must admit that the Second Report contains certain statements contradictory of assertions made in the First Report.

We might almost be inclined to wish that Sir Thomas Hardy had not made such frequent use of the names of those who have dared to differ from him, and that he had cleared his table of contents, his text and his notes, of the repetitions of "Mr. Bond says this," and "Mr. Thompson says that." The learned reporter has evidently indulged himself in the pleasure of setting up these rival palæographical puppets with one hand, and he may knock them down with the other and what with the tropes of sarcastic rhetoric and the pertinent deductions of logic which he employs, we may say that those who have come under the lash of his displeasure have a bad time of it. Let us, however, hope that they may either show further reasons for the adoption of the Ninth-Century theory, or admit that this second and more elaborate examination, made by Sir Thomas from his actual inspection of the volume, and not, as was the case with his First Report, from photographs of a few pages only, has resulted in the more exact determination of the age of the manuscript.

Whether the Utrecht Psalter be of the sixth century, or a ninth-century copy of a sixth-century original, does not greatly matter to the theologian, but it does to the palæographer who stakes his professional reputation on the fact. One point which we think has not been sufficiently brought out in the course of the inquiry is that the British Museum possesses a manuscript undoubtedly of the eleventh

century, containing the Roman Psalter enriched with copies of most of the same semi-classical, semi-Saxon drawings. Are we to take it that this manuscript, Harley 603, is in its turn a copy of the Utrecht Psalter, or a copy deriving its origin directly from that archetype to which the Ninth-Century-Men point as the *fons et origo* of the Utrecht codex? Again, were the copies made for any specially unusual object, or are they service-books in the pure and broadly accepted sense of books adapted for the use of a certain diocese or church, and made with that end alone in view?

With regard to the test of age, it is simply impossible to define too closely the limits of fashion in respect of hand styles, for we know practically that a man well advanced in years, writing rapidly, uses much the same character of handwriting as he did in his early youth; and in the same way a scribe copying with slowness and precision, in an era eminently conventional and slow to change, is more likely to have adhered to the hand style he learned, say half a century before, even though he may have seen many styles fall into disuse and as many other styles come into general use. Hence we dare not assert of any writing that it is to be referred to A.D. 600, say, rather than to A.D. 570 or A.D. 630. Those who do so attribute exact dates to writings are endeavouring in a dogmatic way to propound an opinion that is capable neither of proof nor of refutation. Such reasoners show that in wishing to be exact they are overstepping the limits of exactness of which the object can, by reason of its nature, admit. Hence, it is quite possible that, while the one party are striving for the earlier date, and the other party for the later, the true solution of the question may be that the Utrecht Psalter is of an intermediate antiquity, say about A.D. 700; and that it owes its peculiar idiosyncrasies of character, which seem to Sir Thomas Hardy really early, and to Mr. Bond late copies of early work, to the youth or advanced age of the transcriber and artist, to the circumstances attending the history of the manuscript's production, and to a number of adventitious surroundings now unfortunately lost in the oblivion of more than a thousand years.

Whether the Ninth-Century-Men are right or wrong about the date, they have done one thing in the matter for which they deserve all the credit that both parties will certainly award them. For, in their capacity of leaders of the Palæographical Society, Mr. Bond and Mr. Thompson took the opportunity, when the Utrecht Psalter was sent over to England in a most liberal manner by the authorities who hold it in keeping, to have every page of the manuscript carefully copied by photography by Messrs. Spencer, Sawyer, Bird & Co., the eminent autotype printers, and thus, by their means, a faithful fac-simile of the *as contentioneis* is to hand, which may, at a fabulously moderate cost, be procured by any one who wishes to study the question with the leisure and opportunities that so important a question as this which we have endeavoured to illustrate not only deserves but demands.

We hope to continue our remarks in a future number.

ICELANDIC LEXICOGRAPHY.

An Icelandic-English Dictionary. Based on the MS. Collections of the late Richard Cleasby, enlarged and completed by Gudbrand Vigfússon, M.A., with an Introduction and Life of Richard Cleasby, by G. W. Dasent, D.C.L. (Oxford, Clarendon Press.)

ICELANDIC lexicography dates from the middle of the seventeenth century. The history of this branch of Northern literature—for it is only within the last, say sixty years, that Icelandic lexicography has become scientific—presents a variety of interesting features most improperly ignored by Dr. Dasent, which we may briefly notice here. First, as to the sources of this lexicography, we may remark that no sooner had the revival of learning which the Reformation caused in the north brought it to the knowledge of the Scandinavian nations that in a nook of the world but rarely heard of, Iceland, lay hidden literary treasures of momentous antiquarian and historical interest, than they began to explore the field with almost feverish avidity. In a short time an Icelandic MS., especially if a portly quarto or folio, became a fit present for sovereigns and Mæcenatic magnates; and Sweden had soon agents in the field for the purpose of procuring Icelandic MSS. for that Collegium Antiquitatum which was established in 1667 with a view to being a repository of literary and antiquarian treasures from Iceland. That these efforts were crowned with success is best shown by the MS. collections from Iceland still extant at Upsala and Stockholm.

Copenhagen, the seat of all learning in, as well as all the administration of, the Danish realm, and the only port, generally speaking, to which an Icelander, leaving his country, could come, was more fortunate still than Sweden. MSS., presents from Icelandic scholars and magnates, poured into the King's library, but these contributions were entirely eclipsed by the achievements of the learned Prof. Arne Magnússon, who for many years systematically collected everything in the way of a MS. he could find, and in the end succeeded tolerably effectively in clearing the country of its MS. treasures. Thus it has come to pass that the literary deposits of the country are, so to say, removed from the parent bed, and stored up in museums distant a thousand miles and more: a unique phenomenon in its way, as far as we know. It was however, on the whole, the best thing that could have happened to the literary monuments of Iceland; for had they been left to linger there to this day undisturbed, what with the unhealthy atmosphere of the damp Icelandic houses, the thumbing of the readers—Icelandic MSS. are the most ruthlessly thumbed MSS. in existence—and the careless treatment, which is always the lot of books and MSS. wandering here and there by hereditary allotment at the bid of the law of gavelkind, the great mass of the literature must have gone to ruin by this time and left not a trace behind.

Contemporaneously with this display of energy in collecting, Sweden and Denmark engaged in a contest, which, ludicrous as it was, on account of its unreality, was none the less strikingly illustrative of the store the combatants set by the object they were quarrelling about. The question was nothing more or less

than by what name to call the Icelandic language. To call it Icelandic was to give the authors of the literature the whole honour of having written what the Swede and the Dane could not but feel with a pang that they ought to have written themselves. So, although the literature was written, beyond dispute, by Icelanders, and in Icelandic, still there was no question as to the language, they had written it in, being not Icelandic, said the Swedes, but "gammal Swenska eller Gothiska." But the absurdity of this statement the Danes were very prompt in pointing out, by calling attention to the fact that in many of the ancient records themselves the language was called *dönsk tunga*, Danish tongue, and, consequently, they were written in Danish. The warfare would, probably, have gone on to this day had not Sweden sensibly and honestly withdrawn from a contest in which she was, in reality, no more in the wrong than Denmark.

But scarcely had this dispute been set at rest for two score years or so, when a similar one, but divided into two distinct heads, arose, on one side between Norway and Iceland, seconded by Denmark, on the other, between Norway and Denmark, seconded by Sweden, and even Germany. The dispute between Iceland and Norway related to a misappropriation by Norwegian scholars of works demonstrably written by Icelanders, and expressly said to have been written by them, the author's name, in one instance, having been given in the book itself. This dispute was brought to end by the crushing defeat the Norwegians suffered at the hands of the learned rector of Reykjavik College, Mr. Jón Thorkelsson in his treatise on 'Fagrskinna' and 'Olafs saga Helga,' in 'Safn til sögu Íslands,' 1856. The second division of the controversy relates again to the proper name to be given to the language in which the overwhelming majority of the records are written. "Norwegian" is universally condemned as misleading and disingenuous, and satisfies nobody but a few Norwegians. "Danish" is out of the question. "Icelandic" is the most proper; only the Norwegians would in that case be robbed of the honour of having laws, charters, monastic inventories, and a "Konunga skuggajá" (*Speculum Regale*), with a few other unimportant books written in Norway, not in Iceland. Old-Northern or Old-Norse (*old-nordisk*, *Dano-Norw.*, *fornnordisk*, *Swed.*) seems to be the term most favoured in Scandinavia. The great Jón Sigurðsson has summed up the matter in his Latin preface to Egilsson's 'Lexicon Poeticum,' and settled the dispute, but in favour neither of Dane, Norwegian, nor Swede. Since his treatise, numbers of others have been written, but without bringing the matter one step nearer to a solution. On the whole, the Icelanders have taken no part, so to say, in these wranglings about a name, which have afforded them much more amusement than instruction. Yet they constitute none the less an interesting chapter in the lexicographical history of Iceland.

Icelandic lexicography, up to a very modern date, has been entirely the work of Iceland and Sweden. On the side of Iceland, it begins with the 'Specimen Lexici Runici,' which Magnús Olafsson, an Icelandic parson of Laufás, compiled, and which after his death, was sent to the medical professor of

Copenhagen, Ole Worm, in 1637, who caused it to be published in 1650. Some thirty years later followed Guðmund Andresson's 'Lexicon Islandicum,' published by Resenius in 1683; and at last, after a period extending over more than a century, during which many lexicographical works were committed to writing, though not to type, came Björn Haldórsson's 'Icelandic Latin Dictionary,' published by Rask in 1814, the most considerable work of its kind in print that has emanated from Icelandic hands.

During the time that the Icelanders were so busy with the lexicography of their language, the Swedes were also active in the same field. The commencement was, however, made by an Icelandic, Jón Rugmann, who, in 1676, published a small book, thirty-two pages, 8vo., entitled 'Monosyllaba Islandica,' some 1,400 in number. In 1691 followed Prof. Olaf Verelius's 'Index Lingue veteris Scytho-Scandianæ sive Gothicæ,' edited by Olaf Rudbeck the younger. But these efforts were cast completely into the shade by Johann Ihre's 'Glossarium Sviogothicum,' published at Upsala in 1769, in two folio volumes, a work which, in company with Haldórsson, may be said to have been the principal guide for English scholars to the Icelandic language up to the present day.

From the beginning of the present century no lexicographical work in Icelandic of any magnitude appeared till Egilsson's great 'Lexicon Poëticum,' in 1860. But since that time works in this branch have multiplied with astonishing rapidity. In 1863 (not 1860) appeared Jónsson's 'Öldnordisk Ordbog,' under the auspices of the Society of Northern Antiquaries, compiled, according to Mr. Vigfússon's statement (Dict. viii.), from the collections made by Mr. Cleasby, and retained at Copenhagen when the heirs claimed the MS. of the Dictionary. In 1866, Prof. Möbius, of Kiel, published his excellent 'Altnordisches Glossar,' and in 1867 was finished the 'Ordbog i det gamle norske Sprog,' by Johann Fritzner, a Norwegian parson, the best dictionary to the prose writings in the literature that had appeared up to that time, and a work which even now is far from being wholly superseded. Such, at a glance, is the history of Icelandic lexicography; and the works here mentioned, besides a great multitude of glossaries attached to various editions of Eddas and Sagas, and some lexicographical MS. collections, form the sources of Cleasby's 'Icelandic-English Dictionary.' That volume, as the writer of the Introduction observes, in the words of Goethe, has, like other books which have their histories just as much as men, also a tale of its own to tell. It is told by Dr. Dasent in a most unsatisfactory manner, and cannot be told here but in the briefest outline. Mr. Cleasby began the work in 1840, worked at it, assisted by various Icelanders, among whom a prominent place is given in his memoirs, to Prof. Gíslason and the late Brynjulf Pétursson, for six years, when he succumbed to ill-health, and died on the 6th of October, 1847, leaving his dictionary in an uncompleted state. His relations now covenanted with certain persons at Copenhagen to carry out the work, and paid them what was considered a liberal remuneration. This sum having been consumed in 1854, fresh demands on the heirs came from Copenhagen, which, however, only led to the result

that they claimed the restoration of the whole MS. work. Between 1847 and 1854 rough transcripts had been made of all Mr. Cleasby's collections, and when the claim came from England we believe only the letter A was ready for press; the rest was in an incomplete state, though every letter of the alphabet had been written out. But now the custodians of the work at Copenhagen figure in a really disgraceful light. They only sent the backward transcripts and they withheld all Cleasby's own valuable collections, and caused a dictionary (Jónsson's) to be compiled from them; nor had they the grace to return them when that was done, but kept them until a pointed complaint regarding their behaviour was made in the Preface to the first part of Cleasby in 1869. After 1855, the history of the dictionary is inseparably connected with the name of its "second father," as Dr. Dasent styles himself in the Introduction. In that year Dr. Dasent offered to the Delegates of the Clarendon Press, who became the possessors of the MS. soon after its arrival in England, to edit the work and see it through the press, and it remained in his possession for some eleven years, when the Doctor became fully persuaded that the self-imposed task must be given into some other hands, and in 1865 engaged Mr. Vigfússon, at the expense of the Delegates, to undertake the editorial duties. In nine years this industrious and hard-working scholar has completed the great work, in a manner that redounds to his credit.

On the whole, the work is so well turned out of hand that its many good qualities outweigh by far the shortcomings, and where there is so much to praise we are loath to give the defects more than a passing notice. No one need wonder that out of a work of nearly 800 closely-printed quarto pages a long list of desiderata of various kinds might be compiled, and, in fact, they would fill a considerable volume, if they were tolerably carefully gleaned. But that is by no means a thing peculiar to Cleasby's Dictionary. It is common to all dictionaries in the early stages of lexicography in every language. We would rather call attention to the fact that, until this Dictionary came out, there was no book in the English literature which could aid the English student to the understanding of the Icelandic language. When this fact is taken duly into account, it becomes at once evident what a gigantic stride onwards has been made in this publication. Cleasby's is the fullest Dictionary to Icelandic prose extant in any language. In general, it may be said to stand on the high level of Icelandic philology, though not at all in its comparative aspect, in spite of its being illustrated throughout by parallel idioms from kindred languages, Gothic, Teutonic, Anglo-Saxon, and modern Scandinavian, in which, strange to say, the greatest number of formal blunders occur in the Swedish parallels. There is a considerable number of conjectural and emendatory suggestions on disputed words and passages, some of which we think are happy, and a few utterly unworthy of attention. The illustrative references to each meaning of this word or that are copious, and, though repetitive in a large number of instances, are extremely serviceable all the same. In many of the larger articles, especially in words illustrative of social manners, customs, habits, and

institutions, as well as in the case of law terms, the editor has promiscuously combined and discharged the functions of the encyclopædist, the gazetteer, and the lexicographer. To this, however, the peruser of the book will be the less disposed to take exception, as otherwise he would have had to glean the information thus concentrated in a small focus from passages here and there in the literature itself, or from a multitude of independent works, or treatises embodied in various periodical and academical publications unknown to most readers of Icelandic in this country. Of the interpretation, we cannot speak so favourably, although it may be called tolerably good, especially in the latter half of the dictionary. But it is distinctly loose, and lacks scientific exactness. Of the lexicographical method, little can be said by us, as nothing is said about it by the editor himself; but it does not appear to be based on any system whatever, for each article was apparently put into shape as seemed best in each separate case. This does not interfere much with the practical use of the dictionary, except so far that in consequence the student may frequently have to read the greater portion of a long article before he comes to what he wants. We regret this all the more, because it would have been an easy matter to establish one uniform system for all the larger articles on the practical basis of alphabetical arrangement in case of the great number of phraseological usages which attach themselves to the words in the language most commonly used, and, in the case of the verbs, to which prepositional construction attaches itself, it would have been well to follow the same arrangement also, as indeed, Fritzner has done. This would have made reference to the work much more easy than it is. But with all this, the dictionary is a good one, and will necessarily mark an epoch in the study of Icelandic among English students.

The portion of the book which is distinctly unsatisfactory is Dr. Dasent's Introduction. We do not see on what ground it can be fairly termed an introduction to Cleasby's Dictionary at all. An introduction which passes over, in almost unbroken silence, all the questions which bear on the organic progress of one of the most important works in the language is, logically speaking, not an introduction to that work. Not a word in general or particular, on the progress of Icelandic lexicography; not a word on the classification of Icelandic literature, historically or subjectively; not a word on the lexicographical method followed in framing the work;—that is to say, the main subjects to be treated of in an Introduction are not mentioned. Irrelevancies such as that the Bible translation of 1584 has been "replaced in recent years by a paraphrastic translation," evidently a reference to the translation of 1866, take place of more useful and important matter. It is really sad to see how the learned Doctor has been misled in that Bible matter, to which he has given such prominence in his Introduction—for not even this little statement is founded in fact. The life of the originator and chief author of this dictionary, Richard Cleasby, is interesting, because the Doctor has allowed Cleasby's diaries such a large share in it. But we wonder much to whom are due the orthography and grammar of his German and Danish letters.

THE appearance of a new volume from the pen of Prof. Cairnes is always a matter of congratulation among students of political economy. But the satisfaction produced by the present work will be enhanced by the fact that it not only throws new light on some of the most important problems of the science, but that it entirely recasts the theory of cost of production, and thereby clears away, to a great extent, the mists and fogs by which the doctrines of international trade and international values are surrounded. If a return could be made of the number of students who have tried and failed to get over this double *pons asinorum* of political economy, an approximate estimate might be formed of the amount of gratitude due to Prof. Cairnes for his latest contribution to the science.

The key-stone of this book, on which nearly the whole of the fabric depends, is contained in the chapter on Normal Values, which expounds the author's theory of cost of production. The preliminary chapter on value is chiefly concerned with a definition of value, and the criticism suggests itself that Prof. Cairnes has rather wasted powder and shot in attacking the doctrine that exchange value is determined solely by utility. There is nothing at once new and important in this chapter; indeed, it will strike most readers as rather fantastic to enumerate "transferableness" as one of the qualities necessary to the existence of exchange value. To say that a commodity which has an exchange value always possesses, among other characteristics, that of transferableness, is the same as to say that if it is not exchangeable it cannot be exchanged. We are the more inclined to point out what appear to us the comparatively unsatisfactory features of this chapter, in order to warn the reader not to judge of the book by its opening pages, or hastily to condemn our estimate of the volume, which we have found to be full of interest, originality, and power.

The reader will not have to go far to seek these characteristics. They will be found in abundance in the second chapter, on Supply and Demand. Every reader of leading articles is familiar with the solemn manner in which the phrase, "the law of supply and demand," is used, as if it contained a principle capable of explaining all the phenomena of wealth, and which at the same time, as our author pathetically remarks, "reveals itself by its own light." There is no doctrine of political economy more frequently in people's mouths than this law of supply and demand, and there are certainly few economic principles of which the majority of persons who quote them are more completely ignorant. Prof. Cairnes's treatment of this well-worn topic is specially instructive. He shows that supply and demand, considered as aggregates, are not independent phenomena, but fundamentally the same phenomena regarded from different points of view. "Aggregate demand cannot increase without entailing a corresponding increase or diminution of aggregate supply." If exchange takes place by means of barter, the truth of this proposition becomes self-evident; a man exchanges a coat for a pair of boots, i.e., he demands a pair of boots and supplies

a coat; if his demands increase, he must also increase his supply or purchasing power. Effectual demand is measured, not by the quantity of things which an individual wishes to possess, but by his power to purchase; but power to purchase is limited by the commodities and services which he is willing to supply in exchange for those which he demands. Demand and supply are thus seen to be inseparable, to be, in truth, different aspects of the same fact. Under a *régime* of barter "the total demand of a community would be represented by all the commodities and services there offered in exchange for other commodities and services, and these would also constitute the total supply in that community." The process is, in effect, the same when exchanges are facilitated by the use of money; it is still an exchange of commodities and services against commodities and services, although the use of a circulating medium may, in some degree, conceal the real nature of the transaction. The bearing of this definition of the relation between supply and demand on many economic problems will at once strike the reader. The vexed question of the influence of demand for commodities on production and on the wages of labour is solved by it. Economists assert that "a demand for commodities is not a demand for labour," and that the wages of labour are influenced by the amount of capital devoted to production, and not by the amount of consumption that takes place. The practical man considers such reasoning as indicative of the highest degree of folly, and points triumphantly to the fact that when trade is brisk there is an increased demand for commodities and an increased employment for labour. The principle laid down by Prof. Cairnes gives the key to this apparent contradiction between theory and fact:—

"An increase in the aggregate demand for commodities, resting on a larger aggregate of purchasing power . . . means an increased production of wealth; and implies, therefore, a corresponding increase in the aggregate supply of commodities. . . . An article is produced and is offered in the market: it is now supply; but the possession of that article confers upon the owner a purchasing power, and that power being exercised, the article becomes a source of demand; nor is there any other source from which demand can spring."

Increased production is, therefore, a condition of increased aggregate demand; and to attribute the increase of wealth to the increased demand is like attributing the movements of a steam-engine to the opening and shutting of the steam-valves. The real connexion between the demand for commodities and the progress of industrial well-being is not that of cause and effect; they should rather be regarded as co-ordinate effects of a common cause.—

"The real nature of the connexion between the demand for commodities and the progress of industrial well-being is, after all, not mysterious—at least, for any one who bears in mind the elementary truth that our industrial system is founded upon division of labour. It results from this, that every increase of wealth implies an increase of products to be exchanged—an increase, therefore, at once of demand and supply; and it results also from this,—seeing that the satisfaction of reciprocal needs is the end and purpose of the system,—that a demand for a producer's or a dealer's commodities must always be a condition precedent to the realization of his gains. This is the real

cause of the connexion, which, though it implies a constant correspondence between the aggregate income of a country and the aggregate demand for commodities within that country, does not imply that the latter phenomenon is the cause of the former, nor that any particular branch of the aggregate income, such as that which supports the labouring population, must increase *pari passu* with the increase of the whole, or with that of the aggregate demand for commodities."

It has already been remarked that the most important part of this volume is that which deals with cost of production and of value as determined by cost. It is on this subject that Prof. Cairnes has rendered the most signal service to the progress of economic science; and, if we mistake not, his investigations will mark an era in the history of political economy as distinct as, and scarcely less important than, those connected with the names of Ricardo, Malthus, and Mill. It is impossible within the limits of a review to do more than indicate the nature of these investigations and the important bearing which they have both on economic theories and their practical application. It is well known that Mr. Mill, in his analysis of cost of production, states that the most important element of cost of production is labour; and he expressly states that if we consider as the producer the capitalist who makes the advances, the word "labour" may be replaced by the word "wages"; and, in another place, he states that the universal elements of cost of production are the wages of labour and the profits of capital. This view Prof. Cairnes contends is fundamentally erroneous: he maintains that it confounds things in their own nature distinct and even antithetical, sets in a false light the incidents of production and exchange, and leads to practical errors of a serious kind, not merely with regard to value, but also with regard to other important doctrines of the science. To say that cost of production consists of wages and profits is to confound cost with the reward of cost. Cost is measured by the labour and sacrifice incurred in the work of production; wages and profits are derived from the return which nature yields to man as the reward of his industrial sacrifices. A man labours in a cotton-mill; his toil and the abstinence of the capitalist, and the risk they both incur, constitute the cost of production; the commodity produced, from the exchange value of which both wages and profits are derived, constitutes the reward of cost. To substitute the word "wages" for the word "labour" is to regard the operations of production simply from the capitalist's standpoint. "The point of view," as Prof. Cairnes expresses it, "is shifted from the ground of human interests to the partial and limited standpoint of the capitalist employer; and the cost of producing an article, which really consists in the sacrifices required of human beings for its production, is only considered so far forth as it is 'cost to him,' that much more important portion of the cost which is cost to the labourer being put altogether out of sight." To mention one of the dilemmas involved in limiting our conception of cost to what is cost to the capitalist employer, let it be imagined that the general productiveness of industry is increased one-third; a given amount of capital and labour becomes one-third more productive than it was. If this were the case, wages and profits would increase to a corresponding extent. In

this event, cost of production, measured in wages and profits, would remain stationary; there would be less labour and abstinence required to produce a given result; but this smaller exertion being more highly remunerated, the cost, measured in the remuneration, would remain the same. This conclusion is actually drawn by many persons who argue that because wages are higher in the United States than in England, therefore the cost of production is higher there than here. The true statement of the case, however, is that cost of production is lower there than here; the return which nature yields to a given sacrifice of labour and abstinence is more liberal there than here, and, therefore, wages and profits are higher there than here. Profits and wages are continually limited by the value of the products jointly produced by capital and labour. Where a certain amount of labour and abstinence is rewarded by a liberal return, cost of production is low, and wages and profits are high.

Having defined his conception of cost, as consisting of risk, labour and abstinence, Prof. Cairnes goes on to inquire "how far does 'cost,' thus defined, determine Normal Values?" And, in answering this question, he brings into harmony the theories of domestic and international values, and has thus effected, in our opinion, one of the most important services which political economy has received in the present generation.

Cost of production has hitherto been defined as consisting of wages and profits; and normal values, in domestic exchanges, are, it is maintained, in the main determined by cost of production thus defined. But in developing the theory of international values, Mill and Ricardo were obliged to abandon this conception of cost of production; and in expounding this theory they use "cost" in the sense in which Prof. Cairnes uses it, viz., as indicating the difficulties and sacrifices which production requires, not the amount of wages and profits received by the labourer and capitalist. Hence, in the received text-books of Political Economy there is an inconsistency between the theories of international and domestic values: "cost" being used in what we may call Prof. Cairnes's sense in the former theory, and in Mr. Mill's sense in the latter theory. The inconsistency appears to have arisen in consequence of having laid down the doctrine that, in domestic exchanges, normal value is, in consequence of the competition of labour and capital, determined by cost of production. But the volume before us demonstrates that it is erroneous to assume that competition is universally effective within the limits of the same country. What competition practically is there between the labourers engaged in mining industry and those engaged in watch-making? The labouring population of this country and of all old countries is split up into what Prof. Cairnes calls non-competing groups, the products of whose labour do not exchange for each other in accordance with their relative costs of production. The product of the labour for one day of a barometer-maker might, for instance, exchange for the product of six days' labour of a carpenter. Cost of production does not, therefore, determine the exchange value of commodities produced by non-competing groups. "There is a tendency in commodities to exchange in proportion to their

costs of production only so far as there exists free competition amongst their producers." But the absence of free competition is what prevents international values conforming to cost of production. The principle which determines international values is, therefore, operative in domestic trade in the exchanges between non-competing industrial groups. Mr. Mill, in his chapters on International Trade and International Values, has shown this principle to be the reciprocal demand of commercial countries for each other's productions. This principle of reciprocal demand Prof. Cairnes applies to the case of the non-competing groups of domestic trade. For a detailed account of the exact parallel which is shown to exist between the causes which determine international values and the causes which determine values between non-competing domestic trades, the reader must be referred to the book itself. Prof. Cairnes's work has welded into one the hitherto antagonistic theories of the causes governing domestic and international values. He has shown that cost of production (meaning thereby the labour and abstinence necessary to production) determines values only in those cases where an effective competition exists amongst those engaged in industrial pursuits. In domestic trade this effective competition exists so far as capital is concerned. Capital migrates with practical freedom from less remunerative to more remunerative industries in the same country. This free competition does not, however, exist even in domestic trade between different classes of labourers. The competition of labour for the most productive employments is limited by the qualifications required for each branch of trade; it is also limited by the physical and moral difficulties of migration from the place where one trade is carried on to the place where another trade is carried on. The competition of labour, therefore, is restricted within certain areas. If this is the case in domestic industry, it is still more strikingly evident in industries carried on in different countries. In international trade, the competition of labour is practically non-existent, and the competition of capital is at present much less active than in domestic industry. But both in domestic and in foreign exchanges, values are determined, in the absence of free competition, by reciprocal demand.

Although the place of first importance must be accorded to those parts of the present volume which treat of domestic and international values, there are many other topics discussed in it of great interest to political economists, and also to the general reader. As a piece of brilliant controversial writing, we should wish to draw particular attention to the chapter on the rate of wages, where the author presents the novel spectacle of taking up the cudgels against Mr. Mill's attack upon his own theory of the wages fund. It will be remembered that this part of Mr. Mill's Political Economy was attacked by Mr. W. T. Thornton in his book 'On Labour'; that Mr. Mill accepted Mr. Thornton's criticisms as well founded, and, in an article in the *Fortnightly Review*, assisted in the demolition of the fabric he himself had raised. He has now, however, found a champion against his own and Mr. Thornton's onslaughts in the person of Prof. Cairnes. To the general reader, as well as to

the economist, the chapters on Trade Unionism and on the Free Trade Controversy will be full of interest.

We can only conclude by hoping that it will not be long before this book, the most important contribution which political economy has received for many years, is in the hands of every student of the science.

Early Russian History. By W. R. S. Ralston, M.A. (Low & Co.)

ENGLISHMEN too easily believe that Russia is a country which has only existed since the time of Peter the Great, regardless of the fact that a large number of the best informed and most patriotic Russians consider him as the man who has wrought most evil to their country, while it is certainly strange that the citizens of a constitutional monarchy, rejoicing in its steady and slow advance, should rank so highly a man who deprived his country of what little freedom it had, in order to found a huge empire by the most gigantic of reactionary revolutions. Mr. Ralston, who has done so much to make Englishmen and Slavs know and appreciate one another, deserves our best thanks for this little volume, in which he briefly and clearly lays before us the history of Russia during those troublous times in which she formed the bulwark of Europe against the Tatar invasions, which might otherwise have extended as far as the Atlantic.

Following the works of the chief Russian historians, without servility and with sufficient freshness in manner and matter to remove the smallest suspicion of compilation, Mr. Ralston has succeeded in presenting the public with most lively and vigorous sketches of the various stages of Russian history, of Russia, as represented in old legends and chronicles, of the introduction of Christianity, the doubtful tales of Rurik and Oleg, and the time, most interesting to a certain modern federative school, which has grown much of late, when Russia was divided into many separate states, largely independent, but acknowledging the common bond of language and faith. Then the Tatars loom on the eastern horizon, and for many years, the recollection of which is not yet effaced among the peasantry, there is nothing but fire and sword, danger and humiliation in Russia. When they are shaken off we see the Poles and Lithuanians, more dreaded enemies still, doing their worst to ruin the young Empire of Moscow, but failing therein, and that terrible retribution is foreshadowed, which has ended in the oppressor becoming the oppressed, and in the triumph of the Moscovite soldier over Warsaw and Samarcand. Mr. Ralston's book ends fitly with the election of the family of Romanof to the throne which it still occupies by a council of nobles, the last relic of a constitutional government in Russia, and one of which we may possibly see a shade during the present year. To those who wish to become acquainted with the outlines of the history of that country, which has lately been the subject of so much interest here, we can heartily recommend this pleasant and instructive little volume.

NOVELS OF THE WEEK.

Reginald Hetherege. By Henry Kingsley. 3 vols. (Bentley & Son.)

Aileen Ferrers. By Susan Morley. 2 vols. (H. S. King & Co.)

John Markenfield. By E. Peacock, F.S.A. 3 vols. (Chapman & Hall.)

WE may congratulate Mr. Henry Kingsley on a decided improvement upon the stories with which he has lately favoured us to his present one. 'Reginald Hetherege' is not equal to 'Geoffrey Hamlyn,' certainly, and contains many specimens of Mr. Kingsley's usual faults; but it shows, we think, much less of that utterly reckless writing, whether in respect of style or subject, which has disfigured every book of his that we have read for several years past. The story is far too complicated; there are far too many names (we can hardly say characters) introduced, which become a weariness to our souls when we try to remember who they all are, and how they are all related to each other; and there are also far too many mysteries,—in fact, one is propounded or solved in almost every other chapter, till we begin to think that everybody will turn out to be somebody else, or to have done something that nobody knows of, and which, if it were known, would have a great effect on the fortunes of all the others. Generations pass with extraordinary rapidity in Mr. Kingsley's hands: when the story opens, in 1780, Reginald's grandfather, William Hetherege, is but a middle-aged man, and when at the end of it, as we should judge, about seventy years later, Reginald himself dies, not at all in extreme old age, he himself has a grandson about to be married. Then, when it is found that three or four other allied families have been propagating themselves with about equal rapidity, it is hardly to be wondered at that the book is, as we have said, rather over-peopled. The fact is, we suppose, that Mr. Kingsley has been getting up the story of the Thellusson will, to which he alludes more than once, and has tried if he cannot beat it "out of his inner consciousness." This, we should think, he has probably quite succeeded in doing. Of course his people talk to each other as no mortals ever yet did, and each tells the other what he thinks of him with a frankness which, if it really existed, would disintegrate society in a week; of course a parson, when called on to say grace, says a long prayer reflecting on the faults of each of the assembled guests; of course a child of eleven talks like a grown person, and a rather dogmatical and priggish one at that; and everybody uses "you and I" as an indeclinable substantive. All this we must expect when we take up Mr. Kingsley's books; but, at least, he has profited by our warnings and those of others to avoid absolute anachronisms, inconsistencies, and such like. Perhaps we must except the man who, at forty-nine, had a daughter of thirty-two; or the other, who changes his Christian name within fifty pages from Robert to George; or him who takes a Fellowship after having been three months married, a thing which, we can assure Mr. Kingsley, would be regarded at either University as an act of swindling of the very lowest kind, though he attributes it to a man who is "one of the noblest on God's earth," or something of the kind; but these and one or

two others make up a shorter list than we could pick out of a single volume of many of his former stories. On the other hand, with all his absurdities, Mr. Kingsley has an idea now and then, if only he could thoroughly work it out, of a really delightful character, such as one would like to find in this mixed world, and love if one found him,—and such, as we can see, he has meant to give us in Reginald Hetherege. The perfectly unselfish man, who only regards his adversity or his prosperity as they affect those about him, is a rare, but not an impossible, type, and appears to be the one which specially commends itself to the Kingsleyan mind. If Mr. Kingsley would take a little more pains with the rest of his company, and not give us the eccentric traveller, the eccentric authoress, the eccentric peer, and so on,—little more than abstract qualities on two legs,—and would also modify a little the unmixed "cironia" or "alazonia" of every person whom he introduces, he might, with his powers of description and humour, yet give us a book that we should not find it a waste of time to read.

Those who prefer quality to quantity of fiction will not be disappointed with Miss Morley's little book. The young lady with the pretty Irish name is an admirable heroine, whose sound sense, womanly heart, and fine discretion by no means detract from her character as the central figure of a neat little romance. Nor is Aileen alone in the possession of qualities which, however they may influence our common life, are generally deemed quite unworthy of fiction. Aileen's patrician aunt and plebeian grandmother vie with each other in the justness of their views, and the tact with which they treat their young relation. Basil Lushington, the successful lover, is a model of moderation and patience; Ralph, the unfortunate one, of unselfishness and manly resignation: a peer is introduced, who is neither a brute nor a fool, and a baronet behaves like a gentleman. Lest it should be supposed that Miss Morley, who has so evidently been wanton in her rejection of the ordinary materials for a story, is reduced to the painful position of making bricks without straw, we may mention that she really contrives to avail herself of the perplexities of the honest, and the affections of the pure, to construct an interesting tale without dragging one woman through the dirt, or exhibiting one man in a degraded or criminal situation. Aileen is made known to us in two phases: first, as the pet of her maternal grandmother, who has bred her up as a farmer's daughter in a remote part of Yorkshire; secondly, after her discovery by her father's aristocratic relations, as the cherished ward of a fashionable, but not frivolous lady. It is in her relations to the estimable Ralph, the rustic lover of her early girlhood, that she discovers the full significance of her change of circumstances; and it is in the realization of this change and its consequences that we learn the value of two excellent spirits, which break their connexion, not without pain on both sides, but without stain or loss to either. This little book is the production of a thoughtful and well-cultivated mind.

Mr. Peacock always writes like a well-informed gentleman, so that there is something readable in his books independently of the plot. In the present volumes he has aired a good many of his own opinions, and shown

a considerable appreciation of social and political types of very opposite orders. Our first objection to him is that he should rather have called his book 'Helen,' after a charming, but almost impossible, young lady, whose adventures form the nucleus of the plot. John Markenfield, we should conjecture, from his opinions and from his relations to the other characters, is, in fact, the author, exhibiting the points of his friends. He is an intellectual squire, of moderate means and a strong bias to antiquarianism, who takes an interest, principally theoretic, in people and things around him, and especially loves to trace in the practical life of the present its genealogy from the opinions and institutions of the past. But the novel, strictly so called, is concerned with Helen, who scarcely has any traceable affinity to any British type we know of. She is, in fact, a modern Hypatia, entirely educated by her father, a philosopher of the Platonic school, and has grown up amid all the noise of theological sects, and fully acquainted with a literature impregnated with Christianity, without having imbibed from such influences any modification of the pure Deism of the classical ages. As a complete contrast, and yet a counterpart of herself, the most intimate friend she adopts is an ardent Roman Catholic, who from the highest motives has refused the hand of Protestant John Markenfield, as Helen refuses that of his nephew and pupil Adrian. Both ladies change their minds in this respect, thereby proving their participation in commonplace human nature; but we venture to think that such vacillation on Apollonia's part is rather a defect in her otherwise consistent character. These stately lovers are guided by the author into the strange company of all kinds of originals to be found in England and America, and a variety of sensational occurrences take place before the curtain falls on wedded happiness at home. Soldiers and clergymen, Border ruffians and Mormons, Radicals of the beery and of the most philosophic order, give ample opportunities for Mr. Peacock's descriptive powers. Not least amusing is a polemic Anglican, who breaks many a lance with Hypatia without the slightest consciousness of, or care for, a defeat; while Farnaby, a young politician from Oxford, who combines the moral defects of both extremes in party politics, without any real belief in either, "or in himself, or what is more absurd, even in God," is described with much caustic appreciation as a bad specimen of English youth.

OUR LIBRARY TABLE.

WE can heartily recommend the *Handy General Atlas* which Messrs. Philip & Son have published. The maps, which have been engraved by Mr. Bartholomew, are clear and easy of reference, while we have found, by constant use, that the selection of names is most judicious. The volume will prove useful to all readers of newspapers and popular books of travel.

MESSRS. MACMILLAN send us a bulky volume, containing *Essays* by Professors of Owens College, Manchester, and published in commemoration of the opening of the new College buildings. This volume comprises some excellent papers; but as is the case with other similar publications, there will rarely be found a reader of tastes so encyclopaedic that he is able to appreciate more than a small part of its contents. Even in these days of competitive examinations, it is hardly likely that

many people will read, with equal eagerness, Prof. Balfour Stewart on Solar Physics, and also M. Breymann on Provençal Poetry, Prof. Williamson on Primeval Vegetation, and Prof. Theodores on the Talmud.

We have on our table *On the Reclamation and Protection of Agricultural Land*, by D. Stevenson (Edinburgh, Black).—*Waterways or Railways; or, the Future of India*, by Lieut.-Col. F. Tyrrell (Stanford).—*The Queen Lace Book* ("The Queen" Office).—*Politics and Mysteries of Life Insurance*, by E. Wright (Boston, Lee & Shepard).—*Leaves from a Journalist's Note-Book*, by Percy Russell (Wyman).—*Eastern Africa as a Field for Missionary Labour*, by the Right Hon. Sir Bartle Frere, D.C.L. (Murray).—*On some Popular Errors*, by the Right Hon. Lord Robert Montague (Burns & Oates).—*The Higher Life: its Reality, Experience, and Destiny*, by J. B. Brown, B.A. (King).—*External Evidence of Christianity*, by E. H. Forjett (Ballantyne).—*A Little Lower than the Angels*, by F. A. Kortright (Low).—*Alice de Burgh*, by L. J. Tomlinson (Virtue).—*By Hook or by Crook*, by O. D. Y. (Town and Country Publishing Company).—*John Andross*, by R. H. Davis (New York, Orange Judd Company).—*The Odes of Horace*, translated by R. M. Hovenden, B.A. (Macmillan).—*Bubbles from the Deep, and other Poems*, by A. Greaves (Dean).—*The Pleasures of Faith*, by T. D. Matthias (Macintosh).—*An Exposition of St. Paul's First Epistle to the Corinthians*, by J. Colet, M.A., translated by J. H. Lupton, M.A. (Bell).—*The Young Christian Armed; or, the Duty he Owe to God*, by the Rev. C. Hole (Longmans).—*The Scriptural Harmony between Private Judgment and Church Authority*, by the Rev. W. M. Shaw, M.A. (Simpkin).—*The Forty Days of the Bible and their Teachings*, by W. P. Walsh, D.D. (Simpkin).—*Christianity and a Personal Devil*, by P. Scott (Pickering).—and *Das Altnorwegische Vollstreckungs-Verfahren*, by Dr. K. v. Amira (München, Ackermann). Among New Editions we have *The Amateur's Rose Book*, by Shirley Hibberd (Groombridge).—*The Mystery of Pain*, by J. Hinton (Smith & Elder).—*Put Yourself in His Place*, by C. Reade (Smith & Elder).—*Lyrics from a Country Lane*, by J. L. Owen (Simpkin).—*Samaritans, and other Sermons*, by the Rev. G. L. Hallett, B.C.L. (Livingstone).—and *En Hollande*, by E. Grayson (Brussels, Muquardt).

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'ETRUSCAN RESEARCHES.'

RECENT researches into the nature and structure of the Etruscan language and its supposed affinity to the so-called Ugric and Teutonic families of speech, do not appear to have added any real advance to the interpretation of this dead and departed speech. The reason appears to be that the examination of the inscriptions which remain has not been conducted with sufficient rigour and precision, and that the inquirers have been content more with false analogies and supposed coincidences than an investigation into the inscriptions themselves, as they are offered to the eyes after more than 2,000 years. Without disparaging the researches of Lord Crawford and Mr. Taylor, it may be premised that they have treated the subject as comparative philologists, and not approached it as archaeologists or decipherers. The two persons most eminently qualified for this task, the late Mr. Edwin Norris and Dr. Hincks, are no more. Mr. Norris never gave any attention to the Etruscan, and all that remains of Dr. Hincks' researches is that *tenes* Rame signified the "Etruscan land," *cei* "and," and *tentis* "inhabitants," in the Perugian inscription. Without descending into the arena with the view of attacking the theories advanced, it is yet competent to point out the principal results hitherto obtained, and the actual condition of the problem which the Etruscan language offers to the inquirer. This will at least simplify the points at issue, if it does not dispel the illusions which have been entertained. The first subject necessary to examine is that of the keys, or bilingual inscriptions, and the other aids or picklocks, as they may be called, of the language. The actual keys are the bilingual inscriptions in which the Etruscan has been accompanied by a Latin interpretation, for no Greek has been discovered. They are of course of the Roman period, or about the first century, and these keys open very few locks. They prove that the forms ending in *alies* are equivalent to the Latin *natus*, as *Varnalies* = *Varid natus*, but scarcely more. Perhaps indeed they may suggest that *f* [*el*] is equivalent to *Caius*, *Ath* to *Marcus*, *Adge* to *Quintus*, and *Unata* to *Otacilius*, for after all in these bilingual epitaphs the Etruscan may have had two names, their Etruscan and their Roman *alies*, which was not necessarily the literal translation of the Etruscan; and Mr. Taylor has made a *petitio principii* in assuming that *Thapirnal* = *Niger*, *Kahatal* = *Violens*, *Kiarthalies* = *Fuscus*, and *Vanial* = *Scæ*, *calis*, whatever that may mean. In fact *Kahatal* is translated in the bilingual inscriptions, *Cafatalis natus*, and *Varnalies* by *Varid natus*, not *Rufus*, which, added afterwards, was something besides which he was called, as an agnomen in Latin, but not Etruscan. Issue may be fairly joined here. There is another word unfortunately disputed, *Trutnat* = *Haruspex*, cited by Lord Crawford.

Even if it be an actual equivalent, it adds little to the scanty store of the bilingual vocabulary. Other names explained by the bilingual sepulchral inscriptions are so obvious that they need not be detailed here. To proceed to the picklocks, skeleton keys, the Etruscan art was essentially modified Greek; the civilization, Hellenic; the cyclic poets, the language and literature, Greece and Asia Minor, and their authors, were familiar to the Etruscans as to the inhabitants of modern Europe. The statues, the wall paintings, the scarabei, and the bronze mirrors all, in representations of the gods and heroes of Greece, intermingled with the Etruscan mythology and language. The types are Greek, the names are Etruscan; but the types are a clue to the names. They give, unfortunately, for the most part, detached and single words, rarely two or more joined. Important for the value of the letters, they are of little consequence for the interpretation of the language. The inquirer is still at fault, without all their aid, and the secret locked with more than adamant power. Thus these words attached to figures on the monuments show that *Apie* or *Apis* is *Achilleus*, *Herde* is *Heracles*, *Afai* or *Afai* is *Aias* or *Ajax*, *Trutials* is *Troas* or *Trojan*, *Apie* *memrun* is *Agamemnon*, and *Memrun* is *Menon*, *Prumath*, *Prumathus*; *Triumith* is *Triumith*, *Menle*, *Menelaos*; *Nepplane*, *Neptolimes*; *Atala*, *Atalanta*; *Atunis*, *Adonis*; *Apas*, *Adam*; *Hepletha*, *Hippolyte*; *Semla*, *Semeli*; *Mariyana*, *Bellerophantes*; *Melaqr* or *Melabr*, *Melampus*, *Calukaru*, *Chalcidarus*, the epithet of *Tales*; *Elenai*, *Heleni*; *Prumath*, *Prumath*; *Brumath*, *Hermione*; *Wauin*, *Phaon*; *Rutupa*, *Rutupa*; *Thonos*. So much for the data of the Etruscan, and for the rules or principles upon which these foreign or Greek words were introduced into the language. It will here be observed that it rejected the form of the Greek, and substituted for it the termination; while Greek feminine nouns appear with an *a* or *ai* termination to distinguish them from nouns masculine in *e*; and that the form of an *u* was admissible, as it already existed in Etruscan. Often, indeed, the words differ considerably from the Greek originals, probably owing to the difference of pronunciation and the assimilation of the Greek names to the Etruscan. Such forms, for example, as *memrun* for *Menon* show that the form *memrun* already existed in Etruscan, and was more intelligible than the corresponding transcription *Memnon*. The same may be said of *Trutials* or *Trojanis*, used instead of *Troas*, which assimilated more to the Etruscan matronymic forms of *Larthialia*, *Varnalies*, and others, than to the Etruscan ethnic one. *Thonos* is not itself an ethnic form. So much for the Hellenic side. Of Etruscan names identified there is a number as considerable, which appear as of the Hellenic equivalents, and are still more important for determining the family of language to which the Etruscan must be assigned. They are principally, if not entirely, the names of gods, as *Tina* or *Tinia* instead of *Zeus*, *Thalna* or *Thalna* for *Hera* or *Juno*, *Thalna* for *Phaeton*, *Nethuns* for *Poseidon* or *Neptunus*, *Sethuns* for *Hephaistos* or *Vulcan*, *Menersa* for *Minerva*, *Thesan* for *Heos* or *Aurora*, *Lathar* for *Luna*, *Turan* for *Aphrodite* or *Venus*, *Lalan* for *Ares* or *Mars*, *Artunarus* for *Artemis*, *Diana*, *Wulurulus* for *Dionysos* or *Bacchus*, *Helios* for *Helios* or *Sol*, *Epeur* for *Eros* or *Cupid*, *Amor*, *Aqisur* for the same, *Turms* or *Turms* for *Hermes* or *Mercury*. Besides these and other several *Lasa* or goddesses are mentioned, as *Lasa Pecu*, the *Lasa Racunda*, the *Lasa Tuvus*, the *Lasa Simeis*; and three times the word used for "boy," as *Mari* *Turan*, "The boy of Turan," or "Cupid"; *Mari* *Thalna*, "The boy of Thalna," or *Ganymede*; and the *mari* or "boy" of a goddess, whose name is badly copied, but indeed, it is not *Sethlans* or "Valent"; compare the Latin word *Mas*. *Natum* is the Etruscan of a peculiar word, *Eninys* or *Eninys*, *Taren* is applied to the *Medusa*; and the

for swan is *Tarna*; this word might, indeed, be for the Greek *kuknos* and Latin *cygnus*, but, in that case, it would have appeared as *Tarna*, following the rule of the Etruscan transcriptions of Greek word ending in *os*. The personifications—*Zirna*, *Mean*, *Munhuq*, *Leinth*, *Vanth*—cannot be considered absolutely determined; their appearing in the scenes is too ambiguous, and some appear to perform offices of one another. There are two important representations which have been misunderstood, and a great deal of comparative philology expended on their elucidation. The first of these, published in Gerhard, *Etruskische Spiegel*, Taf. ccxxxviii, represents, at the upper part of the handle of a mirror, the contest between Jason and the dragon which guarded the golden fleece. The accompanying inscription reads from left to right, the direction in which the letter *s* faces, but not in that which the *s* or *s* does, *Heianus* or *Heithaus* for Jason or Jason. Mr. Taylor, p. 113, reads it backwards, *Nusthiak*, and supposes it to be one of two Turkish words. He also supposes it may represent Orestes devoured by a dragon. The *n*, it appears, was usually written the other way; but that the subject was Jason and the dragon is proved by this fact, that the hero holds the golden fleece in his left hand. The next erroneously explained or doubtful subject is the mirror engraved by Gerhard, Taf. ccxxxv, and reproduced by Mr. Taylor in his work, p. 367. He has followed the authority of Lanzi, Millin, and Gerhard in supposing the subject to be the fabrication of the wooden horse by Epous. It might be passed over if a theory had not been started that the word *Huina*, which occurs on a part of it, meant *Huns*, or "warrior," or "foes," in the Rasenna or Etruscan language, and that the Etruscans, vanquished by the *Huns*, had emigrated to the West. But, considering the various ways in which the same names are written, it would be as near, if not nearer, to *Iones* or *Hiones*, the "Ionians," as meaning the Greeks, as the "Huns." On the hypothesis that the subject is the fabrication of the horse, it has been suggested that the word means the "Danai" or Greeks. This mirror has excited much controversy, and the inscriptions been differently interpreted. It represents a horse with a chain attached to the right foreleg, bearing the inscription *Pesse*, and consequently, according to the Etruscan mode of transcription, *Pegasus*. The horse is not winged, nor was Pegasus winged on the oldest works of art. At the head of the horse stands a man wearing a chlamys, holding his right hand down to grasp some object, and drawing his left over the neck of the horse. He has a clue to his name, the word *Sethlans*, "Vulcan." Behind the horse is a man with a hammer, draped and wearing a cap, and hammering, called *Etule*, supposed to be *Aitolas*, "the Etolian," a surname of Epous. The object behind the horse is supposed to be the door by which the Greeks entered. All this, however, does not explain why the horse is called *Pegasus*, and the subject may, with equal if not greater probability, be referred to the capture of Pegasus by Vulcan, and the fountain Hippokrene, or the fons *caballinus*, called in Etruscan *Huina*, "fountain," analogous to the Latin *fons*. The man at the neck of the horse is a youthful hero wearing a chlamys, more like Bellerophon than the conventional Vulcan. The man with the cap and hammer resembles that god; the object called a door has a twisted object, apparently intended to represent water rising at the horse's heel, and which, according to the legend, sprang from the ground when the divine steed kicked the earth; the so-called door is remarkably large, and rather resembles the marble stand of a fountain. Lanzi read the legend *etule acene Sethlans*, Vulcan made the horse, taking *acene* for the Latin *equus*. Gerhard and Mr. Taylor admit *Pesse* instead of *acene*, and that it means *Pegasus*, but do not explain how the Trojan horse was called *Pegasus*, nor how nor why he is chained. If it represents the capture of Pegasus, the Etruscan words *etule Pesse Sethlans* might be compared with the Greek *edoulens Pegason Hephaistos*. "Vulcan has enslaved Pegasus." Or if *Etule*

is, according to the rule, the name of the person with the hammer, it would be that of a cyclops, and the action of the Sethlans would be that of chaining Pegasus. Under any circumstances the *Huns* take to flight. Another word of the quasibilinguals is *Hinthial*, which means a "shade," "ghost," or "appearance." It occurs in *Hinthial Patroklos*, "the shade of Patroklos," the Greek *Eidolon Patroklos*; in *Hinthial Pentastias*, "the shade of Penthesilea"; in *Hinthial Teiresias* or *Tersias*, "the shade of Teiresias." The form *Hinthial* may be compared to the Latin *cervical*, *puteal*, and other nouns in *l*. The *s* after the proper names is the genitive. It is not the genitive in Turkish, Hungarian, or Finn, and goes far to show that the noun resembled in its declension the Teutonic rather than the Ugric languages. If this word, *hinthial*, had to be discovered by such analogies as the Finnish *kaldja*, its meaning would never be found out. It is, fortunately, determined by the more inductive process of examining the Etruscan itself. S. BIRCH.

SHAKESPEARE NOTES.

SHAKESPEARE was, probably, indebted for the names of the heroines of 'Twelfth Night' to the first part of Emanuel Forde's 'Parismus, the Renowned Prince of Bohemia,' Lond. 1598, for neither Olivia nor Viola occur in the *Innaganti*, from which Shakespeare is believed to have borrowed the plot. In the romance Olivia is Queen of Thessaly, and Violetta, the name of a lady, who, unknown to her lover, disguises herself as a page to follow him, and she, also, like Viola, is shipwrecked (see F. f. 3, and D. d. 3). If this conjecture is founded on fact, the negative evidence that 'Twelfth Night' was written after 1598 afforded by its omission in Meres's list is confirmed. I am inclined to believe also that some slight traces of Shakespeare's familiarity with 'Parismus' may be discovered in 'Cymbeline' and the 'Winter's Tale.' It is worth mentioning, perhaps, that the "coast of Bohemia" plays a conspicuous part in this story, so that Shakespeare certainly had contemporary authority for his geography.

Malone, who is followed by Dyce, gives 1606 as the date of the earliest known occurrence of the name Iago. Shakespeare, however, probably found it in the records of the Brutus kings. Richard Harvey, in his 'Philadelphus; or, a Defence of Brutus and the Brutus's History,' Lond. 1593, tells us that,—"Iago began in the year 3333, and reigned 25 years; now Ancus Martius ruled in Rome, and Nabuchodonosor in Babylon"; and the associations connected with him were by no means pleasant, for we are told that "he died of a frensie as he had lived with a megrim" (p. 23). I do not know where Harvey obtained this information, for he found nothing but the bare name in Geoffrey of Monmouth (disguised in the translation of 1714 as Jago), and there is nothing in Holinshed to warrant such a character. There is every probability, I think, that Shakespeare was acquainted with this book, which is of considerable value as showing the state of popular opinion upon the Brutus fiction at the date of the composition of 'Lear' and 'Cymbeline.' For this production Harvey became the laughing-stock of the wits of the town; but was thoroughly in earnest himself. "Let Polydore," says he, "get him to Urbin in Italy, and Buchanan hys him to Buchany in Scotland; it becometh not these outlandish intruders to usurpe the censure of the Brutus histories." Harvey set himself to moralize the British history after a very absurd and fatuous fashion. Of Lear he says:—"Lear forgetting his honour asked his three daughters a fond needlesse question, as some use to dally with young children and would forsooth, heare of them that were women grown, how much they loved him: they might have shewed on their fingers." (P. 23.)

I do not remember to have seen it pointed out that the quotation of 'Venus and Adonis' in 'The Dumb Knight' (by Machin and Markham), Lond. 1608, was almost certainly intended to ridicule Shakespeare, and, perhaps, to sneer at his assumed

original calling. Velours and Drap, two litigants, seek the chambers of Prate, the famous Counsel or "Oratour." Prate, however, is engaged in his study, and they find only Precedent, his pert clerk, who is seated at the desk, but so intent upon a book that he is scarcely able to speak to them.

VELOURS. This is his chamber, let's enter, here's his clerk.
PRECEDENT. "Fondling said she, since I have ham'd thee here

Within the circuit of this ivory pale."
DRAP. I pray you, sir, help us to the speech of your master.

PRE. "I'll be a part, and thou shalt be my deer."

He is very busy in his study.

"Feed where thou wilt, in mountain or on dale."

Stay a while, he will come out anon.

"Grass on my lips, and when those mounts are dry,

Stray lower, where the pleasant fountains lie."

Go thy way, thou best book in the world!

VEL. I pray you, sir, what book do you read?

PRE. A booke that never an orator's clerk in this kingdom

but is beholden unto; it is called Maids's Philosophie, or Venus

and Adonis. Look you, gentleman, I have divers other pretty

books.

DRAP. You are very well stor'd, sir; but I hope your master

will not stay long.

PRE. No, he will come presently.

and relapses again into 'Venus and Adonis,' which

he again quotes.

That this drama was believed at the time to have some reference to contemporary affairs is clear from the address "To the understanding Reader," signed by Machin, in which he assigns as a reason for printing it that "rumour, that Hydra-headed monster, with more tongues than eyes, by help of his intelligencer Envy hath made strange constructions on this 'Dumb Knight,' which then could not answer for himself." There appears, also, to have been some sophistication about the publication, for in some copies the name of Jarvis Markham appears upon the title-page, and no mention is made of Machin. I distrust very much the office of "unveiler," remembering the performances of some of the tribe; but there is a passage in that *chronique scandaleuse* of James's reign—Arthur Wilson's 'History of Great Britain,' Lond. 1653—about the relations between the Earl of Pembroke and the Queen at this period which may enable us to form a guess at the nature of the "strange constructions." It is, of course, not impossible that some circumstance of this year—the year preceding Thorpe's "adventure"—may have given some special aptness to the apparently unmeaning introduction of this episode. But I am aware that the bare hint of such a suggestion will horrify the good folks who take the *bourgeois* view of Shakespeare, and believe the passion of the Sonnets to have been a mere poetical exercise. One of the characters in the 'Dumb Knight' is a pompous Lord in Waiting, called Florio, who may have been named after the translator of Montaigne, at this time one of the gentlemen of the Privy Chamber.

Much has been written about the "purge" which, in a well-known passage of 'The Returne from Parnassus,' is said to have been administered to Ben Jonson by Shakespeare. Is it not clear that the 'Satiro-Mastix' was the medicine alluded to? The 'Returne' was certainly produced before the death of Elizabeth, March, 1602-3, and the 'Satiro-Mastix' was printed in 1602. This drama, published under the name of Dekker, is expressly said to have been performed by the "Lord Chamberlain's Servants," Shakespeare's own company, and the allusion in the 'Returne' may apply to his connexion with it as taking the part of one of the characters, or as manager and part proprietor of the theatre in which it was performed; or, writing before the printing of the play, the author of the 'Returne' may have attributed the authorship to Shakespeare. This question was discussed in one of the last numbers of the now defunct *North British Review*, and the writer, rejecting this very obvious inference, propounded a theory that Malvolio in 'Twelfth Night' was the purge in question. Malvolio is said to be "the character which Jonson drew of himself as Asper, Macilente and Crites passed through the critical alembic of Shakespeare's creative genius." This surely is refining with a vengeance! No one would like to see in Malvolio an exercise of Shakespeare's spleen upon the author of the noble lines prefixed to the folio, and the idea grates

endeavour to turn our delinquent *Don Quixote* into a dreary *simulacrum* of the Duke of Lerma. If the taste for this kind of thing continues, it is probable that long before the coming of the New Zealander some critic of this school will have resolved Mr. Pickwick into a dull libel upon Lord Melbourne.

Mr. Collier has not adduced in support of his argument that Shakespeare wrote 'Edward III.' the striking fact, pointed out, I believe, by Mr. Simpson, that the line,

Lilies that fester smell far worse than weeds,
occurs also in the ninety-fourth Sonnet.

C. ELLIOT BROWNE.

THE DICE OF TOSCANELLA.

Vicenza, Twickenham Common, June, 1874.

THE Etruscan Dice, which have recently excited so much attention, and which were supposed to be lost, have at last been found in the Cabinet des Médailles, at Paris, where they are numbered 816 and 817. I am indebted for fac-similes to the Comte de Charencey, President of the Philological Society of Paris.

The arrangement of the six Etruscan words on the six faces of the dice affords, I venture to think, a very remarkable corroboration of the numerical values, which, on evidence purely philological, I was led to assign to them. If a piece of paper of the subjoined form be cut out, and folded round a small cube, it will represent the way in which the dice are marked:—

	mach	
	ki	
	sal	
huth	sa	thu

The values which I assigned to these six words are represented below:—

	1	
	2	
	3	
6	4	5

The numbers come out, it will be observed, in a remarkable and regular sequence.

It would be important to ascertain whether this is the scheme according to which Etruscan dice were usually marked. Unfortunately, the British Museum does not possess any Etruscan dice marked with pips, by means of which this arrangement might be tested by comparison. I have, however, written to Rome for fac-similes of any such dice which may be preserved in the Gregorian Museum.

Meanwhile, the only available basis of comparison is the collation of ancient dice, which was made in 1848 by Signor Campanari. His scheme, according to his report, must have been as follows:—

	mach				1	
	thu				2	
	sal				3	
ki	huth	sa		5	4	6

By circumlecting, so to speak, on a different meridian, Signor Campanari obtains for the six words a set of values very different from mine. But it will be observed that his collation gives a

agrees very remarkably with my own conclusions. The only difference is as to the position of the two flank numbers, 5 and 6, which are interchanged in the two schemes.

It may be that the position of these two flank numbers was regarded by the Etruscans as interchangeable or immaterial. I rather incline, however, to the hypothesis that Signor Campanari may have considered himself entitled to reverse the dice, in order thereby to make his interpretation intelligible and consistent. By this simple reversal of right and left, he would get $ki=5$ and $sa=6$, instead of $sa=5$ and $ki=6$, a reading which it would be impossible to harmonize with the Aryan hypothesis on which he proceeded in his interpretation.

M. de Charencey has also examined, with a lens, the mirror of the Trojan horse, which bears the legend *Auina*, or, as Capt. Burton supposes, *Alina*. M. de Charencey's verdict is as follows:—"J'ai acquis la conviction que la seconde lettre du mot SNIVH ne peut être qu'un V et non un L."

With regard to Mr. Reid's letter in the *Athenæum* of June 6, I think he will see that all that I really require for my argument is the admission which he has made, that the Latin gentile suffix *-ius*, signified "belonging to," or "connected with." It follows that the Etruscan gentile suffix *-na*, of which the Latin suffix *-ius* is used as a translation, bore the same meaning, and may, therefore, be identified with the Altaic and Proto-Medic suffix *-na*, which also signifies "belonging to," or "of." With this meaning of *-na* it is easy to explain the formation of several Etruscan words, whose meaning is pretty certain. Thus from *suthi*, a "sepulchre," we get *suthi-na*, a "sepulchral offering," literally "that which belongs to a sepulchre."

ISAAC TAYLOR.

BRITISH COPYRIGHT IN CANADA.

THE Dominion House of Commons agreed last month to apply for the sanction of the Imperial Government to "An Act to amend the Act respecting Copyrights passed in the Session of 1872, and reserved on the 14th of June in that year for the signification of Her Majesty's pleasure thereon." Various paragraphs which have been recently circulated in our home newspapers would lead the general reader to imagine that the demands of the Dominion Parliament are in favour of the owners of English copyright. The contrary is the fact. Please permit me to state the case.

At present the works of English authors are copyright in Canada: by filling up a simple form, addressed to the Minister of Agriculture, Ottawa, and paying a small fee, the copyright is registered, and the owner is ensured protection against piracy in the Dominion. Under this law, a Toronto firm (Hunter, Rose & Co.) has been for years past publishing English works, by arrangement with the authors, to the advantage of both parties. The average prices of the books are 75 cents, paper, and 1 dollar, cloth. The average prices of the American editions of the same works are 50 cents, 75 cents, and 1 dollar. That the publishers referred to find the trade profitable, in spite of American competition and of the smuggling of American editions into Canada (due to the incompetency of the Dominion Customs arrangements), there can be no doubt, since they object to the proposed change in the law.

The Bill which the Dominion Parliament wishes the Imperial Government to sanction will, practically, place the owners of English copyright on the same footing as regards Canada as that on which they now stand with the United States. The two chief clauses of the Bill are to this effect: 1. English works which have not been *bond fide* printed and published in Canada within one month from the time at which copyright has been secured in Canada (1) may be reprinted, published, and sold in Canada. The period of one month may be extended by the Minister of Agriculture on proof that the publisher has made satisfactory progress with the printing of the work. 2. There shall be

an *ad valorem* duty of excise of 12½ per centum on the highest wholesale value of such works.

A Montreal publisher is much commended by the promoters of this Bill for a direct evasion of the existing law. Being satisfied that paying for the use of copyright was an absurd addition to the expense of producing books, he set up his types in Montreal, then carried them to Rouée's Press (American territory), printed the works there, and introduced them to Canada, no doubt, with all the pride of virtue and clever trading. Since he is lauded for this, it is not difficult to see what advantage a 'cute Canadian might take of the *fine* clause. As to the second clause, the probability is that English authors would find themselves in the position of Mr. Wilkie Collins, who once received from the Dominion sevenpence, as representing the Customs duty levied upon the American editions of his works during a year. But even if the full amount of the Customs duty were collected, it would still be much below the royalty paid by Canadian publishers under existing arrangements for English copyrights, and paid without increasing the cost of books to the public. The promoters of the Bill complain that trade suffers because Canadian publishers are compelled at present to pay for copyright, whilst the Americans need only pay what they feel disposed to grant as a "compliment." The complaint is a declaration of the incapacity of the Dominion Government to collect its Customs duties upon American importations. The argument comes to this: we cannot stop piracy, therefore let us all be pirates. English publishers might fairly use the same argument in regard to the Tauchnitz and Asher editions of English works.

It has been long desired by authors and publishers here, to secure an international copyright with the United States. Faint as the prospect of that literary millennium may be, it will not be brightened by the practical abolishment of copyright in one of our own colonies.

CHARLES GIBBS.

THE DISCOVERIES AT KOYUNJIK.

HAVING just returned from excavating at Koyunjik, on the site of Nineveh, I send you a note of some of the historical inscriptions discovered during the work.

The first is part of a curious tablet containing an Assyrian copy of an early Babylonian text. Portions of this interesting document were already in the British Museum, and I added a considerable fragment, from the collection presented by the proprietors of the *Daily Telegraph*. The genealogy and opening paragraphs of the text were, however, still wanting, and consequently there was no evidence as to the age of the inscription. I have now discovered, in the palace of Assur-bani-pal, at Koyunjik, the remaining portion of the inscription, which proves to be of great interest. The genealogy presents six names, four of which are perfect; the names are early in style, and belong to the most ancient period of Babylonian history, one ancient point being that the king counts as his ancestor Sugamuna, who was afterwards worshipped by the Babylonians as a god. The date of this text is probably at least as early as B.C. 2000, and it gives a curious view of the history and religion of Babylon at that early period. It appears that in one of the wars of that age the Babylonians had been defeated by the people of Hani, a place the name and existence of which had passed away in Assyrian times, and the images of Merodach and Lugal-bani (the Succoth Benoth of the Bible) had been carried away to the land of Hani. The king of Babylon sent a high officer to Hani, who brought back these sacred images, when they were re-dedicated with great splendour, the monarch making rich presents of gold, jewels, and clothing to the shrines.

It has long been known to scholars that about 1300 years before the Christian era the Babylonian monarchy was overthrown by the king of Assyria. This conquest is mentioned by Berosus, the

Chaldean historian, and is recorded in the remarkable tablet discovered by Sir Henry Rawlinson, and published by him in the *Athenæum*, No. 1869, Aug. 22, 1863. The bare statement only was known from these sources; and beyond the fact that the Assyrian king Tugulti-ninip founded a new dynasty at Babylon, no information is given.

In the new collection is part of the second column of the Assyrian tablet, with the synchronous history of Assyria and Babylonia. This records that there was war between the two kingdoms of Assyria and Babylonia, and a decisive battle was fought in the Babylonian territory, at a place called Kar-istar-agarsal. Here Tugulti-ninip, king of Assyria, totally routed Nazi-murudas, king of Babylon, the last monarch of the Arab dynasty of Berosus. After this overthrow the country feared Tugulti-ninip as far as the city of Ahirabati-en, and the people of all the provinces became his servants, from the district of Pilaz by the mountains, and from the city of Arman-agarsal by the river Tigris, to Kullar. The positions of these places are not well defined; but, so far as I can judge, all are in the north of the Babylonian territory, and they lead to the inference that the Assyrian conquest was not so extensive or complete as some of the inscriptions represent. Later Assyrian texts give Tugulti-ninip the title "king of Sumir and Akkad" (that is, of Babylonia); but in his own contemporary inscriptions, some of which I have discovered, he does not take this title.

One of the most interesting portions of Assyrian history stretches from about B.C. 720 to 680, including the reigns or parts of reigns of Sargon, Sennacherib, Esarhaddon, and Assur-bani-pal, kings of Assyria, and synchronizing with the Ethiopic rule in Egypt. I have discovered some important documents bearing on Assyrian and Egyptian history during this period. One of these gives a notice of Sabaco the Ethiopian, who is called in the inscriptions Sabaku. There was an Egyptian ruler named Sibabe, defeated by Sargon, king of Assyria, at the battle of Raphia, B.C. 720, who has hitherto been identified as the Sabak of the Egyptian inscriptions, the Sabaco of Herodotus, and the So of the Bible. That he was the So or Seva of the Bible is very probable; but the name Sabaku now found is certainly more like Sabaco than Sibabe, which was formerly identified with it.

It appears from the new Assyrian inscriptions that Sabaku married the sister of Tarqu or Tirhakah, the king who came up to help Hezekiah against Sennacherib, and after the death of Sabaku, Tirhakah, mounted the Egyptian throne, Urdamane (Rud-ammon?), the son of Sabaku, and nephew of Tirhakah being set aside, probably on account of his youth; but on the death of Tirhakah, Urdamane succeeded to the kingdom. One of these new texts gives a curious account of part of the great war in the reign of Esarhaddon, king of Assyria, between Assyria and Egypt. The date of the events is about B.C. 672, and they relate to the tenth campaign of Esarhaddon. Tirhakah, king of Ethiopia, held Egypt under his sway, and stirred up revolt in Palestine against the Assyrian power. He persuaded Bahal, king of Tyre, to throw off the Assyrian yoke, and form an alliance with him against Esarhaddon, and he sent a force to assist him against Assyria.

Esarhaddon, to counteract this combination, started from the city of Assur (modern Kileshergat) with his army, and, crossing the Tigris and Euphrates, descended upon Tyre, which city he closely invested. He then marched to Aphek, a city at the foot of Lebanon, and from there to Raphia, on the south-west of Judah. The inscription states that it was thirty kaspu, that is, about 210 miles, between Aphek and Raphia, which is about the length of the road between the two places.

Part, at least, of Lower Egypt was at the time in the hands of Esarhaddon, who collected his stores there, and prepared to advance against Miluha or Miruha, probably Meroe. Esarhaddon enlarges in his record on the nature of the country he passed through, the want of water, and the difficulties of the march. Unfortunately, the tablet

is imperfect at the end, and does not record the triumph of the expedition; but from other sources we know that Tirhakah was completely defeated and driven out of Egypt. Beside these that I have noticed, there is a large collection of texts on all subjects from the late excavations, and on some future occasion I may have an opportunity of calling attention to some others of interest to scholars.

GEORGE SMITH.

Literary Gossip.

MR. MURRAY has in preparation 'The Ecclesiastical and Secular Architecture of Scotland: the Abbeys, Churches, Castles, and Mansions,' by Mr. Thomas Arnold, M.R.I.B.A. The volume, which will be enriched with numerous illustrations, plans, views, &c., will be uniform with Mr. Fergusson's 'History of Architecture.'

DR. BIRCH is writing a small popular History of Egypt for the Society for Promoting Christian Knowledge.

MR. GEORGE SMITH, a letter from whom we publish in another column, will give an account of his travels in Assyria, and operations at the mounds of Kouyunjik, before the Society of Biblical Archaeology, on the 7th of July, at their rooms in Conduit Street.

MESSRS. PUTTICK & SIMPSON are preparing for sale some rare books and manuscripts, including a transcript of John Lydgate's ("Monke of Burye") Chronicle, comprising 570 pages in the autograph of the famous chronicler of London, John Stowe, on the last page of which he has written the following:—"This boke perteyneth to John Stowe, and was by hym wryten in ye year of our Lorde m.d.lvij." In addition to this singular relic will be found some productions from the presses of William Caxton and Wynkyn de Worde, Salisbury Missals and Psalters, some early versions of the New Testament in English, and numerous works that are scarcely ever seen or met with.

A MEMOIR of Mr. Wm. Smith, the author of 'Thorndale,' written by his widow, has been "printed for private circulation," accompanied by some essays, chiefly republished from the pages of the *Contemporary Review*.

THE lectures on the art of cookery, as delivered by Mr. Buckmaster at the International Exhibition, will be published shortly in a collected form by Messrs. Routledge & Sons.

MR. MORTIMER COLLINS writes to us:—

"When Mr. Disraeli was last in office I wrote a poem, in the form of a letter, to the Premier, which I published anonymously with the late Mr. Hotten. I am surprised to hear that this trifle, now quite out of date, is on sale at a penny in the City, advertised by a placard, on which is inscribed 'A Letter to the Rt. Hon. B. Disraeli, M.P., by Swinburne.' As Messrs. Chatto & Windus are well aware that I am the author, this seems a curious transaction."

THE house in which Tannahill the poet was born, at Paisley, is in the market-place. A granite memorial stone fixed in the front wall bears the following inscription:—"Birthplace of Robert Tannahill. Born 3rd June, 1774.

Here Nature first waked me to rapture and love,
And taught me her beauties to sing."

A CASE of some literary and artistic interest was decided a few days ago in the Court of Queen's Bench, Dublin. Sir W. Carroll, who

had been Lord Mayor of that city, sued Mr. Hayes, an artist, for a libel contained, as was alleged, in a caricature which appeared in a comic periodical published in Dublin. The jury found a verdict for the plaintiff, awarding 40*l.* as damages.

MR. ABBOTT'S 'Concordance to Pope,' of which we have already spoken, and which is now ready for the press, brings out the curious fact that this great master of English has nowhere in his works used the word "also," nor the word "towards." The Concordance does not include Pope's translations and imitations.

MR. MULLENS, the active Keeper of the Birmingham Free Library, is circulating a catalogue, which the committee has printed, of the Birmingham books in the Library, "in the hope of obtaining, either as gifts or by purchase, such Birmingham books as are not yet in the Library." The collection is already an extensive one, and we trust Mr. Mullens may be enabled to supply the lacunæ.

SIGNOR MARIO RAPISARDI has affixed a commemorative tablet, in honour of his brother poet and friend, the late Dall' Ongaro, to the house in which the latter resided in Florence. According to the *Rivista Europea*, the Municipality of Florence propose to place a commemorative tablet on the house inhabited by Niccolò Tommaseo, on the Lungarno alle Grazie, and a proposal has been made that the name of Tommaseo should be given to that Lungarno.

MESSRS. BLACKWOOD & SONS are about to publish a volume, entitled 'Searches for Summer,' by Mr. C. Home Douglas. It will give descriptions of the various places of health resort, including Algiers, Malaga, &c., which the writer has visited.

THE University Library, Cambridge, will be closed from June 24 to July 7, both days included.

A FREE Public Library and Museum have just been formally opened at Blackburn. Lord Derby was expected to preside at the opening ceremony, but was unable to attend, and in his absence the Mayor of the town officiated. Miss Thompson, whose picture of 'The Roll-Call' has excited attention lately, has announced her intention to send two pictures to be exhibited in the Museum.

A CORRESPONDENT calls our attention to some passages in the Introduction to the 'Cambridge Paragraph Bible,' in which the editor, Dr. Scrivener, expresses himself as differing from Mr. Fry with respect to the two issues of the 1611 Bible. In doing so he omits to mention that Mr. Fry was the first to point out that there were two such issues of the 1611 Bible. Neither Lea Wilson, Dr. Cotton, or any one else that wrote upon the subject of our Authorized Bible, were aware of the existence of these two issues until Mr. Fry made it known in 1865. And now Dr. Scrivener barely says,—“On this subject, so interesting to students of the English Bible, much light has recently been thrown by Mr. Fry, of Bristol, whose materials will be thankfully used by many that feel unable to adopt his conclusions, and might desire a little more scholarlike precision in the method of his investigations.” It is difficult to know what Dr. Scrivener means by "more scholarlike precision." Mr. Fry, by great pains, after a comparison of numerous copies, establishe

the fact that there were two issues, and then came to a conclusion *bibliographically*, as to which of the two had the priority. Such conclusion is much more likely to be right than any that Dr. Scrivener might arrive at. Dr. Scrivener finds fault with Mr. Fry for not mentioning where all the copies he examined were to be found; but of what use would it have been had he done so—to say that he borrowed one here and one there, and that he had as many as fifty in his own house? He also finds fault with Mr. Fry's lithographic copy of C. Boel's engraved title page, as if any copy could equal the original. Still it was so well done that the late Mr. Carpenter asked Mr. Fry for a copy to be placed in the Print Room of the British Museum. Dr. Scrivener, while speaking thus alightingly of Mr. Fry, acknowledges that in the collation made by himself he had used the Oxford reprint of 1833. Why did he do this instead of using a copy of the original? He also falls into the error, when mentioning "the wicked Bible," namely, that in which the word *not* is left out in the seventh commandment, of stating that it was of the edition of 1632, the fact being that it was of the edition of 1631; also, that only one copy of it is known, namely, in the Wolfenbüttel Library, whereas there is a copy in the British Museum, and another in the library of Mr. Lenox, of New York.

A WEEK or two ago, at a meeting of the Chester Archaeological Society, Mr. Deacle read a paper in which he endeavoured to show that a tomb lately opened in the cathedral is that of Ralph Higden, the author of the *Polychronicon*.

OLD newspapers often give not unwelcome glimpses at old friends of ours. Thus, the *Post-Boy* of Friday, January 30, 1730, states, among its foreign news, "The Mails due from France and Holland came in yesterday. . . . They mention young Mr. Walpole to be arrived at Venice, with some other English gentlemen." The same journal of January 27 states of another and still better friend: "Dublin, on Friday last at the Tholsel there was a general Assembly of the Rt. Hon. Lord Mayor and Common-Council of this City, who generously and unanimously agreed to present that worthy patriot, the Rev. Dr. Swift, Dean of St. Patrick's, with the Freedom of this City, in a gold Box, made for that purpose, on which is engraved the City Arms"; see also the *Morning Post* of this time. The *Courant*, Thursday, January 29, 1730, states, "An Appeal is lodged with the Archbishop of Canterbury by John Anstis, jun., Garter King at Arms, against the Warden and Fellows of All Souls' Coll. Oxon., for not admitting him an actual Fellow at their late election." "Yesterday," says the *Post-Boy* of January 30, 1730, "Dr. Wilmot, Dr. Goldsmith, and Mr. Miller of Chelsea, the latter of whom is well known to the curious in Botany and Gardening, were admitted Fellows of the Royal Society." Of course this Dr. Goldsmith was not the Oliver of that name, who was about two years old at this date. The *St. James's Evening Post*, February 7, 1730, has, "Mr. Booth, the famous Tragedian, is relapsed very dangerously ill at his house in Charles-street, Covent-garden, and sees no company. And a few days since died Mr. Berriman, a Comedian of Lincoln's-

Inn Theatre." The *Post-Boy*, Friday, March 14, 1730, says, "Yesterday, Mr. Thompson was introduced to her Majesty by the Rt. Hon. the Earl of Grantham, and presented his Tragedy of 'Sophonisba,' which is acting at the Theatre Royal in Drury Lane, and was graciously received."

MESSRS. MORGAN & HEBRON will issue No. I. of their new quarterly, *Mayfair*, at the end of the month. Each number will be complete in itself, and contain contributions in prose and verse.

THE *Journal* of the British Archaeological Association, for June, contains, among other papers connected with, or arising out of the proceedings at Sheffield last year, an article on the Early Lords of Holderness, by Mr. J. R. Planché; a paper on Canettes, by Mr. H. S. Cuming; on the Druids according to Greek and Roman writers, by Mr. T. Morgan; another on the Town and old Parish Church of Sheffield, by Dr. Gatty, Vicar of Ecclesfield; and some account of the Parish Church and Priory of Worksop, by the Rev. J. Stacey, of Shrewsbury Hospital, Sheffield.

MM. HACHETTE have issued Vol. III. of 'L'Histoire de France depuis les Temps les plus reculés jusqu'en 1789, racontée à mes Petits Enfants,' by M. Guizot. It begins with François Premier, and finishes at the death of Henri Quatre, and naturally includes the religious wars, judged from a Protestant point of view.

THE Dante commentator and gondolier, Antonio Maschio, whose critical labours have been published under the auspices of Prof. Alberto Errera, has lately given three lectures on the 'Divina Commedia,' at the Teatro delle Loggie of Florence, dressed in the characteristic costume of his profession.

SCIENCE

THE GOVERNMENT SCIENTIFIC EXPEDITION. (Fourth and Concluding Notice.)

ON the western side of the Atlantic, at all the stations south of the Bermuda and Azores line, the bottom water is colder than that on the east side, which shows that the Antarctic cold current enters the North Atlantic, runs to the north-westward through the channels between St. Paul's rocks and the Brazilian coast and gradually expends itself as it circles round to the north-eastward, in the same manner as the warm equatorial current does on the surface, considering that current as including the Gulf Stream, which it undoubtedly helps to produce. This cold current entering the North Atlantic is found between 1,700 fathoms and the bottom, a total thickness of 700 fathoms.

If we compare the temperature of the water at different depths at several stations with that found at the equator, the alteration is very marked, and may readily be distinguished. The greatest change or disturbance, at Sombbrero, West Indies, is an increase of heat of from 14 to 15 degrees, at a depth of from 100 to 250 fathoms. At Bermuda the maximum rise is 19 degrees, but at the lower depth of from 250 to 350 fathoms. At the Azores the increase is only 10 degrees at a similar depth. At Madeira the increase is only 10 degrees, and at the lower depth of from 300 to 650 fathoms. Even in the Bay of Biscay the increase is 8 degrees at a depth of from 300 to 500 fathoms.

Thus, the heat-giving properties of the equatorial and north-east trade current, carrying as they do a continuous body of warmed water towards the Caribbean Sea, can be traced by the

rise in temperature of the whole body of water at Sombbrero, and afterwards at all the stations in the North Atlantic, but most readily so by the widening of the isotherms about 62 degrees, between America and the Azores. Thus is formed an immense reservoir of warmed water, 1,000 feet thick, and at least two millions of square miles in extent. This change of temperature or disturbance is greater, and nearer the surface on the western side of the Atlantic, the nearest point to the source of the current, than at the eastern side, where it slowly and gradually expends itself.

The most remarkable fall of temperature due to depth was found at a station 180 miles south of Cape de Verde Islands, at the south edge of the trade wind, the temperature at 50 fathoms being 54.2 degrees, when the surface was 78 degrees, a fall of 24 degrees.

When the equatorial current was running to the westward on the surface, 0.75 mile an hour, at the depth of 50 fathoms it was running 0.4 mile an hour, but at 75 fathoms there was no current.

In the South Atlantic we are not so rich in thermal observations as in the North Atlantic; not only is there but one line of observations across, and that from 1,500 to 2,000 miles south of that at the equator, but they are much wider apart than those taken in the north. Capt. Nares hopes that there may be an opportunity for further research on the homeward voyage: the bottom temperatures he did obtain would indicate that a deeper channel containing colder water must exist.

The serial temperatures obtained between the Brazilian coast and South Africa, vary less than those obtained in the North Atlantic basin. Although the water is much colder than in the northern seas, it is, strange to say, warmer than at the equator, to the westward of St. Paul's rocks. The coldest water obtained in the South Atlantic is near the American coast, where it is 33.1 degrees, at a depth of 2,150 fathoms. This agrees very well with the observations between Fernando Noronha, and Pernambuco, where at 2,275 fathoms the temperature was 33.2 degrees. More to the westward, on the South Atlantic section, at a depth of 2,350 fathoms, when it was expected the water would be colder, it was 33.4 degrees, that is, the water, although at a greater depth, was slightly warmer; but between the two stations there is a distance of 350 miles, which the equatorial observations prove to be quite sufficient to contain a deeper channel, and a cold-feeding current running to the northward.

The bottom temperature at Tristan d'Acunha, midway between the South American and African continents, is one degree warmer than that nearer the land on either side. As the water, moving towards the equator from a high latitude, would have a tendency to flow to the westward, and, on striking against the eastern shores, would run to the northward close to the coast, it would be natural to look close to the South American coast for the cold north running current, which undoubtedly exists, rather than elsewhere.

When the Challenger was 130 miles from the Cape of Good Hope, the low temperature of 22.9 degrees was found at a depth of 2,325 fathoms, which indicates that a cold stream runs to the northward along the western side of Africa—probably a branch of the stream which may be looked for running to the northward on the eastern side.

Taking the water at the equator, west of St. Paul's rocks, below 100 fathoms, as being the least disturbed, and therefore the best fitted for comparison, we find the water between 50 and 400 fathoms at each of the stations between the Brazilian coast and Tristan d'Acunha to be warmer than the equatorial water. This must be the effect of the Brazilian branch of the equatorial current curving to the southward and the southern part of the south-east trade-wind current banking up and collecting the warmed water in that part of the sea. To the eastward of Tristan d'Acunha, the difference becomes gradually less, until, at 300 miles westward of the Cape of Good Hope, the water is colder at all depths from the surface to

1,500 fathoms, after which it remains much the same until near the bottom, where it is half a degree warmer than at the equator.

The first indication of the warm surface Agulhas current was found 380 miles west of the Cape of Good Hope, where the temperature of the water was 80 degrees, that being 4 degrees higher than on the previous or succeeding days. The current obtained by the difference of position, as indicated by astronomical observations and dead reckoning, was then 25 miles a day northerly, part of this being probably due to the prevailing strong southerly winds. The actual stream or branch running to the northward on the western side of the Cape was not entered until the ship was only 21 miles from the land and in shallow soundings, when the temperature of the surface water rose from 58 degrees to 62 degrees. Five miles nearer the land a serial temperature observation showed that the water was affected to the depth of 90 fathoms, the temperature being raised $3\frac{1}{2}$ degrees.

An extended series of observations is required to ascertain the cause of the stoppage or turning of the Agulhas current. The observations of the Challenger indicate that the broad and comparatively sluggish "South Atlantic drift current," running to the eastward before the continuous westerly winds, accumulates its water against the west coast of Africa, raising the level of the sea sufficiently to prevent the Agulhas current from continuing its course, and swallows or diverts nearly the whole of it, a very small portion escaping to the northward round the Cape during the southerly winds, and intermixing with the colder water of the drift current, which also throws out an offshoot to the northward as it strikes against and meets the African coast and Agulhas stream. Great variations in temperature may naturally be looked for when two such oppositely constituted currents meet and intermingle. It is well known at the Cape that the warm current seldom extends as far to the north as Table Bay, the water there being much colder than in Simon's Bay.

That these observations of the Challenger's voyage will give rise to learned arguments, much reasoning, and varied conclusions, is obvious, and that deductions could now be drawn from them in connexion with the earth's figure beneath the waters, is also obvious; but we have avoided speculative conclusions, and prefer to record what has been done, for that will enable those interested in the subject justly to estimate the great amount of work already accomplished, and fully to appreciate the untiring labour and perseverance of those engaged in collecting information.

We may also express our satisfaction that the Admiralty have permitted these extracts to be made public before the completion of the voyage; and although it would not be fair or generous to consider them as the conclusive opinions of the writer, when further observations may cause him to alter or modify them, they are extremely valuable in our uncertain knowledge of the movement of the "great waters," and none the less so from the clearness and simplicity of the language in which they are conveyed.

THE TRANSIT OF VENUS EXPEDITIONS.

LAST week we rather anticipated the starting of some of the parties going on these expeditions, as Capt. Tupman and Father Perry did not sail until early this present week. Prof. G. Forbes, who, as deputy chief of the Sandwich Islands party, is to take charge of the observations at Owhyhee (famous as the scene of the murder of Capt. Cook), has been now some time on his voyage, and we expect ourselves to hear something from him during the expedition.

The Egyptian party will, of course, not need to start nearly so soon as the others. Owing to the representations of Capt. Browne, R.A., chief of the party, the observations will be made in Central and Upper Egypt, not at Alexandria, as at first proposed. The situation of that city, though so well selected by its founder for the purposes he had in view, is not well adapted in point of weather for astronomical observations, particularly

at the season of the year in question. The principal Egyptian station, therefore, will be at Cairo; and there is a probability that the transit will also be observed at, or near the site of, ancient Thebes, famous for its hundred gates, and now once more, perhaps, to become of importance in a very different way.

SOCIETIES.

ROYAL.—June 11.—The President in the chair.—The following papers were read: 'Preliminary Note on the Absorption of great Thicknesses of Metallic and Metalloid Vapours,' by Mr. J. N. Lockyer;—'Note on the Absorption Spectra of Potassium and Sodium at Low Temperatures,' by Prof. Roscoe and Mr. A. Schuster;—'Note on the alleged Existence of Remains of a Lemming in Cave-Deposits of England,' by Prof. Owen;—'On the alleged Expansion in Volume of various Substances in passing by Refrigeration from the State of Liquid Fusion to that of Solidification,' by Mr. R. Mallet;—and 'Note on the Excitation of the Surface of the Cerebral Hemispheres by Induced Currents,' by Dr. B. Sanderson.

GEOGRAPHICAL.—June 15.—General Sir H. Rawlinson, V.P., in the chair.—The following new Fellows were elected: His Excellency Senhor João de Andrade Corvo, as Honorary Corresponding Member; Marquis of Lorne, Le Vicomte E. de St. Jean, Major-General Bentinck, Lieut.-Col. J. G. R. Forlong, Rev. R. Lewis, Messrs. A. Brent, S. B. Coxon, R. Gordon, G. Grantham, W. H. Huddleston, H. J. Jenkinson, R. M. Lawes, A. Robertson, R. B. Smith, and J. M. Sutton.—The papers read were: 'A Month's Journey in Kokand in 1873,' by Mr. E. Schuyler;—and 'Progress of Forsyth's Mission to Kashgar and Exploration of the Pamir Steppe,' by Major-General Sir H. C. Rawlinson.

ASTRONOMICAL.—June 12.—Prof. Adams, President, in the chair.—A paper by Mr. Stone, the Government Astronomer at the Cape of Good Hope, was read, describing his observations of the eclipse of the 16th of April, made near Klipfontein, in South Africa. Just before the total phase the slit of his spectroscope was placed tangentially at the centre of the disappearing crescent. At the instant of totality the field of view of his spectroscope appeared full of bright lines, but the greater number of them quickly vanished, leaving only the ordinary prominence spectrum. He next examined the spectrum of the corona at some distance from the moon's limb, and found it to consist of a faint solar spectrum, in which he could with certainty trace the principal dark Fraunhofer lines and of one bright line, the position of which he measured, and found it to coincide with 1474.—Mr. Bidder described a micrometer which he had contrived for measuring the position of very faint stars. Ghosts of the wires, which can be rendered dimmer or brighter at the discretion of the observer, are projected into the field of view by means of reflecting prisms; and diaphragms can be used, cutting out the light of the wires from any portion of the field.—M. D'Abbadie was called upon to give some account of the French preparations for the Transit of Venus. The French Government will occupy five stations, and will make use of the Daguerreotype in preference to the collodion process. Their photographs will be taken in the principal focus of the instruments, and the image of the sun will thus be only about 36 millimètres in diameter. The trial photographs are so sharp that they hope to be able to make use of a magnifying power of 250 in measuring the photographs for the purposes of reduction.—Lord Lindsay described the results of his experiments in photographing the appearance which is known as the black drop,—and Mr. Ranyard described some experiments which he had made as to the production of the black drop when viewed by the naked eye and through lenses.—The President announced to the Society that a petition was about to be presented to the Dean of Westminster, praying him to admit of the erection of some

memorial to Jeremiah Horrocks in Westminster Abbey.—It was announced that the next meeting of the Society would be held in their new rooms in Burlington House.

SOCIETY OF ANTIQUARIES.—June 11.—C. S. Perceval, Esq., Treasurer, in the chair.—Mr. O. Morgan exhibited and presented a Roll on Parchment, being the account of the kitchen of the Abbey of Tewkesbury for the year ending Michaelmas, 1386. This roll has been published, with a translation, by Mr. Wakeman, in the *Journal of the British Archaeological Association* for 1859.—Mr. D. Moir exhibited a Stone Celt from a gravel pit on Hayes Common.—Mr. R. H. Scott exhibited, by permission of the Rev. T. Kerr, a Stone Celt from the island of Valencia.—Mr. G. Leveson Gower exhibited a Pewter Chalice, found on the site of the old church at Titsey, Surrey. This chalice had probably been used for interment along with the body of an ecclesiastic, many such examples having been found.—The Rev. J. C. Browne exhibited a drawing of a Stone Slab, with a cross in relief, built into the wall of the church of St. Martin at Brasted, Kent.—The Company of Merchant Taylors exhibited, through their Master, Mr. C. M. Clode, two very interesting "Horse-cloths" belonging to that Company. One was of the date 1480 circiter; the other, of about 1520. Both were very curious specimens of embroidery. The subjects figured on the flaps of the pall related chiefly to the life of John the Baptist, the patron of the Company.—Mr. R. Almack exhibited several letters by Lady Russell, and other documents written by, or relating to, the Duval families of Bedford, Devonshire, and Rutland.

LINNEAN.—June 4.—G. J. Allman, M.D., President, in the chair.—The President exhibited a number of living specimens of firefly (*Luciola Italica*) recently taken by himself in the neighbourhood of Turin, calling attention to the remarkable synchronous emission of flashes of light by numerous individuals, and pointing out that the phosphorescence is a phenomenon not of darkness merely, but of twilight or night.—The following papers were read: 'Contributions to the Botany of the Challenger Expedition,' presented by Dr. J. D. Hooker, C.B.: No. XIIa, 'Challenger Lichens (Cape de Verde),' by Dr. J. Stirton; No. XVIIa, 'Letter from Mr. H. N. Moseley to Dr. Hooker, dated Cape Otway, Australia, March 16, 1874, on the Botany of Kerguelen's Land, Marion, and Heard Islands'; No. XVIII, 'List of hitherto unrecorded Species from Kerguelen's Land, Marion, and Heard Islands, with a Note on *Lyallia Kerguelensis*, Hook. f.,' by Prof. Oliver; 'Synopsis of the Mosses of the Island of St. Paul,' by W. Mitten (Appendix to Dr. Hooker's paper 'On St. Paul's Island Plants');—'On the Restiaceae of Thunberg's Herbarium,' by Dr. M. T. Masters;—and 'On *Napoleona*, *Omphalocarpum*, and *Aster-anthos*,' by Mr. J. Miers.

MATHEMATICAL.—June 11.—Dr. Hirst, President, in the chair.—The Rev. A. J. Stevens and Mr. W. Ritchie were elected Members; Dr. J. Casey was proposed for election, and Mr. G. S. Carr was admitted into the Society.—The President before vacating the chair informed the meeting that Lord Rayleigh (a Member of the Council of the Society) had expressed his intention, in a letter, of presenting to the Society the sum of 1,000*l.*, to be invested, and the interest applied to assist in the publication of the *Proceedings*, and also in the purchase of Mathematical periodicals.—Prof. Cayley having taken the chair, the following papers were read: 'On the Parallels of Developables, and of Curves of Double Curvature,' by Mr. S. Roberts;—'Note on the Numerical Calculation of the Roots of Fluctuating Functions,' by Lord Rayleigh;—'On a Remarkable Relation between the Difference of Two Fagnanian Arcs of an Ellipse of Eccentricity ϵ , and that of two Corresponding Arcs of a Hyperbola of Eccentricity $\frac{1}{\epsilon}$,' by Mr. J. Griffiths;—'Stability of a Dynamical System, with Two Independent

Motions,'—and 'On Rocking Stones' and 'Small Oscillations to any Degree of Approximation,' by Mr. E. J. Routh.

ANTHROPOLOGICAL INSTITUTE.—JUNE 9.—Prof. Busk, President, in the chair.—Dr. W. S. Church was elected a Member.—Sir J. Lubbock, Bart., read a paper 'On the Discovery of Stone Implements in Egypt.' The author began with a sketch of the writings and opinions of M. Arcelin and Dr. Hamy, who maintained that the flint implements found along the valley of the Nile, including a hatchet of the St. Acheul type at Deir-el-Bahari, indicated the existence formerly of a true stone age there as in Western Europe. M. Mortillet and Dr. Broca concurred in that view. On the other hand, Dr. P. Bey, and especially Dr. Lepsius, had expressed the opinion that most of the objects described, such as the flint flakes, were naturally produced. M. Chabas also took the same view as Dr. Lepsius, and denied the existence of any evidence of a stone age either in Egypt or elsewhere. On the occasion of a late visit to Egypt with the object of getting conclusive personal evidence on the question, the author found worked flints at various spots along the Nile valley, especially in the valley of the tombs of the Kings at Thebes and at Abydos, and after carefully weighing the facts and arguments brought forward by MM. Lepsius and Chabas, he was disposed to agree with MM. Arcelin and Hamy in considering that these flint implements really belonged to the stone age, and were ante-Pharaonic. Sir John exhibited a full series of the Egyptian flint implements found by himself during his visit, and the paper concluded with a minute description of each specimen.—Prof. Owen read a paper 'On the Ethnology of Egypt.' Since the observations recorded in 1861 by Pruner-Bey, on the race-characters of the ancient Egyptians, mainly based on the characters of skulls, evidences in the author's opinion of a more instructive kind have been discovered, chiefly by Mariette-Bey. They consist of portrait sculptures mostly, statues found in tombs, accompanied by hieroglyphic inscriptions, revealing the name, condition, and date of decease. A study of these works led to the conclusion that three distinct types were indicated: first, the Primal Egyptian type, with no trace either of negro or Arab; secondly, the type of the conquering shepherd kings, or Syro-Arabiens, which is exemplified in the Assyrian sculptures; thirdly, the Nubian-Egyptian. In conclusion, the Professor drew a graphic picture of the high state of civilization attained by the ancient Egyptian race, whose exquisite works, done six thousand years ago, were amply illustrated by a series of photographs, maps, and diagrams.—Mr. E. Schuyler communicated a paper 'On the Batchas of Central Asia.'

NEW SHAKESPEARE.—JUNE 12.—A. J. Ellis, Esq. V.P., in the chair.—The names of fourteen new Members who had joined since last meeting were read.—The paper, read by Dr. Abbott and Mr. Furnivall, was by the Rev. F. G. Fleay, 'On certain Plays of Shakespeare, of which Portions were written at different Periods of his Life.' 1. 'Richard II.,' the Parliament scene, added in 1598, which had less rhyme and more double-endings than the rest of the play. 2. 'All's Well that Ends Well,' in which eight portions of early rhymes, probably part of 'Love's Labour's Won,' were pointed out. 3. 'The Two Gentlemen of Verona' and 'Twelfth Night,' of the former of which the writer contended that Shakespeare wrote only the first two acts, and, perhaps, the rhymes in act iii., about 1594-6; and, about the same time, wrote the early part of 'Twelfth Night,' in which the Duke, Sebastian, Antonio, Viola, Olivia, Curio, Valentine, and the Captain are concerned; while the prose part and seventeen lines of verse, in which Malvolio, Sir Toby, and Maria come in, were written in 1601-2. 4. 'Troilus and Cressida,' which, containing three stories, was written at three periods, in three different styles, the Troilus part in 1594, the Hector part about 1595, the

Ulysses and Nestor part in 1606-7; act v. scenes 7, 8, 9, and the epilogue, being probably spurious. Tables of the proportions of rhymes were given confirming these theories.—Mr. Furnivall strongly opposed the late date of 1595 for the 'Two Gentlemen,' contending that even the first two acts bore witness to their early date by their allusions, style, and analogy to 'Love's Labour's Lost' and 'The Errors,' and that many of Mr. Fleay's important statements about the play had no foundation. He also urged that the Launce and Speed parts of the last three acts, and certain other passages in them, must be Shakespeare's; he thought cause enough had not been shown for the 'Twelfth Night' theory, and doubted any one's power to pick out (among others) three elevens and an eight of lines in 'Troilus,' and say "these were written one year after the lines near them."—Dr. Abbott urged, from the use of "witness" as a three-syllable word, from unusual senses and accents of other words, and the use of non-Shakespearean words like "direction-giver," &c., that parts of act iv. scene 2, act v. scene 4, of the 'Two Gentlemen' were not Shakespeare's.—Mr. Oswald contested Dr. Abbott's reading of the line, "Madam, if your heart be so obdurate."—Mr. Rusden urged that haste in composition must be allowed to account for many blemishes in genuine Shakespeare work.—Mr. A. J. Ellis doubted altogether our having knowledge enough of Shakespeare's early metre to come to any positive conclusion about his difference of work from year to year, or even as to whether any part of an early play was genuine or not. The subject was only opening on us. We must be content to wait and learn, rushing to no conclusions.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Geographical, 1.—Anniversary.
— Asiatic, 2.—'Old Mongolian Capital of Shanghai,' Dr. S. W. Bushell; 'Origines of the Manchu,' Mr. R. H. Howarth; 'Transliteration of Persian Words,' Capt. E. Mosher.
— United Service Institution, 61.—'Scientific Study of Naval History,' Mr. J. K. Laughton.
Tues. Anthropological Institute, 8.—'Ethnic Psychology,' Mr. R. Dunn; 'Relative Ages of Cremation and contracted Burial in Derbyshire in the Neolithic and Bronze Ages,' Mr. R. Pennington; 'Mythological Birds Ethnologically considered,' Miss A. W. Buckland.
Wed. Geological, 8.—'Literature, &c.—Commerce of Ancient Rome with the East,' Mr. Vaux.
Thurs. Antiquaries, 61.—'Seal of Matilda, Countess of Perche,' Mr. G. R. Perreval; 'Discoveries at Rome, 1874,' Mr. J. H. Parker.
Fri. Botanic, 4.—'Reproductive Organs of Plants and the General Principles and Systems of Classification,' Prof. Bentley.
— New Shakespeare, 4.—'Authenticity of the Three Parts of "King Henry the Sixth,"' Rev. F. G. Fleay.

Science Gossip.

A NEW planet (No. 138) was discovered by M. Perrotin, at Toulouse on the night of May 19. This is the fourth planetary discovery of the present year.

A GRAND international Congress of persons interested in geographical science is announced as about to be held in Paris, early next year. All the French ambassadors and consuls have been directed to promote its objects, and endeavour to secure the attendance of as many foreign geographers as possible. The Congress is to be divided into six sections, as follows: 1, Mathematical Geography, Hydrography, and Maritime Geography; 2, Physical Geography; 3, Historical Geography, and History of Geography; 4, Economic and Physical Geography; 5, Instruction in, and diffusion of, Geography; 6, Explorations and Travels. The names of several eminent men are mentioned as presiding over these sections.

A REPORT on the Rainfall of Barbadoes, and upon its Influence on the Sugar Crops, by Governor Rawson, C.B., has just been received. We have rarely met with any more satisfactory compilation than this. It not only gives the yearly, and monthly, and daily rainfall since 1847, as recorded at three stations in the island, but it examines the influence of elevation and of the changes of the seasons, and gives with great care the conditions of the sugar crops in relation to the rainfall. This Report must prove a useful contribution, tending to advance our knowledge of the laws which regulate the distribution of rain, and it may possibly suggest similar compilations in other parts of the globe.

THE French Association for the Advancement of the Sciences is to hold its third meeting this year at Lille, the session commencing on the 20th, and closing on the 27th, of August. A local committee has organized scientific excursions, under the direction of M. Kuhlmann, corresponding member of the Academy of Sciences, assisted by the mayor of the town and other eminent persons. The President of the Association for the present year is M. Ad. Wurtz.

THE Highland and Agricultural Society of Scotland intend to memorialize the Committee of the Privy Council on Education on the propriety of establishing Agriculture as a branch of the system of physical science taught under the superintendence of the Department of Science and Art. They also intend to offer a premium for the best textbook for such a course, including the application of botany, geology, chemistry, and animal physiology to the art of agriculture and the management of farm stock.

A MAGNETIC observatory has been established at Zi-ka-Wei, in China, under the superintendence of Father Dechevrens. A first Report of the diurnal variation and of the magnetic intensity for part of March and April last, has been received in this country, from which we gather that the mean of the declination is $1^{\circ} 53' 59.8''$ W., of the inclination, $46^{\circ} 13' 13.7''$, and of the intensity, 6.9233. A complete set of self-recording magnetographs, by Adie, has been forwarded to this new observatory; and as Father Dechevrens and his assistants have been well instructed in their use, we may hope that a series of valuable observations of the phenomena of magnetism will be obtained.

FIFTEEN centuries before the Christian era, the Egyptians appear to have been acquainted with the preparation of three distinct kinds of blue pigment, prepared from mixtures of sand, soda, and lime, with oxide of copper. One of these fine colours has been lately examined by M. Henri de Fontenay, who contributes a paper on the subject to the June number of the *Annales de Chimie*. The investigation was conducted in Peligot's laboratory, at the Conservatoire des Arts et Métiers, and some examples of the blue frit were made at the National Porcelain Factory at Sèvres, under M. Salvétat. The author publishes not only analyses of ancient specimens, but recipes for their imitation. A mixture of 70 parts of white sand, 25 of chalk, 15 of oxide of copper, and 6 of dry carbonate of soda, yielded, when fritted together, a blue material said to be equal in colour, texture, and durability to the ancient examples.

PASTORELLI's wind and weather indicator—is a small chart, fitted with two pointers for marking the lowest pressure and the direction of the wind from day to day—is "intended for the purpose of enabling the general public to comprehend the meteorological reports of the Meteorological Office." It is a very simple arrangement well fitted for the purpose for which it is intended.

THE *Proceedings of the Bristol Naturalists' Society*, the first part of Vol. I, New Series, has just been issued. This part contains some papers of considerable interest, especially one by Dr. Beddoe, 'On Ethnic Migrations,' and another by Mr. E. B. Tawney, 'On the Dundry Gastropoda,' which is well illustrated. The paper on the Divining Rod was not worthy the place it occupies, and the one on the Coal Question is behind our present knowledge.

THE Académie des Sciences devoted a considerable portion of its time at the Séance of the 1st of June to the consideration of a note by M. J. M. Gauguain upon 'Magnetism,' which contained statements of the experiments made in continuation of his former series, many of the results being of considerable interest.

Les Mondes for June 11, contains a paper by Prof. Pliny Earle Chase, of Haverford College, Pennsylvania, 'On the Origin of Attractive Force,' which, although purely hypothetical, will be read with interest; and another, 'Méthode Optique de M. Lissajous appliquée à l'Étude des Tuyaux

Sonora,' by M. Bourbouze, of the Faculty of Sciences of Paris, which deals with a complicated matter in a new and simple manner.

MM. DEHERAIN and MOISSON have lately communicated to the Académie des Sciences of Paris a paper 'On the Absorption of Oxygen and Emission of Carbonic Acid by Leaves kept in Darkness.' They appear to prove that leaves kept in the dark absorb more oxygen than they emit carbonic acid, and that the internal combustion shown by the absorption of O and emission of CO₂ is the origin of, at least, a portion of the heat necessary for the elaboration of some of the new principles of the plant.

A TRANSLATION of the Report of the Proceedings of the Meteorological Congress at Vienna has just been published by the Meteorological Committee of the Royal Society. In addition to the Protocols of the eleven meetings which were held, there are nine proposals and Reports given as Appendices, and a supplement of twelve letters. A further Report is promised, on Weather Telegraphy and Storm Warnings, which was presented to the Congress by a Committee appointed by the Meteorological Conference at Leipzig in 1872.

Is a paper on Rozoon, published in the current number of the *Annals of Natural History*, Dr. Carpenter expresses his hope that a monograph on this subject may be presented to the Palaeontographical Society, and submitted to an unprejudiced committee of authorities in micro-palaeontology and micro-mineralogy, so as to place beyond all further controversy the question whether Rozoon is an organic or a mineral structure.

In conducting some chemical researches in Dr Hofmann's laboratory in Berlin, MM. Tiemann and Haarmann have succeeded in preparing a crystalline substance having all the odour and flavour of vanilla. Analysis has shown that it is identical in chemical composition with the aromatic principle of vanilla, called *vanillin*, thus furnishing another example of the artificial formation of an organic principle by unexpected re-actions.

PINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE SEVENTH ANNUAL EXHIBITION is now OPEN, 5, Pall Mall East, from Nine till Seven.—Admission, 1s. Catalogue, 6d. ALFRED D. TRIPP, Secretary.

THE SUMMER EXHIBITION of the SOCIETY of FRENCH ARTISTS, 149, New Bond Street, is now OPEN, from Half-past Nine to Six o'clock.—Admission, One Shilling.

'THE SHADOW OF DEATH.' Painted by Mr. HOLMAN HUNT in Bethlehem, Jerusalem, and Nazareth, begun in 1867, completed end of 1873.—NOW ON VIEW at 39, Old Bond Street.—The Gallery is opened at Ten, closed at Six.—Admission, 1s.

DORIS' GREAT PICTURE of 'CHRIST LEAVING the PRETORIUM,' with 'The Dream of Pilate's Wife,' 'Night of the Crucifixion,' 'Christian Martyrs,' 'Francisco de Rimini,' &c., at the DORIS GALLERY, 35, New Bond Street. Ten to Six.—Admission, 1s.

THE SALON, PARIS.

(Fifth and concluding Notice.)

M. CARANDEL's three pictures, two portraits and *Première Extase de St. Jean-Baptiste* (No. 296), are among the finest paintings here. The last is, we think, his best design, although it is embodied in what is, comparatively, an unpretending picture. The gaunt, brown-skinned youth is seated, half-naked, and leaning against a rock, in the grey and mournful desert, resting his hollow cheek against his interlocked fingers, in the clenching of which the passion of the subject is expressed, for otherwise the figure is at rest. He has hollow, large, dark eyes, that see things not of the earth, nor near to us, and they look blankly—as the painter meant them to look—at the rocks and skies of the wilderness, but in their dim depths they have insight, and seem to dream with a devouring ecstasy. There burns on each of the youth's cheeks a dull red patch of fever: the head is clothed with dense masses of over-hanging, unkempt hair. No. 294, *Portraits de Madame la Duchesse de L.—et de ses Enfants*, by the same, is magnificent. The figures are whole-length, life-sized; the lady is clad in black velvet, and enthroned with her children at her knees; the

latter are clad in white. *Portrait de Madame la Comtesse W. de L.—* (295) is a superb study of colour; a lady in a turquoise-blue and red-maroon evening dress, seated on a blue sofa, with a roseate embroidered cushion. There is a blue Japanese background. The carnations are wonderfully delicate in tone and tint; nor is the picture, as such, devoid of pathos of the saddest kind. It shows a face and form of one, still young, but worn out, or fast wearing out, under the pressure of "the fashion."—Another portrait, by M. Cermak, is healthier in its sentiment, being *Portrait de Mlle. M. L.—* (348), a bust of a child with a doll, beautiful in keeping, with beautiful colour.—There is a dash of humour in M. Denneulin's *Le Feu Sacré* (585), an artist sitting before his easel in a snowy landscape, warming himself with a pipe; it is well painted.—*Études de Mai* (694), by Madame Escallier, shows pinks in a basket, and carelessly piled in sunlight, with capital colour and admirable lighting.

We come to the chief attractions of this Salon when we pause before M. Gérôme's pictures. *Raz Tibicen* (797) makes every one smile. All must admire the intensity of the design, and the humour of the artist, who has shown King Frederick of Prussia in his cabinet, working away at a flute, for the love of which he has thrown aside fatigue as well as business. He stands, with bent knees, before an *écritoire*, on which he has propped the music-sheet, and clutching the magic tube with the finger-tips of both hands, he sets his meagre lips to the orifice, to produce, one would imagine, a harsh, unmelodious music, for he will blow, it seems, too hard, and his lean cheeks try to compel the sweetness they cannot utter; as it is, up go his eyebrows, and the eyeballs are uncovered in his eagerness, while the *quais* of his wig quaintly rises on the stiff collar of his coat. So thirsty for melody is the soul of the king, that he has not stayed to take off his dirty boots. Just returned from hunting, he has stepped into the cabinet, followed by the dogs, whose muddy feet have left marks on the polished floor and rich carpets; but before each weary animal could throw himself down to rest, one in the king's own chair, the others on the ground, Frederick has torn open, read, and crumpled up the despatches that waited his coming, cast them on the floor, and grasped the intractable instrument. What will Mr. Carlyle, whose soul enters not with zest into the enjoyment of such frivolity as flute music, say to M. Gérôme, for thus mocking his model conqueror? Above the desk is perched a smirking bust of Voltaire. The ridicule of the picture is not the less pungent because it is keen enough to penetrate the thickest skin, without giving an excuse for blustering. The irritable captor of Silesia himself could hardly have made this jest an excuse for war. The execution of the picture is, as usual, rather metallic, but the lighting of the interior is exquisitely true, and the modelling of every part is perfect: still the painting lacks concentration of its elements. As a design, it is perfect; as a satire, one of the best modern examples. *L'Eminence Grise* (798) attracts more attention than the picture of the predatory monarch's attempts with the flute. It shows Richelieu's grim familiar, Père Jacques, descending the stately staircase of his patron's palace, sandalled and frocked like a grey friar, and with his breviary in his hand, to which he pretends to give his attention so wholly, that the presence of a gay crowd of courtiers, priests, and nobles, who ascend the steps in twos and threes, and obsequiously salute him, is utterly ignored. The group is led by a cardinal, who has spent his obsequiousness in vain, and having ascended higher than the level of the "Grey Cardinal," as Père Jacques was called, now turns to see if any of those who followed his own footsteps meets with more courtesy. The courtiers are clad in green, and blue, and black, and white, and red. The wall of the landing is decorated with a hanging, on which is a huge shield of Richelieu, which, in all its pomp, faces us. A stray gleam of sunlight strikes the stair from a window above our vision. The characterization here is

perfect, the figures are triumphs of design, and the picture is, as a whole, the best of M. Gérôme's late productions.

M. F. Girard sends *Les Fiancés* (815), lovers and their party leaving an old house by a tree-covered path, in autumn, while the rich foliage falls, and the way is strewn with leaves. The lover is in blue, the bride in pale rose and amber colours. This picture is painted with wonderful brilliancy, and has the charm of exquisite finish and solidity.—M. Leloir's *L'Esclave* (1164) is a superb study of colour, and a mine of rich toning. The scene is the interior of a harem, the master an amazingly ugly Moor, his mistress a scarcely less ugly white woman, who is, at least, young; he rests on a pile of cushions, she reclines at his feet, and sings what her face tells us must be a doleful song. He holds a pipe, the voluminous tube of which encloses him like a python, and he has a whip at his side, within reach, to stimulate the singing of ditties, doleful or otherwise. She is dressed in black, but her shoulders, which are exquisitely painted, are bare for the lash. This picture is a magnificent display of colour of the most powerful kind, nobly treated as to tone and chiaroscuro. A work in perfect harmony, the defect is the ugliness of the slave.

We come again to a fine painting, of which we have already spoken, one of the best, and undoubtedly the most complete picture, of the year, in M. Mélingue's *Messieurs du Tiers avant la Séance Royale du 23 Juin, 1789* (1299). It was a woefully wet day while "Messieurs" waited outside their place of meeting, the entrance to which was a sort of back door, in an old red-brick wall, opening on a courtyard, carelessly paved, with big boulders, and having part of one of its sides shaded by a useless gallery of trellis work, useless at least as a defence against the rain, which did not reach so far as the door where the impatient deputies inquired what was to befall them, and lingered impatiently in the pouring summer rain which, swirling round the corners, fell thickly, and ran in clear grey streams between the rough boulders, and made pools of itself. There were but few umbrellas, and "messieurs" were courageous, so here they are, each in his black coat, silk stockings, pumps, bag wig, gown, or similar garments. One stands with his back towards us, his well-turned leg on the step of the door, his powdered hair streaming behind his neck, his back stiff with suppressed wrath, his fist clenched; he, his face is not shown, talks to Roederer; three are under one umbrella, this group comprises Target and Sieyès. Barnave and Robespierre gossip, the latter having his characteristic greenish hue, the *verdâtre* of his contemporaries, a term which it has pleased Mr. Carlyle to translate "sea-green," about as unapt a word as he could have chosen. Robespierre looks down in thought, and grasps his long chin as he does so; he evidently thinks something may come out of this tiresome business. Near these are Mirabeau, Barrère, and Gérard, the last in a green coat; they stand with their backs to the brick wall, to be as much as possible out of the rain, which, nevertheless, streams fully on the shoulders of Barrère. Bailly, with the fine face, remonstrates with the door-keeper. The crowd includes Rabaut de St. Étienne, Lechapelier, and Malouet. Here is each man after his character. This is a marvel of a picture in that respect, and so far as that is concerned we cannot praise it too much. And it would be hard to over-praise such a work on account of its technical success; for it shows how so large a mass of black can be managed with success; the modelling, drawing of figures and parts, the variety of the design, and the treatment of the peculiar effect of rainy daylight, are, indeed, admirable. Notice the treatment of the light on the faces of the group under the red umbrella.

After Sir Edwin Landseer was twenty years of age, he did not paint so finely or so solidly as M. Melin, who has reproduced the dogs of *Chiens Couplés* (1296); two pointers, represented with such largeness of style, firmness, and sound draughtmanship, and so complete a sense of the truth of the textures and colours of their hides, that they are

delightful to the student. This is a most masculine piece of fine art.—M. V. Leclaire's *Flours*, &c. (1122), consists of sumptuously painted still-life and flowers: especially admirable is the handling of a large brass dish.—M. Mérino's *Un Parisien* (sic) (1300), the profile of a black-haired girl, in a black hat and dress, with that peculiar expression of high-strung nerves which is not uncommon in Paris. It is luxuriously expressive and admirable in keeping. The tone, especially in the carnations, is extremely good.—In M. Maignan's *Hélène à la Fontaine* (1260) we have exquisite painting of flesh and a pink robe.—M. Machard's *Séléné* (1246), a decorative picture, shows the goddess by means of a charmingly poetical idea. The crescent moon, her bow, is in the air; she is herself a luminary, emitting a pale radiance from her brows. Her body and graceful limbs are but semi-substantial. She lies on clouds, her form taking a long, bow-like curve; and she aims an arrow, the feathers of which are faintly iridescent and rosy. She floats above the clouds, surrounded by a deep firmament of blue. The decorative treatment of this picture is highly commendable.—M. Rixens' *Mort de Cléopâtre* (1575) shows the life-sized figure of the queen, deathly white, lying on a bed; one arm extended straight from the figure, and in itself a piece of fine foreshortening; the bluish fingers are pendent and parted. The modelling of the torso is highly admirable, and the foreshortening of the arm is remarkable even here. After all, it strikes one that Cleopatra is not dead, for, colour apart, she does not look so; the chest seems to be half-inflated, and the white breasts are not relaxed, although they have sunk a little on themselves.—Quite another thing is M. Sadée's *La Récolte des Pommes de Terre* (1617), a row of sordidly-clad women kneeling. There is a landscape background of extreme tenderness in painting, and an unusual pathos in expression, with fine tone throughout. The grey daylight and the keeping of the dim middle-distance are charming.—M. Schultzenberger's *Batelière du Rhin* (1664), putting off in a rude boat, on a misty morning in summer, is rather a romantic and sentimental than a veritable picture; but it has many beauties. She, a finely and simply designed figure in the grey light, stands nearly erect in the crazy boat. The chaste colour is delightfully delicate.

We have now to turn to the architectural subjects, drawings which include many archaeological studies as well as designs of rare merit. M. G. Robault de Fleury sends a superb series of works, styled *Le Latran au Moyen-Age* (3342), multifarious details in numerous large frames, all most elaborately wrought to scale, comprising about one hundred subjects, nearly all of which have great interest in connexion with the building, as well as from the beauty of most of the matters represented. Also a series or two of elaborate, delicate drawings, sections, elevations, perspectives, &c., illustrating the ancient monuments of France, and produced under the auspices of the Commission des Monuments Historiques. These deserve the attention of all visitors who are capable of appreciating them. The admirable skill they display is supported by unquestionable completeness of execution. Among fine works here in this class observe M. Corroyer's *Calvaires du Finistère* (3288); M. Formigé's *Clocher et Tombeau de l'Eglise de Conflans-Sainte-Honorine* (3303), one of the series in question above, also the same artist's *Eglise de Poissy* (3302); M. Simil's *Eglise de Taverny* (3354); M. Suisse's *Projet de Restauration du Château de Dijon* (3355), which is built on arches over the water; M. Selmersheim's *Réfectoire de l'Ancien Collège de Bernardins, à Paris, Rue de Poissy* (3349), his *Eglise Saint-Julien-le-Pauvre, à Paris* (3350), and his *Eglise de Saint-Léon d'Esseret* (3351); M. Simil sends, besides the above, *Eglise de Domont* (3352).—M. Bérard has a good drawing, which, like the ancient subjects named above, is due to the aforesaid Commission, representing *Grosse Tour de l'Hôtel de Bourgogne, à Paris, Rue du Petit-Lion-Saint-Sauveur* (3270).—M. P. Naples's *Eglise de Juciers* (3332), his *Eglise de Gassicourt* (3333), and his *Bâtiments de*

la Bibliothèque de l'Ancien Collège de Navarre, à Paris (3334), are all capital specimens of fine draughtsmanship, such as we should be glad to see in England.—M. Narjoux sends a good *Hôpital Catholique, à Zurich* (3335); and M. Nathan has a good design in his *Salon, Style de la Renaissance* (3336).

There are a considerable number of fine works in engraving, etching, and lithography here: especially let us name M. Soulange-Teimier's *L'Abreuvoir* (3653), after M. A. Bonheur, and his *Une Table de Cuisine* (3652), after Chardin; these are lithographs. Among the engravings and etchings, notice M. Waltner's *Trois Eaux-fortes* (3616), respectively after Rembrandt, Lawrence, and F. Hals, and his *Le Christ au Tombeau* (3617); M. Yon's *Six Eaux-fortes* (3619); M. Rochebrune's *Château de Chenonceaux* (3564); M. Rajon's *Vierge et l'Enfant* (3556), after Rembrandt; M. Rousseau's *La Marquise de Séguin* (3565), after Nanteuil; M. Saffrey's *Pagode Bouddhiste, à Saigon* (3568); M. Rochebrune's *Cour Intérieure de l'Hôtel de Jacques Coeur, à Bourges* (3563), a fine and firm work and a marvel of architectural etching; M. Potémont's *Quatre Eaux-fortes* (3548), especially the *Rues du Vieux Paris*, and his *Cinq Eaux-fortes* (3547); M. O. G. Rochebrune's *Vue de la Cour Intérieure du Château de Meillant* (3582), a marvel in its way, remarkable for its firmness and colour; *Dix Eaux-fortes* (3497), by M. Lançon, which are executed with inexhaustible spirit and fine draughtsmanship; M. G. Grenx's *Neuf Eaux-fortes* (3465); M. Coindre's *Six Eaux-fortes* (3413), representing old buildings; M. J. H. Bradley's *Neuf Eaux-fortes* (3403); and M. Brunet-Debaines's *Intérieur de Cour, en Italie* (3404), after Decamps's well-known picture.

The water-colour drawings are neither numerous nor generally good. Still the following are admirable:—M. Pollet, *Parcasse* (2481), a recumbent model; his *Pandore* (2482); M. P. Gavarni's *Une Partie de Croquet* (2166); M. Dartain's *Payage d'Hiver* (2062).—The crayon drawings that deserve special mention are, M. Bellef's fine *Le Ravin de Gave-Nous* (1894); M. Allongé's *Souvenir de Villers-sur-Mer* (1856); M. Benoit's *Portrait de Mlle. M. B.*—(1901) is on faïence.—M. Bida is here, as before, with illustrations of the Old Testament, of which the more noteworthy examples are, *Le Repas* (1911), and *La Porte de Bethléem* (1912); M. Deshayes' *Moulin aux Environs de la Haye* (3087) is admirable; so is M. Favard's *Le Christ dans la Tombe* (2129), after Holbein's wonderful picture at Basle, a copy, life-sized, in water colours, and, in that respect, the result of a feat of draughtsmanship.—Notice M. Bayard's *Gloria Victis* (1881), a tremendous composition of a battle; also M. Lalanne's *Un Pot à Tabac* (2275), M. Lhermitte's *Le Bénédicte* (2332), and M. Michel's *Le Godé* (2379). We regret that it is impossible to give space sufficient to full analyses of some of these superbly artistic productions of several of the more eminent French painters and etchers. Not a few of them are worthy of the most respectful examination.

We cannot either do justice to the sculptures here. There are many good works; but, on the whole, we think the collection is weak. Let it suffice to name the more important among several hundreds. M. Prévaut's *Médailles Funéraires* (3102) have fine pathos and much original inspiration. One represents a weeper hooded, so that the face is covered; others have marked and genuine expressions. The execution is rough, but bold and vigorous.—M. Pallez's *Narcisse* (3082), a statue, has much spirit.—M. A. Boucher's *Enfant à la Fontaine* (2890), a boy emptying an amphora, is capital.—M. Cordier's "*A Vingt Ans*" (2767), statue of a damsel, naked, binding her hair, has abundance of voluptuous potentialities; it is beautifully modelled, without high finish.—M. P. Granet's *Jeunesse et Chimère* (2899), a youth sitting on the monster's back, is fine in its grotesqueness of spirit.—M. Bouré's *Le Léopard* (2695), shows a boy, prone, and looking at a lizard, and is charmingly full of spirit, and finely modelled.—M. Carpeaux's *L'Amour Blessé* (2728) is worthy of the able artist.—M. Chabrie's *Réverie d'Enfant*

(2733) shows a naked child in a chair, reclining with one foot raised and placed below the knee of the other leg, which hangs down; a delightful design, of first-rate execution.—M. Coste's *Prêtresse d'Isis jouant de la Harpe* (2789), a life-sized figure, half dressed, standing by a large Egyptian harp, is executed in bronze, with gold and enamelled ornaments, has high merit, and is peculiarly interesting as a successful example of the legitimate employment of mixed materials in sculpture, with suitable colouring.—M. Grasse's *Bois d'au Bord de l'Eau* (2909), in marble, is very graceful, and finely executed.—M. Nod's *Enfant* (3074), a life-sized, stooping, naked figure, moving yet cautiously, stooping in a forward step, before the casting of the net, should be studied as much as any work here. There is high merit in the conception, and in the intense expressiveness of the face.—M. Hiolle's *Figure Allégorique pour un Monument érigé à Cambrai* (2936) is highly remarkable for its spirited and dramatic conception, a figure bestowing wreaths with both hands.—M. Lecomte's *Victoire* (3004), a statue, designed with great vivacity and vigour, with wreaths and palm in the hands; one of the best of the kind, and a numerous one, of course.—M. Le Royer's *Prêtresse d'Eleusis* (2981), statue in marble, carrying a lamp, in, in the peculiar way of "French" sculpture, admirable for its spirit of conception and gracefulness.—M. Epinay's *Cointreuse* (2900), marble statue of a naked damsel sitting a tub on her waist, is not only very delicate in fancy, as spirited in its conception, but modelled with rare carefulness and great knowledge of the contours of life, which are marked by a fine ruggedness and intensity of nervous expression.—M. Millet de Marilly's *Angélique* (2910) shows excellent naturalistic modelling of a highly accomplished kind, and in a bold way. The damsel's hands are tied behind her back.

As for the comparative merits of this show or its forerunners, we are compelled to admit that it is not equal to many others which we have seen. What we have written may, however, serve to show how full it is of Art.

M. COROT.

168, New Bond Street, June 18, 1874.

COROT, so long the "Père Corot" of the young youth of France, having now attained his aim as a painter, a movement has commenced among the lovers of art, so sudden, universal, and spontaneous as to appear an inspiration, to present him with a *grande médaille d'honneur* and a *cinquante laurels*, typical of the number of years that have passed since he began to exhibit the work which he has become illustrious.

Subscription lists for the purpose have been widely opened in Paris, and are being rapidly filled up; whilst his numerous admirers in this country no less share in the desire to mark by a material emblem, their homage to the veteran of the beautiful, and their sense of the benefits which they have derived from his art and study of his works.

I have the honour to announce that, at the request of gentlemen interested, a subscription list has been opened at the office of the Society of French Artists, 168, New Bond Street, at which the names of intending subscribers will be received.

CHARLES LUCHENAULT.

* * * This appeal will commend itself to the admirers of the art of M. Corot, who are not numerous in this country than they are in France, where the proposal has been warmly received.

MANTEGNA'S CHAPEL AT MANTUA

AMIDST the wholesale and reckless destruction of works of art now going on in Italy under the pretence of restoration, it is gratifying to see across one performance of that kind in which the simple process of removing the accretions of whitewash, the decoration of Mantegna's chapel in the Basilica of St. Andrea at Mantua, is now revealed in almost its original purity. The operation is being performed by Signor Bartolomeo

Basio, and is effected by pressing wax against the whitewash, which is thus easily removed from the surface of the frescoes.

It is known that Mantegna, in his will, left a sum of 200 ducats for the decoration of this chapel. Monsignore Savoja the *Paroco* of S. Andrea, informed me that documents had been found showing that the designs for the decoration were made by Mantegna himself, though the frescoes were not finished till ten years after his death.

The scheme of decoration is as follows; trellis work with flowers covers the dome, in the centre of which is the heraldic device of Mantegna; below are the four Evangelists, and in ovals three compositions, representing the Judgment of Solomon, the Beheading of John the Baptist, and the Angel appearing to Zachariah; beneath these are the six Cardinal Virtues; lower still, on a black ground, are naked children holding shields, waving ribbons float about them. All these works are executed in monochrome, with the exception of the children, which are the colour of life. The wall, for three or four feet at the bottom, is still coated with whitewash, and from the damp I apprehend its removal will be a matter of difficulty. The pictures, which used to be in the chapel, are now in the sacristy; they are black and grimy, from the smoke of candles and careless varnishing. The long picture representing the Virgin and Child, Elizabeth and John the Baptist, with Joseph and Zachariah, is a very noble design, in every way worthy of Mantegna. If this is to be cleaned, it is to be hoped it will be treated with the same care as the frescoes in the chapel.

HENRY WALLIS.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold, for pounds, on Saturday last, pictures and drawings by the under-mentioned artists. Drawings: B. Foster, On the Tilt, 69.—Stanfield, Dieppe, 71.—Prout, Entrance to a Norman Cathedral, 76.—Forum, Rome, 105.—De Wint, Harrow, 220.—D. Cox, Windsor Castle, 283. Pictures: V. Prinsep, A Young Lady with a Basket of Eggs, 105.—J. Marchal, A Statute Fair in Alsace, 105.—F. Villems and De Notter, Le Déjeuner, 105.—E. Verboeckhoeven, Sheep and Lambs, 178.—J. H. Boughton, The Age of Gallantry, 369.—J. R. Morris, "The Golden Hour that Fadeth into Night," 136.—F. Walker, The Old Gate, 1,050.—E. Millais, Flowing to the River, R.A. 1871, 669.—G. Mason, A Shower, 162; Girls Dancing, 92; Nelle Maremma, 378; Ploughing, 84; In the Campagna, 67; Near Rome, 63; Tun Hill Farm, 3.—F. Heilbuth, Spring, 336.—Constable, Hampstead Heath, 934.—J. C. Hook, The Cowherd's dischief, 630; Return of Signor Torello, 609; Sea Air, 1,044.—W. Collins, Near Cromer, 304; River Scene, 309.—D. Cox, Barden, 299; Landscape, 210; Haddon Hall, 105.—W. Müller, Low life, 777; Doigarron Mill, 1470.—P. H. Calderon, I Penserono, 183.—Linnell, Homeward Bound, 70; "On Summer Eve by Haunted Stream," 134; River Shore, 147; The Ford, 761.—R. Riviere, For Sale, 315.—Trojan, Going to Market, 72.—J. Pettie, Romeo and the Apothecary, 252.—W. Linnell, Rabbit Holes, 462.—B. W. Leader, Lettwa-y-Coed Church, 120.—E. Frère, The Slide, 24.—J. Dupré, River Scene, 504.—Cleyns, Calm, 15.—J. Israels, Going Home, 325.—P. F. Poole, The Escape of Glaucus and Ione from Pompeii, 99; Old Crome, Norwich, Moonlight, 299.—Holland, Venice, 150.—D. Roberts, Interior of the Lady Chapel of a French Cathedral, 210.—T. Linnell, The Mountain Path, 141.—Etty, Flowers of the Forest, 199.—J. B. Pyne, Swiss Mountain Scenery, 141.—W. H. Hunt, Dolce far niente, 420.—C. F. Körbée, The Inundation, 273.—T. Creswick and H. B. Willis, A Highland scene, 152.—W. Oliver, The Lovers' Quarrel, 127.—Graham, After Rain, 210.—C. Messmore, Garden at Antibes, 115.—J. Portaels, I Penserono, 115; Allegro, 137.—W. J. Linton, The Vale of Lonsdale, 136.—R. Ansdell, Seville, 567.—Turner, The Whale Ship, 960; Queen Adelaide Disembarking at Southampton, 325; Emigrants Embarking at Margate, 153.—F. Leighton, Syracusan Bride

leading Wild Beasts to the Temple of Diana, 2,677.—E. Nicol, Donnybrook Fair, 304; The Irish Doctor, 320; The Willing Victim, 194.—T. Baker, Landscape, 138.—Marillo, Portrait of Don P. Nunez de Villa Vicencio, 178.

FINE-ART Gossip.

THE private view of the Exhibition of Works of Art in Black and White, Dudley Gallery, takes place to-day (Saturday); the gallery will be opened to the public on Monday next.

THE Society of Painters in Water Colours has lost, by the death of Miss Eliza Sharpe, one of its oldest members. The lady was connected with the Society for more than forty years. Miss Sharpe was seventy-eight years of age.

MR. RUSKIN has declined to accept the Gold Medal of the Institute of British Architects, probably feeling that, as he is not an architect, it ought not to have been offered to him, and that he cannot honestly accept it. The managers of the Institute, much astonished at this refusal, have, with exquisite naïveté, asked Her Majesty for advice, the theory being that the Queen bestows these medals. This is ludicrous, because all the Queen can do is to request the sapient managers to advise her with regard to the absurd issue to which matters have been brought by the unwisdom of those who ought to have acted more wisely.

FOUR of the new pictures purchased at the sale of the late Mr. Barker's Collection for the National Gallery have been hung for public inspection. These are, Botticelli's 'Mars and Venus,' and 'Venus Reclining, three Amorini pelting her with roses'; L. Signorelli's 'Triumph of Chastity,' so-called; and the 'Return of Ulysses to Penelope,' by Pinturicchio. The picture by P. della Francesca appears not to have been re-painted in any fair sense of the term, but certain mechanical injuries having been rather roughly repaired, the intruded portions, which are by no means of great importance, will probably be removed. There can be no doubt about the value and merit of this picture; and it is a most desirable addition to the National Gallery. Other acquisitions from the Barker Collection will shortly be on view in Trafalgar Square.

THE French journals record that M. Hamon, whose death we mentioned last week, was the son of a *douanier*, without other means than his post supplied, and that the future painter, born in 1821, was intended to be educated for the priesthood. Renouncing the sacred office in favour of art, for which his vocation was early distinct, he came to Paris with a pension granted by his native place, Plouha (Côtes-du-Nord), of 500 francs for a single year. He became a pupil of P. Delaroche and the late M. Gleyre. In 1848 he exhibited a *genre* picture, styled 'Le Dessus de Porte,' likewise 'Le Tombeau de Christ.' He produced successively 'Une Affiche Romaine,' 'L'Égalité au Sérail,' 'Un Perroquet jouant avec Deux Jeunes Filles.' For some time he obtained no considerable success; he then received employment in the Sèvres manufactory, where he was fortunate enough to attract attention, principally by means of an enamelled coffer, to which a medal was awarded in the Great Exhibition, London, 1851. In 1852 he quitted his employment at Sèvres, and devoted himself to painting in oil: 'La Comédie Humaine' secured his reputation. In 1853 he produced the picture which was exhibited in London at a later date, styled 'Ma Soeur n'y est pas,' which is known by means of an engraving; for this the artist gained a third-class medal. In 1855 he exhibited 'Ce n'est pas Moi,' 'L'Amour et son Troupeau,' 'Les Orphelins,' 'Une Gardeuse d'Enfants,' and three other pictures, for which the second-class medal was awarded to him. Soon after this date he went to the East, and many works of the kind so often affected by him were produced. In later years he resided at Capri. His last exhibited picture was noticed in this journal under the title 'Le Triste Rivage,' being comprehended in the *Salon* of 1873. He

died at Saint Raphael, in the Department of the Var, on the 29th ultimo.

A FRESH cargo of antiquities from Ephesus has arrived at the British Museum, and they are now unpacked. Among them are, a lion's head, from the cornice of the last Temple; two lions' heads, more ancient, from former Temples; a boar's head; more fragments of the archaic frieze; a large fragment of one of the large acroteria from one of the pediments; one or two more fragments of sculptured drums and columns, &c.

MUSIC

ROYAL ALBERT HALL.—MR. SIMS REEVES'S BENEFIT CONCERT is now held for MONDAY EVENING, June 17.—Madame Christine Nilsson, Madame Trebelli Bertini, Miss Helen D'Alton, and Madame Lemmonse-Sherrington; Mr. Sims Reeves and Mr. Santley Solo Violin, M. de Norman-Neruda; Solo Pianoforte, Mr. William Coenen. Conductors, Mr. Blumenthal, Mr. Sidney Naylor, and Mr. Hatten. Organist, Mr. Hatten. The Royal Albert Hall Choral Society, Conductor, Mr. Barnby.—Tickets, 5s. 3s. 7s. 6d. (Admission at 10.15, at Novello's, 1, Berners Street, and 36, Foultry; the usual Agents, and at the Royal Albert Hall. Tickets already purchased for June 1 will be available.)

MUSICAL UNION.—MADAME A. ESSIOFFY, on TUESDAY, June 18, 84, James's Hall, at a Quarter-past Three o'clock.—Quartet, E. Bal, Beethoven, Sonata in D, for Piano and Violoncello, Rubinstein, with Lamorre; Violin Solos by Naranate; Quartet, 'God preserve the Emperor' (by request), Haydn, Piano Solos, Chopin, Berceuse, Lischitzky; Rêlue; and Grand Valse, Rubinstein.—Tickets, 7s. 6d. each, at Leone & Co.'s, Gramer & Co.'s, and Austin's. Visitors can pay at the Hall, Regent Street. PROF. HILL, Director.

MR. BRINLEY RICHARDS'S EVENING CONCERT, TUESDAY, June 18, Queen's Concert Rooms, Hanover Square, at Eight o'clock.—Miss Edith Wynne, Miss Mary Lavin, and Madame Patey. Mr. Edward Lloyd, Pianoforte, Mr. Brinley Richards; Violoncello, Signor Pizzi; Choir of 100 Voices. Conductors, Signor Basso. Accompanist, Mr. Edwin Bending. Stalls, 10s. 6d. Reserved, 5s.; Tickets, 3s.; of Mr. Hall, at the Rooms; at the Principal Music-sellers; and of Mr. Brinley Richards, 8, 64, Mary Abbot's Terrace, Kensington.

ROYAL ITALIAN OPERA.

LAST Tuesday night, at the eleventh hour, M. Ambroise Thomas's 'Mignon' was postponed, and the first representation, at Covent Garden, is now fixed for this evening (the 20th inst.).

Madame Vilda, after playing Norma twice, was announced to appear as Valentine, in the 'Huguenots,' on Thursday night, M. Faure resuming the part of St. Bris. In Paris, one of the finest performances of the French baritone-basso is in the character of Nevers; but, as the first act of Meyerbeer's masterpiece is dreadfully mutilated here, there is little left of the chivalrous husband of Valentine, and he has, in fact, only the historical situation in which he breaks his sword rather than join in the St. Bartholomew massacre.

Signor Marini, to whom was allotted Manrico, in the 'Trovatore,' on Wednesday night, is decidedly the best tenor now at Covent Garden Theatre. It is some years since he began as second tenor at that establishment; but his voice has gained in richness, roundness, and power, and his style is excellent, for he is really master of the *mezzo voce*. Madame Adelina Patti will persist, to the regret of her sincere admirers, in playing Leonora and Elvira, in Signor Verdi's two trying operas for the soprano, the 'Trovatore' and 'Ernani'; and for these two works, the lady has given up the 'Sonnambula,' 'Lucia,' and 'Linda,' three operas in which there is no artist who can approach her, either in acting or singing. Madame Patti is, it is announced, to appear in 'Luiza Miller,' on the 27th inst., one of Verdi's best operas, first brought out in Naples in 1849, and at the Italian Opera-house in Paris in 1852. Its success tempted the Director of the Grand Opéra to produce a French adaptation in the following year, with the lamented Madame Bosio as the heroine.

HER MAJESTY'S OPERA.

IN spite of various curtailments of the score, and some scenic amendments, Balfe's 'Talismano' has not modified the opinion generally entertained, even by his most ardent admirers, that his transformation of style has been a mistake. Although encores were gained by Madame Nilsson, Mdlle. Roze, and Signor Campanini, the first and third acts were listened to with evident indifference. The fortunes of the work clearly rest on the music of the second act, particularly on the numbers in the Queen's Pavilion. Here Balfe

is at his best, in the romance of Berengaria, "La Guerra appena"; the legend of Edith, "Siccome fiori"; the concluding portion of the duet between Edith and Sir Kenneth; and the sextet. Madame Nilsson has never been in finer voice than she was last Monday, displaying, at the same time, a power which she has never before shown, and a delicacy and refinement of style which enlist all the sympathies of her hearers. In the *bravura* of the last act her flexibility and compass of voice were accompanied by wonderful precision in the execution of the *roulades*; and her *cantabile*, in the Evelina air, may be pronounced to be the perfection of vocal art in intense expression. Signor Campanini seems to find the two tenor airs—one in five flats, and the other in five sharps—too trying for his safe intonation; it is only when he forces his voice—and that he has to do often, for the music allotted to Sir Kenneth is exacting—that he seems to be at his ease. Signor Rota can do nothing with the part of Richard, who is a tamed lion, both vocally and histrionically. Indeed, the only real good piece of acting in the opera is that of the Spanish baritone, who is called Signor Catalani. His Nectabanus would be a perfect creation if he had but voice enough to carry out his conception of the cringing and crawling dwarf, with his angular and abrupt action, and with his significant eyes. The general execution is highly creditable to the chorists as well as the instrumentalists; for the skill of the latter is sorely tried in the sudden breaks and surprises of the accompaniments; and the tone of wood and brass is acutely tested. With a conductor less gifted with presence of mind, promptitude to take up the points, and steady and clear beat, the variations of key and tempo would be productive of confusion. To keep the orchestration so much under as not to drown the vocal parts, will be always a difficult task in the 'Talismano.' It would have been far better if Balfe had adhered to his original manner, that is, had trusted implicitly to that marvellous gift of tune which he possessed. Better for his reputation that he should be reproached with being the inventor of the "publishers' ballads," than that he should be taxed with having overweighted himself in imitating the Grand Opera school of composition.

'Il Talismano' was given for the third time on Wednesday, and will be repeated next Monday. The desert, chapel, and tent scenery, by Mr. Beverly, described briefly in our last issue as splendid, is so picturesque, that of itself it will command attention and admiration.

On Thursday Signor Gillandi, the French tenor, was to appear as Gennaro in 'Lucrezia Borgia'; and, this evening, the other new French tenor, M. Achard, is announced to enact Fernando in 'La Favorita.' Madame Nilsson will sing in 'Lucia' next Thursday.

CONCERTS.

THE novelty in the sixth Philharmonic programme was an overture, 'The Taming of the Shrew,' by Herr Joseph Rheinberger, whose name was first made known here by Dr. Von Bülow's introduction of a pianoforte and string quartet last season at the Musical Union, and by some pianoforte solos at the recitals of the pianist. Herr Rheinberger, who is in his thirty-fifth year, and who studied at the Munich Conservatorium, has written both opera and oratorio. We are not able to distinguish the points of the comedy which Mr. Macfarren, in his able analysis of the prelude, describes, but the work is certainly imaginative and suggestive, and the workmanship is that of the thorough musician. We agree with the analyst that the ideas are the author's, and their treatment, while it fulfils all that the practice of the best masters leads us to require in a work of musical art, is original. The other instrumental items were Beethoven's Pastoral Symphony, two movements of Schubert's unfinished Symphony in B minor, and Weber's 'Oberon.' Mendelssohn's violin concerto was played by Madame Norman-Néruda. Madame Miliano, who made a favour-

able impression at her *début* at the Crystal Palace Concert last Saturday, sang on Monday Cimarosa's *scena* of "Sarah," from his 'Sacrificio d'Abramo,' a sacred opera, like Rossini's 'Moses,' and Signor Verdi's 'Nabucco' and 'Jerusalem' ('I Lombardi'), and a Spanish bolero, by M. Gounod, dedicated to Madame Viardot, who sings the Peninsular melodies to perfection. Madame Miliano is Spanish, and has a rare compass of voice, combined with flexibility. At the seventh concert, on the 27th, Madame Essipoff will play Mendelssohn's pianoforte Concerto in C minor.

Signor Papini introduced his own composition, a concerto for the violin, at the concert last Saturday, devoted to Italian music, at the Crystal Palace. If he did not create such a great sensation in his work as he did in playing, with the New Philharmonic orchestra, the *adagio* of Spohr, the Sydenham subscribers were fully sensible of his fine execution. There has been no new violinist for years who has produced a greater impression than this young Italian, for he possesses high intelligence, profound sentiment, and mechanical skill. There was novelty in the conception and construction of his concerto, which we hope to hear again.

The Lady Orchestra from Vienna is now with us; and concerts have been given this week at the Hanover Square Rooms and St. James's Hall, besides a private performance last Saturday at the Alhambra. There is nothing alarming about these artists; and those who feared that the *Dames Viennoises* would be blowing trumpets, trombones, horns, and ophicleides, will be glad to learn that their wind instrumentalists are confined to one bassoon, two flutes, one clarinet, and an oboe: the strong-minded Austrian executants have left to the strong-handed and mouthed youths the remainder of the wood and brass. To be sure, one energetic lady beats the cymbals and drums; but she is kept within bounds by the glance of the severe-looking conductress, Madame Amann Weinlich. This lady of the *bâton* does not sit in an elevated pulpit, but stands on a slightly raised platform, and, holding her short stick in the middle, turns right and left, facing her staff boldly. Her beat is singularly rhythmical and exact in *tempi*, and to these qualities of accent and time the remarkable precision of the stringed, thirty in number, must be ascribed. Indeed, had the *Dames Viennoises* the advantage of first-rate toned instruments, their execution would be open to no adverse criticism. Unfortunately, however, not only have they inferior fiddles, celli, and basses (with their four strings), but the thinness of the string generally is not agreeable to the ear. One of their most effective pieces is a polka, by the late Strauss, called 'Pizzicato,' in which the dainty effect of manipulation without the bows is manifested charmingly. They have excellent solo violinists in Mdlle. Anna de Blank and Mdlle. Pauline Jewe, and a clever violoncellist in Mdlle. Louise Dellemayer. The lady performers are all dressed alike. There is nothing at all disagreeable or objectionable in this novel orchestra, which it is not at all surprising can be got together in Germany, considering how many lady string-quartet players are to be found. Bohemia and Hungary swarm with such combinations, and to collect, therefore, a full band of stringed is an easy matter: but there is no likelihood of the example being followed here. There is one great attraction about the newcomers. They make no pretensions to be classical, and we have, therefore, in their programmes light and pleasant overtures, fantasias, and plenty of exhilarating dance music.

Madame Essipoff had her second pianoforte recital last Saturday, and Mdlle. Krebs on the preceding Thursday. The music selected was of much the same type at both performances. The Russian lady chose pieces by Bach, Chopin, Ferdinand Hiller, Schumann, Liszt, Rubinstein, Lechetzky (her husband), and Hans Von Bülow. There was more variety in the German artist's scheme, for she played compositions by Bach, Scarlatti, Beethoven, Chopin, Schumann, Mendelssohn, Vollweiler, Jensen, Scholz,

Krebs (her father), Behrens, Liszt, and Rubinstein. But the essential element of the two programmes was, very properly, the recognition of the modern "high development" school along with the so-called "classical." Large and appreciative audiences acknowledged the very opposite styles of interpretation adopted by these two distinguished performers, and the applause was liberal on both occasions. One novelty, however, introduced by Madame Essipoff is worthy of special mention, namely, an *instrum.* by Dr. Von Bülow, one of the most charming compositions in which to exhibit delicacy and refinement of touch that we have ever heard, even from the hands of Thalberg. It was so exquisitely executed that the re-demand was irresistible.

Two English pianists, and able ones too, have gratified their friends by performances. Miss Florence Ashe, last Monday, at Williams Rooms, played works by Handel, Mozart, Beethoven, Schubert, and Chopin, and at the Hanover Square Rooms, on the 13th, Mr. C. Gardner performed compositions by the modern composers, Heller, Merkel, Vogt, Rattenstein, Rheinberger, Silas, and Sir W. Sterndale Bennett. It is gratifying to find that the "classical" displays on operatic themes are giving way to productions of a higher class—the *scena*, the study, the fugue, the impromptu, the *triumph*, the serenade, the *barcarolle*, nocturne, &c.

One of the most brilliant and sympathetic pianists of the period is Madame Carreza Sauret, the South American artist, whose concert at the Hanover Square Rooms enabled her and her husband, M. Sauret, the French violinist, to display their skill in Beethoven's Sonata in C major, Op. 30, for piano and violin, and, allied with M.M. Zerbini and Papano, Mendelssohn's piano and string quartet in C minor. The lady played two of her own compositions, and M. Sauret performed solos by Spohr and Wieniawski. The vocalists were, besides the *divas*, Messrs. Patey, and Signori Garcia and Caravaglia, and Herr Ganz, Signor Campana, and Mr. Corns as accompanists.

At the Sixth *Matinée* of the Musical Union, last Tuesday, the executants were Signor José Señor Sarate, M.M. Wiener, Von Waelchgen, and Lasserre; and the pieces were Schumann's pianoforte and string trio in C, Op. 60; Beethoven's string quartet in C, Op. 18; and Spohr's piano and string quintet in C minor, Op. 53. This last-mentioned piece was originally written for piano, clarinet, bassoon, and horn; but when Spohr was here in 1847 he played the first violin part, and Mdlle. Dulcken as pianist. Madame Essipoff is to appear next Tuesday.

Dr. Sloman's new cantata, 'Supplication for Praise,' was produced at the Royal Albert Hall, under the composer's direction, on Wednesday night, with Mr. Carter's choir, and Madame Leman, Mr. Vernon Rigby, and Signor Foli as solo singers. There are sixteen numbers in the score, which has no dramatic incidents. It is a series of devotional and jubilant strains, based on Scriptural words.

The concert in aid of the funds for the Academy of Music for the Blind, in Grosvenor House, not only displayed the talents of the people, but it proved a financial success, thanks to the kind assistance afforded by the Duke of Westmoreland and other patrons of this interesting and valuable institution. A public meeting is to be held next Monday, at the Mansion House, the Lord Mayor in the chair, to further the interests of the Academy.

THE MUSIC OF THE FUTURE

Liverpool, May 19, 1874.

Après the comments on the close of the Wagner season, in last Saturday's *Athenæum*, permit me to draw attention to the singular nature in which the nature of the modern musical genre and its possible results, have been anticipated by Balzac, in his sketch entitled "Gambars" ('*Essai Philosophique*'). The hero of the story has an attack on the Italian school of opera.—[*Continued*]

tournures uniformes, cette banalité de cadences, ces éternelles fioritures, jetées au hasard, n'importe la situation. . . . L'école italienne a perdu de vue la haute mission de l'art. Au lieu d'élever la foule jusqu'à elle, elle est descendue jusqu'à la foule," &c. He proceeds to describe his own operas, which form a triad, the 'Martyrs,' 'Mahomet,' and 'Jerusalem Delivered,' of which only the second is completed. "Le libretto a été composé par moi, car un poète n'en eût jamais développé le sujet. . . . Ah! pour être grand musicien, mon cher comte, il faut être aussi très-avant. Sans instruction, point de couleur locale, point d'idées dans la musique. Le compositeur qui chante pour chanter est un artisan et non un artiste." After a great deal more of this kind of confession of faith, "mon cher comte" is invited to listen to a representation of the whole opera on the pianoforte by the composer, who accompanies it by marginal comments on its beauty and philosophical construction. The effect on the listener is described in words not unlike those of your commentary on 'Tristan und Isolde':—"Andrea contemplait Gambara dans un étonnement stupide. Il n'y avait pas l'apparence d'une idée poétique ou musicale dans l'étourdissante cacophonie qui frappait les oreilles; les principes de l'harmonie, les premières règles de la composition, étaient totalement étrangères à cette informe création. Au lieu de la musique savamment enchaînée qui désignait Gambara, ses doigts produisaient une succession de quintes, de septièmes et d'octaves, de tierces majeures, et des marches de quarte sans sixte à la basse, réunion de sons discordants jetés au hasard qui semblait combinée pour déchirer les oreilles les moins délicates. Il est difficile d'exprimer cette bizarre exécution, car il faudrait des mots nouveaux pour cette musique impossible."

In the end, it appeared that Gambara was a madman, possessed of great musical powers, of which he could make no rational use till he had been dosed with two or three bottles of champagne, after which prescription his theories took flight, and he played, sang, and even composed, magnificently. Perhaps a little champagne is what Herr Wagner's operas are in want of; at all events, it is a pity he and his friends should not have the benefit of the prescription, if only as an inducement to study a work conceived in so prophetic a spirit as this 'Étude' of the great French novelist appears to be. H. H. STATHAM.

Musical Gossip.

THE public rehearsal for the Fifth Triennial Handel Festival, in the Crystal Palace, took place yesterday afternoon (the 19th inst.), under the direction of Sir Michael Costa. Next Monday the 'Messiah' will be performed; on Wednesday the selection from 'Saul,' 'Jephtha,' 'Susanna,' 'Jubilate,' 'Acis and Galatea,' 'St. Cecilia's Ode,' 'Alexander's Feast,' and 'Joshua'; and, on Friday, 'Israel in Egypt.' The solo singers will be Mesdames Tietjens, Lemmens, Sinico-Campobello, Alvaleben, Patey, and Trebelli-Bettini; Messrs. Sims Reeves, Cummings, Lloyd, Kerr Gedde, Vernon Rigby, Santley, Signori Foli and Agnesi.

WE are requested to contradict the statement which has been published, that M. Gounod has been removed to France by order of his family doctor. It was at the invitation of a friend from Paris who came here to see him, that M. Gounod left for a château near Trouville. Since the composer has been in England he has suffered occasionally from attacks of unconsciousness, which passed off within a few hours, and his mental faculties have not deserted him.

MR. C. A. BARRY having completed his English adaptation of Schumann's 'Scenes from Faust,' the work will be produced in its entirety at the winter concerts at Sydenham. It may be recollected that at the second concert of the Schumann Festival, in Bonn, the third part of the 'Scenen aus Goethe's Faust,' as we mentioned in the *Athenæum* of the 23rd of August, 1873, created a great sensation. Schumann's setting of Lord Byron's 'Manfred' has only been heard here in parts,—a work infinitely

superior to his 'Paradise and the Peri' as regards dramatic interest and picturesque orchestration.

HERR MAURICE STRAKOSCH, the director of the Italian Opera-house in Paris, has been here, and has engaged his sister-in-law, Madame Adelina Patti, for a series of performances during the next season. The statement that Herr Strakosch has accepted the management of the two Italian Opera-houses, in Moscow and St. Petersburg, is inaccurate. The post of Director will be resumed by the Impresario of last season, it is now stated, Mr. Gye having abandoned his notion of being an opera-manager in Russia.

THE works to be performed at the autumnal meeting of the Three Choirs, in Gloucester, with Dr. Wesley, the Cathedral organist, as conductor, will be Spohr's 'Last Judgment'; Weber's cantata, 'Praise Jehovah'; Mendelssohn's 'Elijah'; Handel's 'Messiah'; and Rossini's 'Messe Solennelle'; and his 'Stabat Mater' may, perhaps, also be given, but if not, a selection from Handel's 'Israel in Egypt.' The solo singers will be Mesdames Tietjens, Edith Wynne, Griffiths, Sterling, and Trebelli-Bettini; Messrs. Bentham, Lloyd, Lewis Thomas, and Signor Agnesi. Mr. Sainton will be the leader of the band, and Mr. Carrodus will play a violin piece.

THE programmes for the Leeds Festival, with Sir Michael Costa conductor, and the Liverpool Festival, with Sir Julius Benedict conductor, are not yet completed.

WE have been favoured with the subjoined letter from a correspondent in China:—"Madame Arabella Goddard arrived here on the 1st of April, and during the fortnight she remained among us gave three concerts. Her pianoforte selections were for the most part confined to popular music,—a practice, I believe, which she follows wherever she performs east of the Cape; but although there is probably no one in this part of the world capable of criticising so eminent an artist, the taste for classical music is so pronounced in Shanghai that it was generally a matter of disappointment that she gave us so comparatively little of it. Among the pieces she played were Beethoven's Sonata, Opus 26; Thalberg's 'Last Rose of Summer,' and 'Home, Sweet Home'; fantasias on Scotch and Irish airs, arranged for her by Sir Julius Benedict; Handel's 'Harmonious Blacksmith'; Mozart's Sonata in a major; Jules de Sivrai's caprice, 'Sulle Onde'; and Thalberg's arrangement of the Prayer in 'Mose.' The concerts were, however, managed upon a very unfortunate principle. They were given at cheap prices, and in a public theatre containing a well-filled and somewhat explosive gallery. The mixed character of the audience lowered the character of the concerts, and Madame Goddard took her farewell of the Shanghai public to an almost empty house, composed entirely of men. There were not three ladies present. She laboured also under another disadvantage, that of being associated with a soprano singer from the Colonies, whose repertoire consisted chiefly of 'I dreamt I dwelt in marble halls,' 'Molly Athore,' and similar musical, or music-hall, 'favourites.' This is all the more to be regretted, as Shanghai contains a splendid concert-room,—in fact, the Masonic temple of North China, in which all the first-class musical performances of the place are given. Had Madame Goddard elected to appear there, secured the services of some of our best stringed-instrument amateurs, and charged suitable prices for admission, the impression she left behind and the impression she took away would both have been more agreeable."

M. HALANZIEH, the Director of the Grand Opéra in Paris, has been in London to hear the 'Talismano,' as also to look out for artists to appear in the new theatre when it is opened in 1875.

THE production of Signor Verdi's 'Requiem' in Paris has provoked a lively controversy, upon the respective claims for distinction of French and Italian composers as well as singers. It is odd, however, that the Parisians should claim artists as being essentially French—Meyerbeer, Madame Adelina Patti, Madame Nilsson, and Madame Krauss—because they were engaged in France.

When, however, they point out that Italy and England are now inundated with French operas and singers, the Parisians have just grounds for pride.

DRAMA

THE WEEK.

GAIETY.—'A Nice Firm.' Comic Drama, in One Act. By Tom Taylor. (Revival.) 'The Hunchback,' Play in Five Acts. By Sheridan Knowles.

MR. TOM TAYLOR's one-act comediatta, 'A Nice Firm,' has been given at the Gaiety Theatre. This clumsy, but not unamusing, piece was one of the novelties produced by Mr. Mathews in 1853, during his tenure of the Lyceum. Playgoers remember it for the acting of Mr. Charles Mathews, then in the height of his powers, and Mr. Frank Matthews as the two partners, Messiter & Moon, who compose 'The Nice Firm.' Messiter acts always upon impulse, is always in a hurry, and is always wrong. He signs cheques first, and inquires afterwards into the particulars of the accounts; and he pledges the firm to participation in matters which subsequent information proves to be not far removed from swindling. With him is linked Moon, an addle-headed old fellow, whose memory is incapable of supplying him at the right moment with anything he requires, who mislays every paper and document that is necessary to the prompt transaction of business, and acts generally as an encumbrance and a dead-weight. The position of the firm is accordingly that of a train when the driver is putting on all steam and the guard is applying the breaks. That a calamity is avoided is due to the cleverness of a managing clerk, who is rewarded for his services with a partnership and the daughter of one of his employers. There is no plot worth speaking of in all this, such action as there is is confused, and the dialogue is too full of technical expressions. The principal characters are distinct, however, and are played off against each other with some skill. In the part of *Messiter*, Mr. Mathews does not make us forget his former self. Time, in ripening the fruit, has dried up some of the generous juices. The acting is still easy, but the impetuosity of the character is wanting. Mr. Arthur Cecil, who plays *Moon*, gives admirable expression to the dubiety with which the old man is afflicted. Nothing can be better than the presentation of purposeless effort and imbecile struggle after memory with which the face and body are charged. Mr. Cecil has learnt that all-important lesson of his art, to keep face and figure in unison. His legs and arms are as feeble and flaccid as his cheeks and jaw, and his very back tells of his perplexities. The convulsive grasp of his legs around the chair on which he sits, reveals how keen are his mental struggles, and the movement of the poor, purposeless hands, which wander to the untenanted skull, or clutch vacillatingly at all things within reach, display how unanswerable are the problems of self-condemnation with which his mind is exercised. Mr. Cecil is an artist from whom our stage may expect much. His style is delicate and unforced, and the business in which he indulges is restrained by artistic taste and conscience. In one point only does he seem to depart a little from the character he assumes. His representation of half-spoken self-reproach, the movement of the mouth, and the accompanying gestures of annoyance

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When, in October, 1873, I penned my farewell to those kind friends whose varied communications had, for nearly a quarter of a century, contributed to the usefulness, and thereby to the success, of *Notes and Queries*, and consoled myself for the change by the belief that for me, from that time forth, the post of honour was a private station, I little anticipated that I should ever be called to the front again.

But I am; and that under circumstances as gratifying as they are unexpected. Dr. Doran has intimated to me his personal wish, that as I am responsible for a large portion of the Fourth Series, I should prefix a few words to the General Index to it; and has accompanied that wish with his assurance that my doing so would be agreeable to many of my old friends. And so

Here is Monsieur Tension come again.

And being here, I wish I could behave like a popular actor, who, at the close of a well-played part, is called before the curtain to receive the applause of his audience; and having thus presented myself, I would fain further imitate my prototype, make my three bows, and retire.

But courtesy forbids that course. So I trust I may be excused if, instead of urging, as I have done already on three previous occasions, namely, in 1866, 1868, and 1868, the utility of such an Index as that which I now have to introduce to the readers of *Notes and Queries*, I point with some justifiable pride to the contents of the twelve volumes which it epitomises as the crowning result of the four-and-twenty years which *Notes and Queries* has been in existence,—to the unanswerable proof which the continuance of this Journal furnishes that the literary jealousy of each other, so persistently charged against literary men, is without real foundation; and that the noble eulogy, in which Chaucer summed up his character, on the Clerk of Oxford,

And gladly wold he lerne and gladly teche,

is as justly applicable to all real lovers of literature at the present day as it was when the great Father of English Poetry sketched, with his matchless pencil, the motley group which started from the Tabard on their never-to-be-forgotten pilgrimage.

Those who have read the Opening Address to the Fifth Series of this Journal will readily understand why I refrain from saying much which I should like to have said of its progress and my successor. I content myself with offering all good wishes for the continued and increasing prosperity of dear old *Notes and Queries*, my old friend the Editor, and my other old friends, its kind and learned Correspondents, and therewith I once more make my bow and take my leave.

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SATURDAY, JUNE 27, 1874.

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President-Elect.
Professor TYNDALL, D.C.L. LL.D. F.R.S. F.R.S.E.
NOTICE TO CONTRIBUTORS OF MEMOIRS.—Authors are reminded that, under an arrangement dating from 1871, the acceptance of Memoirs, and the days on which they are to be read, are now, as far as possible, determined by Organizing Committees for the several sections before the beginning of the Meeting. It has therefore become necessary, in order to give an opportunity to the Committees of doing justice to the several communications, that each Author should prepare an Abstract of his Memoir, of a length suitable for insertion in the published Transactions of the Association, and that he should send it, together with the original Memoir, by book post, on or before August 1, addressed thus:—General Secretaries, British Association, 22, Albemarle-street, London, W. For Section If it should be convenient to the Author that his Paper should be read on any particular day, he is requested to send information thereof to the secretaries in a separate note.
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J. FRED. COLLINGWOOD, Secretary.

NATIONAL HEALTH SOCIETY.—At the Meeting of the Society, on the 2nd of July, at 4 o'clock p.m., at Adam-street, Adelphi, Dr. GEORGE HOGGAN M.B. will read a paper 'On the Nature and Treatment of Spinal Disease in Children,' division free. All interested in Education are invited to attend.

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SATURDAY, JUNE 27, 1874.

LITERATURE

The Life of Napoleon the Third. Derived from State Records, from Unpublished Family Correspondence, and from Personal Testimony. By Blanchard Jerrold. With Family Portraits in the possession of the Imperial Family, and Fac-similes of Letters of Napoleon the First, Napoleon the Third, Queen Hortense, &c. 4 vols. Vol. I. (Longmans & Co.)

It has probably not passed without observation that after the poisoning of Benedict the Eleventh, in 1304, the French party carried the election of Bernard de Got (Clement the Fifth), and that a Napoleon (Cardinal Napoleon Orsini) was the chief of that successful party. At the same time the anti-French party in Italy was strongest in Florence; and at the head of that party was the noble but decayed family of the "Buonaparte." The family shared in the subsequent persecution, and went into exile. The two names, Napoleon and the not yet Frenchified "Buonaparte," met in one person between four and five centuries later, at the modest table of a humble but respectable lawyer, Carlo Buonaparte, whose ancestors in Corsica had borne the prefix "Messer" to their name, whereby was indicated that they were of, at least, gentle birth.

At the table of that lawyer, in Ajaccio, five boys and three girls, the survivors of thirteen children, sat with their parents, who furnished them with frugal fare, and speculated on their future condition. Of the boys, one became an Emperor; three, Kings; one was satisfied with the title of Prince; and the destinies of the girls were equally brilliant. The mother, moreover, of this family, lived to see the splendour and to survive the wreck of her children's fortunes.

The youngest but one of those five boys, Louis Bonaparte, was born at Ajaccio in 1778. Above all the rest, he preserved the simple tastes which were cultivated in the paternal home. The Abbé Nascia has told us that Carlo and Lætitia Buonaparte brought up their children simply, after the fashion of their country, and with a primitive strictness. It was almost as if you were living in a convent. Prayers, sleep, study, refreshment, pleasure, promenade—everything went by rule and measure. The greatest harmony, a tender and sincere affection, prevailed among all the members of the family. It was in those days a pattern to the town, as it afterwards became its ornament and boast. The influences of such a healthy course of life occasionally moved lazy Joseph, imperious Napoleon, and, still more, the literary Lucien, who became the first patron of Béranger; but the brother who most willingly yielded himself to those wholesome influences, and who was the opposite in everything of the youngest brother, Jerome, was Louis. During the brief years of his royalty in Holland, his wife, Queen Hortense, "always," so Mr. Jerrold says, "charged him with a dislike of women"; but his excuse was that they, according to him, loved show. "Elles cherchent l'éclat," he would say, "et le bonheur n'en a point."

Of the son who was the survivor of the three sons of the unhappy marriage of Louis Bonaparte and Hortense de Beauharnais, Mr. Jerrold has undertaken to tell the history; and in this volume he gives us the first of four octavos, which will ultimately run to something like a couple of thousand pages. Great allowances must be made for him on the score of difficulties. An Imperial historian, who appears to write, if not to Imperial order, at least under a certain restraint, must go to his task as much fettered as a court-painter who is commanded to depict some great court incident, and who is generally driven half mad, before his work is half finished, by silly suggestions, which are meant to be orders, and by following which he would mar his reputation.

Accordingly, at starting, Mr. Jerrold does not go easily in harness. He makes various slips. He talks of "the private home of Napoleon and Josephine and their children," of which children we have never heard before, and are not likely to hear again, as in the next page we are told that "Napoleon was childless." Madame Campan is in one and the same page with and without the "de." Sometimes the writer is "I," at other times he is "We." Louis Bonaparte, we are told, was early "with Napoleon to learn war at the cannon's mouth, and so he learned it thoroughly. . . . He was a stout, brave, unambitious soldier." A few pages, later, however, we find that King Louis "was never a man of war," and so on. When Mr. Jerrold comes to the marriage of Hortense (who, under the Republic, had been apprenticed to her mother's dress-maker) with Louis, he is as much troubled as the reader by opposing statements about the feelings of the one for the other, and about the gay and clever Hortense's love affairs generally. The two were married in January, 1802, when "the purple was glowing on the horizon." In October of the same year, their first, short-lived son, Napoleon, was born. In 1805, a second son, Louis, was born in the Rue Cérutti, Paris. In the following year, the father was raised to the dignity of King of Holland, which he endured rather than enjoyed for four years. In 1808, the brilliant Queen Hortense had left the tranquil King. Mr. Jerrold says: "In addition to political differences, there were conjugal jealousies on both sides." He had previously stated that the Queen had reproached her husband for his indifference to women; but now, in 1808, "in all this trouble, and with both the Emperor and Empress far away from Paris, Queen Hortense gave birth to a son, the future Napoleon the Third, in the night of April 20, 1808, at her hotel in the Rue Cérutti, now the hotel of M.M. Rothschild, in the Rue Lafitte." "I should have preferred a daughter," was the Queen's comment after giving birth to a son. "I desire," wrote the Emperor, "that this prince shall be called Charles Napoleon." He was accordingly called Charles Louis Napoleon, and will be best known to the end of time, in England, at least, as the "Louis Napoleon" who was so familiar to us all. Mr. Jerrold calls this being "born in the purple."

Into the scandalous stories of the time we will not enter. Mr. Jerrold, who is gallantly disposed to be the champion of Queen Hortense, is forced to say—"She was not

without error; they who loved her best were constrained to admit her follies; to bow their heads when it was asserted that she wronged her husband." After Hortense had altogether abandoned the ex-King Louis, the latter obtained, by force of law, the guardianship of the elder of his sons. "Louis, the future Emperor, was," says Mr. Jerrold, "from his birth to his manhood his mother's child." An anonymous French writer, whose biographical sketch of the husband of Hortense is now under our eye, writes:—"Il épousa Hortense . . . et en eut plusieurs enfans dont le public malin lui contesta quelquefois la paternité." Whose nature was inherited by Louis Napoleon it would not be easy to say. He never was known to make any allusion to the husband of Hortense, but he spoke frequently and affectionately of his mother. Louis Napoleon, though "born in the purple," according to Mr. Jerrold, had not imbibed imperial qualities in his childhood. In a little autobiography of himself, he states that to an invitation of the Empress Josephine to ask for anything he liked best, he "requested to be allowed to go and walk in the gutters with the little street-boys!" He and his brother were rather roughly handled by the great Emperor. When they went to breakfast with him, "he came up to us, took us by the head between his hands, and in this way stood us upon the table!" Their governess was more careful of Louis, for, one cold day, as he was about to water some flowers, the lady, in order to prevent him from being chilled, filled the watering-pot with warm water! This is almost all of interest which Mr. Jerrold has to tell us of the childhood of Louis Napoleon. We may, perhaps, except the copy of an infantile letter to Hortense, which Mr. Jerrold gives in types, and also a lithographed fac-simile, and of which important document the following is a transcript:—"Petite Maman,—Oui-oui a fait pouf dans le dada. Oui-oui n'a pas bobo—il aime maman beaucoup à cœur. OUI-OUI." The above is among the unpublished family correspondence.

After the child had had a brief enjoyment of being in, or under the shadow of, the purple, the Imperial balloon burst, and great was the collapse thereof. Hortense and her son, after various incidents, found themselves in safety at Constance. Mr. Jerrold avails himself of this opportunity to indulge in a gushing expression of sentiment—his custom whenever the chance is before him. "Queen Victoria," he says, "in her 'Tour in the Highlands,' relates how delighted she was when her husband said to her that people live their own lives over again in those of their children. Prince Eugène possibly made remarks akin to this when he strove to reanimate his sister's heart." Possibly he did, but it was very little to the purpose, and this dragging in of the English Queen and Prince Albert and the Highlands is only a specimen of the way in which Mr. Jerrold lengthens out his story. The sentimental fever was very violent among the members of the Imperial family, and Mr. Jerrold has caught it with aggravated symptoms. When Louis Napoleon showed to a lady at Arenenberg the wedding-rings of Josephine and the Emperor, the Prince sillily remarked, "They are the standards of the whole Buonaparte family, which we shall always carry before us in the battle of life." This affected

tone is, unfortunately, adopted too often by Mr. Jerrold. "Possibly," as he said of Eugène, he could not go over Arenenberg himself without tears. Everybody there seems, like Ney, always in mourning and always looking sad. The Queen Hortense called the château a convent; "and when she dismissed the gentlemen for the night, they would say they were going *à genoux*." Possibly they wept, as most people at "the convent" did. Even "by the stables there was a stately weeping willow," and this tree was so faithfully sympathetic, that half of it perished in the anti-Napoleonic year 1870!

The old story of how Louis Napoleon studied in Switzerland, and entered the service of that republic as an artilleryman, is retold at very great length. As long as the first Napoleon's son, the first Napoleon's brother, Joseph, Louis, the ex-King of Holland, and his own elder brother, were alive, Louis Napoleon was but a comparatively small personage. When Louis Philippe became King of the French, in 1830, the Bonaparte Prince was too modest to do what he was asked to do, make himself head of his family, and "raise the standard of the Napoleons." "The people have chosen their sovereign," he answered; "shall I carry civil war into my country, when I would serve her at the cost of every drop of my blood?" But the outbreak in Italy made the Prince jubilant, and he was to be seen riding about Rome with tricolour adornments on his saddle. In the Italian affair, Louis Napoleon's elder brother lost his life, and Louis himself became in a greater degree than ever before the nephew of his uncle. The maternal heart of Hortense had been agonized by the thought of the dangers incurred by both her sons—dangers of war, and also of "measles," "rife in their neighbourhood."

The elder brother escaped the measles, Louis Napoleon escaped them, and warlike perils also. His active mother carried him off, in 1831, to Paris, where "she ordered the postillions to take the principal boulevards to the Rue de la Paix, and then to draw up at the first hotel,"—de Hollande. Louis Philippe thought this, possibly, a roundabout way of getting back to Arenenberg, but he was civil, although he got rid of such visitors with severe alacrity. They came to London, "alighted at Fenton's Hotel," and soon after, "took up their residence in Holles Street." Mr. Jerrold, with provoking loyalty to his hero, spares no incident of this sojourn in London. Page after page tells of the whereabouts of the Prince and his mother in detail such as this: "With the Duchess de Frioul and her husband, Queen Hortense and Prince Louis went the round of the London sights,—to the Tower, the Thames Tunnel, Richmond, Woolwich Dockyard, Hampton Court." When Louis was safe again at Arenenberg and his studies, Polish patriots urged him to go in and save Poland. He was flattered, but he modestly declined to play the part for which they would have cast him. He had a higher rôle to study. His *'Réveries Politiques'* pretty clearly showed the character of it. Prince Louis had discovered that the Napoleonic cause was the only national cause in France, and "the only civilizing agent in Europe." This was among the preliminaries of Strasbourg—an enterprise which Mr. Jerrold is convinced was neither

"a rash nor a raw one." The Prince's first proclamation to the French began with the old cuckoo-cry, "You are betrayed." The second, to the Alsatians, full of the good that should come to them at his hands, and the advantages they would derive from upsetting the throne then established "by the people," has now a Mephistophelian ring about it, read by the light of Metz and Sedan.

Mr. Jerrold tells the story of the attempt at Strasbourg in tolerably fair terms. We have the first glimmer of success, the ridiculous failure, the condemnation of the Prince (without trial) to banishment in America, and the acquittal of all his accomplices. They were probably saved by the comparative immunity granted to Louis Napoleon. He had expressed a wish to be tried with them, and "he burst into tears when the officers who rode with him in the carriage told him that he was on his way to Paris, for then he understood that he was not to share the fate of his accomplices, and that he would have no opportunity of explaining his intentions to his countrymen."

The clemency of Louis Philippe was the effect of the earnest prayers of Louis Napoleon's mother. In his own family he was not looked upon as a hero. Nevertheless, says Mr. Jerrold, "Prince Louis's faith in his mission, and in the Napoleonic cause, was not to be diminished either by the faint-heartedness of his own family, or by the thousands of miles put between him and France." Mr. Jerrold, now and again, is far too sympathizing with his client; but there is one occasion on which he has, perhaps, right on his side, as will be seen in the following passage:—

"Mr. Kinglake, in his '*Invasion of the Crimea*,' represents Prince Louis before the troops at Strasbourg as a young man 'with the bearing of a weaver—a weaver oppressed by long hours of monotonous indoor work, which makes the body stoop, and keeps the eyes downcast.' He adds, 'but all the while—and yet it was broad daylight—this young man, from hat to boot, was standing dressed up in the historic costume of the man of Austerlitz and Marengo.' Prince Louis was not in a masquerade costume, as we have shown; he did not stoop, but had a firm, erect carriage, and looked every inch a soldier, as his Swiss commander Dufour could testify. Then Mr. Kinglake represents the Prince cowering before Col. Talandier. This is an imaginary picture. But what is to be said of the following:—'One of the ornaments which the Prince wore was a sword; yet, without striking a blow, he suffered himself to be publicly stripped of his Grand Cordon of the Legion of Honour, and all his other decorations.' (He wore only the Grand Cordon.) 'According to one account, the angry Colonel inflicted this dishonour with his own hands, and not only pulled the Grand Cordon from the Prince's bosom, but tore off his epaulettes, and trampled both epaulettes and Grand Cordon under foot. When the Prince had been thus stripped he was locked up.' Col. Talandier was, it is true, very anxious to make the most of his exploits; but he never pretended to have done any of these things to Prince Louis. We shall see that the person upon whose collar he asserted he had laid his valiant hand indignantly denied the outrage, and that Col. Talandier was very much discomfited in the end. Nor did the Prince, we repeat, cower. No witness gave testimony to anything like this effect. On the contrary, all evidence on the subject went to show that Prince Louis was brave and calm, before, during, and after the Strasbourg insurrection. To represent, without the least evidence to prove the assertion, that a man acted under danger as a poltroon, that he stopped dead in his enterprise at the first shock of peril, is a proceeding not to be excused, because the slander is

spread in glittering phrases. In his unflinching description of the insurrection at Strasbourg, Mr. Kinglake prepares a background for his central figure at Solferino. His cruel caricatures have delighted the enemies of Napoleon III., and have charmed the large class of readers who love to see a hero pulled to pieces by a master in the art of detraction."

In conclusion, we cannot but express regret that Mr. Jerrold, who has proved his ability to do better things, should condescend to write like this Imperial biography. His hero died too recently for his life to be impartially written or patiently read. Least of all should such a life be flung into the form of universal panegyric. Eulogium, at best, is distasteful to peruse; when it runs into four huge volumes, we feel that life is too short for such labour, either of writing or reading. A volume of incidents hitherto untold in the life of this strange man might have proved a popular book; and the best advice we can give the author is to condense his three promised volumes into one.

ASHANTER.

The March to Coomassie. By G. A. Eno, Special Correspondent of the *Standard*. (Tinsley Brothers.)

Through Fantee Land to Coomassie. By Frederick Boyle, Special Correspondent of the *Daily Telegraph*. (Chapman & Hall.)

Coomassie and Magdala. By Henry J. Stanley, Special Correspondent of the *New York Herald*. (Low & Co.)

The Story of the Ashantee Campaign. By Winwood Reade, the *Times* Special Correspondent. (Smith, Elder & Co.)

The Ashanti War. A Narrative prepared from the Official Documents by permission of Major-General Sir Garnet Wolseley, K.C.M.G. By Henry Brackenbury, Captain Royal Artillery. 2 vols. (Blackwood & Sons.)

THE future historian of our African wars certainly be unable to complain that material for his work do not exist, as the facts before us seem, as regards facts, nearly to exhaust the subject of the late campaign. I notice comprehensively, yet without digression, the contents of these volumes would be impossible; and, moreover, the public is not only pretty well acquainted with the details of the campaign, but is also beginning to grow weary of the topic. We shall therefore content ourselves with examining the contents of some salient incidents and the general conduct of the war adopted by the different authors. It seems a remarkable fact, when taken in connection with the enthusiastic reception in England of Sir Garnet Wolseley, that, with the exception of Major Brackenbury, the writers of all the books before us subject the victorious General to criticism more or less severe. One of the accusations made against Sir Garnet Wolseley is that he did not display sufficient energy in dealing with the members of the Fantee Tribes. The great difficulty with which he had to contend, we need hardly say, was the scarcity of labour. Before British troops could advance, it was indispensable that roads should be made, completed, that the grounds should be cleared and huts erected at the various halting stations, and, above all, that depôts should be established and transports organized; yet the

Henty, speaking of the state of affairs at the commencement of November, observes :—

"There ought to have been 3,000 men employed upon the road. We had not as many hundreds available for the purpose. As for carriers, we required 5,000 to transport a sufficient quantity of food to and from the depôts along the road to Pruhse, at which latter place the whole stores required for the march to Coomassie and back must be accumulated. It was physically impossible to get the work done in time, unless we could procure an immense addition to the labour at our disposal. It was becoming more and more evident every day that this labour was not to be obtained by the ordinary method of accepting such men as offer their services; and, if we were to be ready by the time the white troops arrived, it was certain that Sir Garnet Wolseley must take much more stringent steps than those which he had at present adopted."

Mr. Henty says that only 2,000 natives had come forward in the neighbourhood of Cape Coast Castle, Abracampa, and Dunquah, whereas the fighting power of the Fantees was underestimated at 50,000. Mr. Henty considers that a sharp proclamation should have been issued, calling on each chief to furnish a contingent, "under penalty by fine, deprivation of authority, and such other punishment as it might seem good to him to inflict." This step was, indeed, taken towards the close of the campaign. Col. Colley came out and induced the General to act with a vigour and severity which produced the best result.—

"At present matters seemed to be allowed to drift; and it needed but slight experience in campaigns to see that unless something were done, we should have a complete breakdown of the transport directly the slightest strain was thrown upon it. . . . The control authorities at home appeared to have no conception of the case; and each steamer that arrived brought several newly-appointed lads, wonderfully willing, wonderfully hard-working, but certain to succumb at a very early date under the pressure of work and the effects of climate."

Moreover, even of these "lads" the number was insufficient. In short, the transport, which—and not the fighting—was the real problem to be solved, was, if we may believe Mr. Henty and the other correspondents, neglected, until it was almost too late to remedy the omission. Abyssinia was to a certain extent a parallel case. The difficulty in both instances was not to beat the enemy when met, but to place the troops in contact with him. Lord Napier never experienced a hitch, because he, "before a soldier left Bombay, had organized a complete transport service, with its field officers, its captains, and its subalterns." But Sir Garnet Wolseley, even Major Brackenbury admits, did not attempt to go into the subject before leaving England. Major Brackenbury tells us that during the days intervening between his appointment and departure from Liverpool, Sir Garnet "drew up and sent in demands for such arms, ammunition, stores, and supplies, as seemed necessary for the conduct of an expedition, the first part of which must be entirely, or almost entirely, carried out by native allies; the second part to a great extent by European soldiers." Yet Major Brackenbury allows that Sir Garnet Wolseley made no arrangements for transport, having decided upon trusting, at all events until he should have reason for changing his opinion, to the ordinary transport animals of the country, men and women. We do not for a moment quarrel with this decision, for, to the discredit of the Colonial and War Offices, correct

information about the nature of the country and the conditions under which the campaign was to be carried on was not forthcoming. We do, however, complain that Sir Garnet did not follow Lord Napier's example, and make arrangements for organizing such transport as he might succeed in obtaining. Remiss in one matter, he was hasty in another, and misled by information collected in England, he with some difficulty persuaded the Government to send out materials for a railway. As soon as he arrived on the coast, he found that the country, instead of being a dead level, as had been represented, was so broken and hilly that it was utterly impossible to construct a line in time to be of any use. But how was it that Sir Garnet's information was so bad? Of course he had every right to expect that the Colonial Office or the recently-formed intelligence department of the War Office would have been able to furnish him with all the knowledge procurable, but, failing such sources, he might surely have deputed one of his numerous staff to seek out people who had traversed the country between the coast and the Prah. We happen to know that there were at the time several persons in England who could have given detailed and trustworthy information, and that the slightest intimation would have induced them to communicate all they knew to Sir Garnet. Mr. Winwood Reade is as severe as Mr. Henty on Sir Garnet's treatment of the transport question. He points out that "though mules and horses would not live upon the coast for any length of time, still they might live for a month or even two months, and in that time could be turned to account." The few horses and mules which were obtained for the staff did their work well. It is a pity, therefore, that the experiment was not tried on a larger scale. Mr. Winwood Reade justly observes that Sir Garnet's excuse, "that he could not use mules because there were no regular roads," was "a strange excuse to be made by the author of the 'Soldier's Pocket-Book.'" He continues :—

"So far as concerned fighting, success was a certainty, and it only remained to secure the well-being of the transport. . . . Surely Sir Garnet should have used great care to enlist at an early date an adequate supply of labourers, and have taken some precautions against their desertion. . . . I have heard some say, 'It is not the General's business to look after the hiring of men. He cannot give his personal attention to every detail: that is the business of the Control.' But the labour question was not a detail: it was the main-spring of the whole affair. . . . It was his duty, if not as a general then as administrator of the Gold Coast, to have summoned the chiefs to a 'durbur.' . . . He should have been bountiful in matters of money if the men were supplied, and remained with the army; he should have threatened measures of coercion if the chiefs disobeyed. But instead of doing this, he retained idly under arms several thousands of the natives for more than a month, and those fighting men that were converted into carriers were converted informally. Then these carriers were not properly organized; they were not arranged into companies, each under its own officer, who might look after them, punish them, and attend to their complaints. They were not always paid with regularity; they were not always fed when they were hungry."

Not till early in December were the General's eyes opened. He then demanded from the chiefs 5,000 men to act as carriers, and threatened that if they were not forthcoming, he would send the British regiments home,

and give up the expedition: but according to Mr. Reade, the Fantee chiefs would have liked nothing better, for they were safe from an Ashantee invasion for ten years to come, and did not like the idea of any more fighting. When Col. Colley came out, matters had almost come to a standstill in the way of transport, and Sir Garnet at length proceeded to act as he should have acted six weeks earlier. He took the transport out of the hands of the over-worked Control and gave it to Colley, and, moreover, allowed the latter to use coercive measures of a strong nature to ensure success. For instance, Colley was permitted to burn villages which would not obey his orders. "To Colley," says Mr. Reade, "it is due that Coomassie was taken when it was; had it not been for him there would have been more delay; and delay in Africa is death. . . . As it was, we shall see that, in spite of Colley's noble exertions, the question of supplies never ceased to retard the advance, and finally hastened the return of the army." Mr. Reade has written with a somewhat bitter pen concerning Sir Garnet's doings; and, indeed, his book, immediately after it was first issued, was called in and amended, because it was too acrimonious. But it is not only Mr. Reade who speaks strongly of the General's neglect of the transport question. We have seen what Mr. Henty, a gentleman of experience, and one who writes throughout in a temperate, impartial manner says on that subject. Mr. Stanley also speaks of the General's "apparent inattention to transport matters." Mr. Boyle, too, who has written a simple chronicle rather than a critical history of the war, mentions here and there, incidentally, facts which show how much the transport service had been neglected.

Another accusation made against Sir Garnet Wolseley is that he bungled in diplomacy, and that he failed to appreciate the native character. Mr. Boyle, who is not unfavourably disposed towards the General, gives an instance of this. Lieut. Pollard, R.N., was one of the officers stationed at Abracampa, and being no diplomatist, but simply a straightforward, clear-headed sailor, he insisted on the natives performing the work which they had undertaken; but we will tell the story in Mr. Boyle's own words :—

"Yesterday Lieut. Pollard, R.N., was recalled, and proceeded to Dunquah the same evening—a perilous journey. His offence is rank against the precious majesty of Abra, and that doughty monarch has the influence to avenge himself. Lieut. Pollard, standing five feet five, threatened to punch the royal head towering above him at a height of six feet four. His majesty burst into tears, and lodged a complaint with Major Russell, who was bound to forward it. Mr. Pollard alleges that the King is injuring the defence by his cowardice, laziness, and drunken habits. Perhaps it is not the best way of correcting him to threaten a black eye, but let me point out that some allowance is due in a hot climate, and, moreover, the threat was not carried into effect. I must now give a few words to the King of Abra. . . . He used to drink vast quantities of palm wine, which very thoroughly intoxicated for a time. I would not hint that our King was above consuming other liquors, for no statement could be more opposed to the truth. He would drink whatever was offered him, he would smoke any pipe lying on the table, and he would prig tobacco from white or black with equal condescension. . . . Such was the King of Abra, now dead. Before decease, however, he found an oppor-

tunity of showing his gratitude to England for the preservation of his life and territory. When the Ashantees fled, he flatly refused to pursue, and when 600 carriers were assessed as his contribution, he supplied 150. But on the strength of Philistine height, prominent nose, and gentle eyes, he found people who believed in him to the last. Amongst them was not Lieut. Pollard, who paid the penalty."

Mr. Reade is always harping on Sir Garnet's diplomatic mistakes, and though his animus is apparent, yet it must be confessed that he has some grounds for his strictures. Mr. Reade thus expresses himself concerning Sir Garnet Wolseley's conduct:—

"His instructions had been at first not to invade Ashantee if he could help it; to make peace if possible without crossing the Prab. . . I have since learnt from a reliable source that Sir Garnet's instructions were quite in accordance with his own personal wishes and views. *He did not want to fight.* He had made his reputation as a soldier, and now aspired to be a diplomatist. But he was matched against men compared with whom he was merely a child. . . In such a land as Ashantee the kings and chiefs are profoundly skilled in the arts of diplomacy. Their weapon of offence is treachery, their weapon of defence suspicion. . . Opposed to them was a man who could practise some trifling little devices, but who felt himself bound by the laws of honour, and who, so far from being distrustful and suspicious, possessed a fatal facility for believing whatever he wished."

Mr. Reade considers that he was wrong in exhibiting the Gatling to the Ashantee envoys, that he ought not to have delayed the latter till the bridge was finished, and that he erred in sending the Naval Brigade "on a make-believe march along the road." Mr. Reade is also of opinion that Sir Garnet should not have proved to the King that he had no time to spare. "Evidently it was the proper policy to make these dilatory people suppose that we were not ready to invade. But Sir Garnet thought that the Gatling and the advance of the white men would frighten the King into peace." In fact, if we may believe Mr. Reade, the General entered on something like a game of brag with Coffee Calcalli, and was, as might have been expected, worsted. With some reason, Mr. Reade remarks:—

"It is not customary for a General to write to the enemy and tell him where he is going to be attacked, and where he had better send his troops. . . . But . . . Sir Garnet Wolseley . . . informed him he intended to invade Ashantee from four points at once. This announcement was also made with a view to avert war, and to obtain the peaceful submission of the king. . . . His military achievements on the Protectorate had not been of a brilliant kind. The attack on Essaman was brilliant in its way, but that was only a small affair. His attempt to shoot the Ashantees flying, to attack their divided columns in retreat, had been a ludicrous fiasco. At Abrahampa he had shown himself deficient; and when the merest luck gave him a showy success, he turned from a flying enemy, and returned to Cape Coast. He did not attack the Ashantees as they were crossing the Prab. Then, as to organization, he had bungled his transport, his published arrangements had been altered and postponed; one of his regiments, boiling with rage, had been re-embarked on account of the breakdown in the contest. Nothing, in fact, could save his reputation, except a great victory."

Mr. Reade attributes much of this to the weak and faltering instructions which Sir G. Wolseley appears to have received. Sir Garnet was directed, "to conduct the invasion of Ashantee with all possible politeness and humanity." Lord Kimberley ordered the

King of Ashantee to be metaphorically flogged, "but Sir Garnet must not flog him too hard. . . . Sir Garnet faithfully tried to carry out these instructions, and did even more. He patted the King with one hand, and flogged him with the other."

Again,—

"When the captives made their appearance at Fomena, with a letter from the King, stating that he would make Amanquatia pay the indemnity, Sir Garnet Wolseley seems to have taken for granted that there would not be any more fighting. That was what he wished, and that was what he believed. Although in a few days he would certainly know whether the King was acting in good faith, he, on this mere promise of a savage noted for his treachery, composed a telegram in cipher, and sent it to the coast with an order to the same naval officer to despatch it by the fast steamship Sarmatian to Gibraltar. Not a moment was to be lost. The telegram arrived in England, and shed a brief and delusive gleam over the last days of Mr. Gladstone's ministry. . . . When the news came of the five days' fighting, and the great battle Amoafu, the effect on the mind of the public must have resembled that which is produced by a practical joke."

Whether we agree with this statement or not, we think that there can be little doubt that Sir Garnet Wolseley made a mistake when he gave the order on first entering the Ashantee country, to the effect that our troops were not to fire first. Owing to this order, Capt. Nicoll lost his life. On the day of this officer's death, Col. Wood also was placed in ambush on the road, by which a party of the Ashantees were expected to retreat:—

"Col. Wood received orders not to fire first. Imagine an ambuscade with orders not to fire first! Happily, the Ashantees did not retreat so far, or perhaps, another officer's life would have been sacrificed."

Those who wish to look at both sides of the question should read Major Brackenbury's able and critical history of the war. It must, however, be remembered that Major Brackenbury can hardly be considered free from bias in favour of his General. On the other hand, Mr. Winwood Reade is equally prejudiced against him. The works of Messrs. Stanley, Henty, and Boyle are exposed to no such imputation, and, while thoroughly outspoken, are evidently quite impartial. Apart from his merits as an historian, Mr. Stanley possesses humour, which breaks forth on the slightest provocation. Sir Garnet Wolseley, in his 'Soldier's Pocket-Book,' speaks of newspaper correspondents as "those pests of modern armies," and, though ever courteous and hospitable to the representatives of the press on the Gold Coast, he observed the most useless mystery in his dealings with them. It need hardly be added that his staff took the cue. Mr. Stanley's opinion of Sir Garnet, however, is, that if he had not been a soldier, he would have made "a first-class special correspondent." It is not a little singular that, notwithstanding all Sir Garnet's dislike to press men, his own military secretary and his private secretary acted as special correspondents to two London papers during the campaign "in addition," as orders in India say, "to their other duties."

A noticeable feature in Major Brackenbury's book is an ill-concealed jealousy of Capt. Glover, and a disposition to undervalue the important effect produced by the co-operation of that officer. The other authors render, how-

ever, full justice to Capt. Glover, his second in command Mr. Goldsworthy, and the remainder of the small Volta staff. Mr. Winwood Reade, speaking on the subject, says:—

"Capt. Glover has indignantly denied that there was any want of cordiality between Sir Garnet and himself. I do not say there was any want of cordiality, but I am certain of this, that they both wished each other at the devil. They did not entertain these kindly sentiments as man to man, but as commander to commander, and it could not well be otherwise. For Glover began his work as Commander-in-Chief with no one to give him orders except Lord Kimberley. All of a sudden he finds another man placed over his head. This was not agreeable. On the other hand, Sir G. Wolseley was appointed to the supreme military command and conduct of the Ashantee war; but he finds another commander operating against the enemy, and his relations to that commander are re-defined and obscure. He was appointed Governor of the Gold Coast; but a war against the Gold Coast is 'Taboo'; he cannot easily fighting men or carriers without passing a Glover's preserves."

In short, both were in an utterly false position. The writer of this article has conversed with officers of both Glover's and Wolseley's forces, and he can endorse Mr. Reade's statement as to the feeling, if not between the two commanders themselves, at least between their staffs. In such a matter the staff generally follows the lead of its chief. Another remarkable point is, that Major Brackenbury, though writing a quasi-official history of the war, scarcely mentions Mr. Goldsworthy's name, and does not even allude to his brilliant and skilful operations in the Trans-Volta district. Yes, yes, Capt. Glover was summoned to the Prab, he left behind in command of the tribes—renewing some 12,000 men—Mr. Goldsworthy, who was only assisted by two other European officers. He had no trained Houses with him, and the natives were slothful, insatiable, and cowardly. By dint of judicious severity, and by force of personal character, he succeeded in turning the wretched rabble at his disposal to such account that he won three general actions. Surely such an episode in the campaign deserved some notice at the hands of a writer who professes to give a complete history of the war. Major Brackenbury, however, only follows the example of his chief, who carefully avoided any mention of Mr. Goldsworthy, and maintained complete silence on that gentleman's conspicuous gallantry in his last action, where alone he charged fifty of the enemy, and was severely wounded while doing so.

The Life of Christ. By F. W. Farrar, D.D. 2 vols. (Cassell, Petter & Galpin.)

THE life of Christ appears to be a subject of increasing and permanent interest among all who study the history of the world or the records of Revelation. Inexhaustible in itself, it will ever retain its importance. The variety of treatment it admits of corresponds with the many-sided character which forms the centre of the whole. We may, therefore, expect a continued stream of publications, all occupied with the course of One who, even the most extreme sceptics allow, has influenced humanity immeasurably more than any single person this has appeared on earth.

Dr. Farrar has boldly attempted the theme discussed by able writers. His 'Life of

Christ' is not a critical one. It is simply descriptive and pictorial. Assuming that the Four Gospels are the authentic productions of those whose names they bear, and that their accounts are both truthful and substantially accurate, he endeavours to weave a connected narrative by piecing their parts into one another. As the histories are fragmentary and unchronological, the manipulation required for their incorporation into a harmonious whole is by no means easy. The book is essentially popular, though professedly based on a study of the Greek Gospels with the aid of the many treatises which have already appeared in explanation of them. Its oratorical delineation is its chief excellence, though the rhetoric is excessive and artificial, often far-fetched and fanciful. Indeed, the book is rather a series of flowery sermons on the life of Jesus than a sober portraiture. Picture follows picture as the painter throws in imaginative touches, till the reader, dazzled with the gaudy glitter, sighs for repose. The author's fancy is vivid. He is a master of words, and uses them most lavishly. They are beautiful; but beauty itself palls by superfluity; and not without a sense of relief does the reader arrive at the end of the two bulky volumes after traversing the gorgeous path along which he has been led. Feasted with a banquet of fine sentences, he is not truly satisfied. The point of view is the apologetic. The author is an orthodox Churchman, holding the opinions of Christ and His mission common to such as he. He is also a scholarly man, who has read much, and can turn the results of his reading to good account. He forms his own opinion and states it fairly, though he cannot be termed a theologian proper, a profound thinker, or a good critic. We can imagine the delight with which many pious Christians will peruse the glowing descriptions here presented, unconscious of difficulties, unwilling to be disturbed with doubts, or fondly believing that all has been settled on a smooth foundation by the reverent carefulness of such advocates as Dr. Farrar. The tone of the publication is excellent, its spirit and aim praiseworthy. The author has fulfilled his purpose to write a sermonizing life of Jesus, drawn from the narratives of the four Evangelists viewed as supplementing one another. We could have wished it less florid in style, less interspersed with quotations poetical and otherwise,—we could have dispensed with many descriptions of the feelings and thoughts in the bosom of Jesus, of the motives and desires assigned to the disciples as well as others with whom the Redeemer came into contact; but the portraiture is fuller if more fanciful in consequence—the oratory rolls over a larger area. The author puts graphic touches into the narratives, educes much out of little or nothing, and finds a selection of words where none was intended. Nothing seems to us farther from the mind of the Evangelists, or more incongruous with the way in which the Gospels grew into their present form, than to suppose words carefully chosen to express shades of meaning. The system of interpreting the New Testament on this basis, with its minute attention to prepositions, particles, cases, and compound verbs, is out of place. The sacred writers were not intent on style; their great object was to inculcate ideas in plain diction. Thus it is preposterous to assume that the

καὶ ἰδοὺ of Matthew xvii. 3, show of the impression which the scene on the imagination of those who for the same phrase is common to Matthew and St. Luke.

As the present life of Jesus is not critical, it must be taken for what it might or should have been, accompanied, however, by notes, which, of a critical nature, leading to think that the text is based upon examination of the sources, betray extensive reading rather than might have been omitted to advantage. As it is, they are not congruous, harmonizing ill with the descriptions which they are supposed to justify. The purely critical element is of small value. Deficiency lurks under the verbiage. The author appears to have had most influence are not the best: Lange and St. dictionaries edited by Drs. Smit Alford, Ewald, Ebrard, Sepp, &c. are used occasionally; and information of a sort is picked out of Keim, a critic our author is widely separated from; also certain favourites, men of his who are industriously lauded enough, De Wette has been neglected, rarely mentioned, and then with a wistful mention; Scholten is never alluded to; the author not allured over difficult ground have given some attention to the perfunctory books were sufficient to pose; his object did not require him to be curious to see how placidly his perplexing problems; how sumptuously nounces upon them; how easily with results abandoned by the best of one sense, therefore, the work is not to the course of that earnest critic has set itself to the task of sifting genuine sayings of Christ from the traditions of them, and of tracing the origin of the Messianic as well as other a hindrance to the perception of diversities in the evangelistic tradition; an examination of the *genesis* of All harmonizing accounts are artificial and forced. But much cannot attach to oratorical effort to uphold an aspect of the Gospel which has been rudely discountenanced in our day. Doubtless the writer has been impartial. But it is easy to see that he looked chiefly at one side of the question; the set of authorities, the prevailing school, all but ignoring sagacious men whose views are widely divergent. He moves on, though he may not think so. This is a fair specimen of the text:—

"Why is it that ye were seeking not to know that I must be about my Father?—This answer, so divinely natural and noble, bears upon itself the certainties of authenticity. The conflict of thought implies; the half-veiled astonishment presses that they should so little understand the perfect dignity, and yet the power which it combines, lie wholly beyond the ability of invention. It is in accordance with all His ministry—in accordance with the temptation, 'Man shall not live by bread alone,' and with that quiet teaching of the disciples by the well of Samaria, 'do the will of Him that sent me, and

solve difficulties, or of his perception in comprehending them. His method is unsatisfactory, because his whole standpoint makes it so. Unfitted to be a guide through the Gospels, Dr. Farrar can discourse on the parables and miracles of our Lord with eloquence. He can appreciate the beauty of a life unspotted with sin, the divinity of a character such as has never appeared on earth; but fails in profound insight into the Gospels, in reconciling what cannot be harmonized, in weaving St. John's Gospel into the Synoptists without force.

It is remarkable that so good a Greek scholar should translate Matthew xx. 23, "not mine to give, except to those for whom it is prepared of my Father." The received version is right; the proposed one wrong. The explanation, too, given of John ix. 3, founded on the *metabatic* force of *iva*, is incorrect. Even if such were ever the alleged use of the conjunction in the New Testament (which we do not admit), there is no doubt that the sense of it here is, *in order that*. Sometimes a contradiction is removed by the arbitrary insertion of a statement alien to the sacred texts, e.g. in bringing John xix. 25 into harmony with Matthew xxvii. 56, Mark xv. 40, where it is quietly said that "some of the women, as the hours advanced, stole nearer and nearer to the cross," &c. The same had been already said by Lücke and Olshausen, contrary to the synoptical account which puts the women's standing afar off at the end of the whole scene. Dr. Farrar also states the possibility of the darkness at the crucifixion being a *local gloom* which hung over the city and its immediate neighbourhood, contrary to St. Matthew's *ἐν τῇ πόλει τὴν γῆν, over the whole earth*. In explaining away Matthew xxvii. 52, 53, by attributing the opening of graves and resurrection of saints to the *imagination* of many, he forgets his repeated assertion of St. Matthew being an eye-witness of what is described by him. In stepping out of his way to give the true version of Isaiah ix. 1, he fails, and translates erroneously; for the prophecy runs, "As the former time brought into reproach the land of Zebulun and the land of Naphtali; so the latter time hath brought it into honour," &c. The adducing, too, of critical authorities and various readings in the text might well have been omitted, with a bare reference to Tischendorf; for the orator is not at home in the matter, sometimes citing D for Δ, or attributing a wrong reading to Griesbach, as in Mark vii. 26.

It would be a useful thing if Dr. Farrar were to explain the precise difference between *accuracy* and *truth* in the Evangelical narratives, for it is obscure. He sometimes admits a departure from the former, not from the latter, in the case of the Evangelists; but he is put to shifts, and cannot altogether hide his embarrassment. It is impossible to think that he has studied the Gospels with all the patient desire to apprehend every question in or about them necessary to their right understanding. He presents little more than one side of them, glancing occasionally at the other, and not always in the fairest way. We set small store on his favourite commentators. Their day is past in the critical world. His own book is retrogressive, obscuring those grave questions which earnest men are trying to solve, so that the truth of Christianity may rest on the divine teaching and life of Jesus.

Into their province preachers should not intrude, except to learn, else they may possibly swell those "incredulous murmurs of an impatient scepticism," which the author justly stigmatizes as the enemy of faith.

THE NORMANS IN ENGLAND.

The Norman People. (H. S. King & Co.)

The Conqueror and his Companions. By J. R. Planché. 2 vols. (Tinsley Brothers.)

THESE two works, which we notice together because of the close relation between their subjects, in almost all respects except their subjects differ widely from each other. Each is ably written in its way. Each is worth reading; but the one requires a critical and sceptical eye, the other may be perused with more pleasure and less perplexity. The former is, in a sense, an ethnological and genealogical production, derived largely from old deeds, Exchequer Rolls, &c.; the latter is historical and biographical, ignores ethnology more than genealogy, is sketchy, and only too brief in the discussion of historical difficulties and in analysis of character. The former is wildly theoretical; the latter, in the main, deals with facts or supposed facts, and wisely refrains from that "use of imagination in science" which some authorities seem disposed to encourage.

The author of 'The Norman People,' who, for reasons which are doubtless sufficient, withholds his name, embarks upon the bold and singular enterprise of proving that among the people of England, as we find them to-day, are as many Normans as English—that at least one-third of the population is of genuine Norman origin, the remaining two-thirds being about equally divided between Danes and English. A third only, therefore, of the so-named English people are really of Saxon blood. Our historians and ethnologists have hitherto completely, though ignorantly, deceived us as to our race-relations. The Norman people, of true Scandinavian blood, ever since the Conquest, have continued to flourish among us without our knowing it. Gibbon, in declaring that these adventurous people, "who had raised so many trophies in France, England, and Ireland, in Apulia, Sicily, and the East, were lost in victory and servitude among the vanquished nations," was the victim of an hallucination. The fact is, according to our author, that the Norman tide flooded our shores in far greater volume than history has represented. The traditional 60,000 accompanying the Conqueror must be indefinitely augmented. The Normans came in "as a nation" in countless numbers, and settled permanently all over the land. Our author does not stay to inquire how it was that Normandy still continued a well-peopled and wealthy duchy, ruled over by William and his successors. We must take it that the people came over *en masse*, never to return, dislodging Saxon, Dane, and Briton, and assuming a sway and national prominence which have never ceased. The author of this book sees them everywhere; not among the great people merely who are proud to declare that their ancestors "came in with the Conqueror," but among the middle class, strong in hand and mind, the Bakers and Barkers, the Smiths and Carpenters; wherever

there is spirit, sinew, and force, there, almost as a matter of certainty, are to be found representatives by direct descent of the peerless race introduced by the Bastard. If we grant the premises laid down, and the method of treatment adopted by the author, we must receive a great part of this astounding doctrine as true; we must believe, e.g., that in our peerage of 550 families, more or less, "the Norman limb rises to 400, the Anglo-Saxon and Danish peerage rising at the same time to the number of 25; so that the Norman would be to the Anglo-Saxon and Danish as about 16 to 1." As, of course, ought to be the case, the proportion of Norman blood among the untitled gentry, the general middle class, and the industrial thousands, is not so large; but in all these also it is respectable, and if we have only faith in our author's method of proof, clearly ascertainable.

The fate of the People of England is surely a hard one. In truth, we are tempted to ask whether there be in existence a nation of Englishmen at all. History and science, chronicles and manuscripts, are tortured to prove that we are not what we seem, but quite a different thing,—possibly a mere projection of the Ego, such as is the whole external world in the creed of some thinkers. One contends, with a formidable array of documents and facts, that the English are not in origin Germanic except in small degree, that their blood and character are in large degree Ancient British or Cymric, and that they are properly to be designated a Celto-Teuton or British race, and by no means Anglo-Saxon. Another asserts, with little argument and less history, that the people of England are the undefiled offspring of the Low Dutch, and that their language has never been anything else than Low Dutch. Now we are told that the English are neither English, British, nor Saxon, but virtually, and for all high purposes, Norman,—instinct with Norman genius, powerful with Norman nerve, high-minded with Norman chivalry. It is alleged that we hold a small and insignificant amount of Celtic, and a larger amount of Saxon and Danish, blood, but the strength and flower, the puissance and glory, of the nation are things that belong to the mighty and unapproachable Norman race. The book hinges throughout upon this idea. Its great virtue lies in this consistent adherence to an intelligible theorem, and, if we are to speak of defects, its great defect is the utter inconsequentiality of its reasoning. The whole superstructure rests upon names. We are asked to believe that every third person in England is a descendant of the immigrants and heroes of the Conquest, not because he is genealogically proved to be such, but because he bears a name which, by some legerdemain of etymology, interpretation, or translation, may be made out to have a slight similarity to names found in records of the Conquest or of Normandy,—a method that would convert any personal appellation under the sun, be it European, Asiatic, American, Indian, or other, into a good French, Welsh, German, or other name, as desired. The author has boldly gone for his modern Norman names to the London Post-Office Directory, and discovered that one out of every three of the names there found is unquestionably of Norman origin. He has, unfortunately, completely ignored the fact that modern surnames, being so recent, are no guide as to national descent.

from times anterior to their use. On the contrary, probably through oversight, he assumes the continuity of surnames from the age of the Conquest downwards, and this vitiates the whole argument of his book. Before hereditary surnames came into use in England, men were distinguished from their fellows by some personal peculiarity or employment, or by residence. One John was called "the Smith," another John "the Carpenter." One was Gurth of the Vale, another Gurth of the Wood. So it was in France, and all other countries; and so it is in general practice in many districts of England to this day. But to argue that Henry "the Smith" in England was related in anything except trade to Henricus Faber in some old Latin deed in Neustria, or to Heinrich Schmidt in the army of Gustavus Adolphus, would be the height of folly. And this is precisely what is done throughout in 'The Norman People.' The very name Smith, "arising from an important industry," is transferred in an instant from the Saxon into the Norman-French domain, not by the rational process of tracing it back genealogically to a first Continental "Smith," but because "Faber" or "Le Fevre" existed as a personal definition among the French. The Carpenters are not to be considered Saxon or Anglian, for there once existed a William Carpentarius in Normandy, and Durand Carpentarius was a tenant *in capite* in Norfolk in 1086. The Taylors are likewise denied the privilege of Saxon origin for the reason that we find tailors in Normandy. There was in that country in 1180 a "Rainold Tailor or Tailleour." It is useless again to suggest that Saxons, French, and Normans, all having workers in different trades, gave names according to avocations, and that the coincidence of appellations thus arising has no reference to natural descent. It is sufficient to our author to find in the Norman-French or Medieval Latin a name (Pavo) signifying Peacock, to make him declare that all English persons called Peacock come from Normandy. Christmas, in his estimation, is a Norman name, because by translation we find it in Noel. Cakebread is not English, but "probably a corruption of Calcebed," a Radulphus of that name being found in a Norman document of A.D. 1180. The slightest attempt at genealogical verification would have demonstrated to the author the futility of his method and the baselessness of his conclusions. If two persons living, one in modern, one in ancient or mediæval times, are to be considered blood relations from the accident of bearing names of similar form or import, then is any Taylor not only a relation of any Le Tailleur, but of any Schneider, all the Blacks are of the ilk of all the Schwarzes and of all the Le Noirs, and not only the Gabriels, but the Goodmans, Godmans, and Gottmanns may be encouraged to claim consanguinity with Gabriel. Some in our day of "development" theories may deny that every human being is a son of Adam, but we may rely upon the Adamite lineage of at least all the "Manns," and the Abrahamic lineage of all the "Faithfuls." Our author makes all the Fowlers to be Normans, in consequence of there having been a Rainerus Aupeps (bird-catcher) in Normandy in 1198, and a Gamel Aupeps paying a fine in York in 1158. The present revolt of the agricultural labourers is, strange to say, under

Norman guidance. "Even now, agricultural labourers and coal-miners cannot combine for objects which demand the exercise of practical ability without finding themselves led by those who, though in humble stations, bear names of undoubted Norman origin," for Arch is only a modern reflection of "De Arques, Viscounts of Arques and Rouen,"—a piece of information which will not only be new, but probably interesting to the hero of the revolt.

It is not always necessary, according to the "constructive principles" adopted in 'The Norman People,' that, in order to identify a modern family with a Norman one of the eleventh century, the names should, either in form or signification, be the same or even very similar. Shakspeare, a treasured name usually considered Saxon, so far from containing any allusion to "shaking" or to "spear," is a corruption, it now appears, of the Neustrian Sacespee or Sakespee, "which occurs several times in the Norman records of 1180-1200," and "in 1195 Roger Sake espee paid a fine of 10s. in the bailiury of the Caux near Lillebonne." If there appear an awkward dissimilarity between this Sake espee and our Shakspeare, it is only in appearance, and can with a little effort be got rid of. The reasoning on so crucial a point is very peculiar. "The name of Sake espee, thus found in Normandy, is one which, although its termination is French, can scarcely be supposed to be of Norman origin. It is impossible to make sense out of this name or to comprehend it as it stands. We may infer, therefore, that it is a corruption of another name, and an English name. That name appears to have been 'Saxby,' derived from the manor of that name in Leicestershire, which, according to Nicholls, was written in ancient deeds 'Saxeby, Shakesby, Sasby.' The name of Shakspeare is an English corruption of the same name, and is nowhere to be found prior to the fifteenth century." So off goes our Shakspeare from the roll of Englishmen, as an "English corruption" of an admittedly "English name," but an English name derived from Normandy!

It is not to be wondered at, if by this mode of pating, crushing, and mixing, Saxon, English, Breton, Cymric, and other names, are brought within the Norman category, and that, having settled the peerage, our author should be able to speak of his conclusions respecting the freeholders and commonalty generally, thus:—

"A close inspection of the names of the tenantry in English manors and in English towns in the thirteenth century (being the earliest date at which we become acquainted with the details) was instituted, and it proved that in some cases the Norman names of the tenantry amounted to above, and in others to less than a moiety of the whole, and generally to about a moiety. . . . Similar cases of Norman names presented themselves in cities and boroughs in similar abundance."

We have indicated what we consider the capital and fatal error into which the author, amid much industry and research, has fallen—the taking of mere names as evidence of race. He nowhere betrays the smallest suspicion that the principle he follows is radically misleading, and capable of itself of proving nothing whatever. It has also unaccountably escaped his attention that the Normans, when they assumed power in this country and introduced their language, dealt with the Saxon and British names (none of which at the time was a surname) as was most convenient to

themselves, translating them in a manner into their own tongue or into a corrupt Latin, or giving men original names, in French form, according to locality, trade, or holding. Thus genuine Saxons or English would, in outward seeming, become to readers of the records then written proper Normans, and would soon come themselves to encourage the delusion, in order to share in the glory of the conquering race. This Norman name-giving is palpable in Domesday and in other documents of the period. It is from overlooking this simple fact that our author concludes so unreasonably "that probably not less than a moiety of the free classes in England continued to be Normans in the reign of Edward the First."

Possessed of a Dryasdust habit of poring over registers and chartularies—a useful habit if placed under proper check—and too much neglecting the teaching of history, and the philosophic estimate of facts, the author has been led to see in England only the descendants of three peoples, the Saxons, Danes, and Normans. He forgets, or does not sufficiently consider that there was in Britain a race of men prior to all these, and that this race was never obliterated, never expelled, but entered largely into combination with, and so far Celticised, the Teutonic Conquerors. He also forgets that even in William the Bastard's army, his own pages being witnesses, a large proportion of barons, knights, and common soldiers, consisted of Bretons, Anjevins, and men from other Celtic dukedoms of Gaul, and that all these melted into the general mass of settlers under the name, but not with the blood of "Normans." They are all, to the author, as good Normans as if they had not been Celts. Thus Amherst, Ancell, Annesley, Bligh, Blews, Breton, Breese, with hosts of others, by a stroke of the wand, are changed into a different race. Why should it be forgotten that the people William ruled in Normandy were themselves but in small part of Scandinavian origin?

The work is divided into two parts. The first, consisting of seven chapters, and occupying 129 pp., treats of the manner in which the "discovery" was made, that Norman blood is so abundant in modern England; of the "national" character of the Norman settlement; of the Danish settlements; and of the "Gothic" origin of Normans, Danes, and Anglo-Saxons. The second and much larger part is a kind of dictionary of names, with notes and citations in proof. This part cannot have been compiled without labour altogether disproportionate to the amount it has added to our ethnological knowledge.

'The Conqueror and his Companions,' as might be expected from Mr. Planché's aptitudes, is a popular account of the heroes of Hastings, dashed with an amount of antiquarian flavour, just sufficient to make it palatable to the learned in such matters. The effort to make a readable book is unconcealed, but among the multitude of facts already familiar to the historical reader lie scattered some pieces of novel information, and some ingenious and shrewd criticisms. The author has not trusted implicitly every chronicler, but has compared and tested, and accepted in several instances only carefully winnowed results. The Roll of Battle Abbey stands out before us in its true character of dubious authenticity, and Mr. Planché has not

in all cases allowed himself to be fettered by that record in deciding who were and who were not "Companions" of the Conqueror. The Roll contained 645 names of William's alleged brethren in arms, but many of these, as is notorious, were added through the course of years to please the vanity of aspiring families, and at the same time fill the coffers of the monks. One of the lists, that published in Leland's 'Collectanea,' gives only 498. Duchesne's list, based upon the Abbey records, contains 405. The Catalogue in Brompton's Chronicle has 245 only. The modern French archaeologists, M. de Magny and M. Delish, have been content to stop, the former at 425, the latter at 485. To select real companions of the Conqueror from lists which thus contained no little supposititious matter, required care, and the only safe way was to choose names which were entirely indubitable. Mr. Planché has relied chiefly upon Wace's 'Roman de Rou,' and has compared, often minutely, the pages of Guillaume de Poitiers, Ordericus Vitalis, Robert du Mont, and Benoît de St. Maur. The Conqueror himself is, of course, the chief and commanding figure in this gallery of portraits. Among the seventy-five Companions noticed, some very briefly, because little is really known concerning them, the chief are Odo, the Bishop of Bayeux, Eudes de Champagne, William de Warren, Robert Comte de Mortain, Eustace the Second, Comte de Boulogne, Walter Giffard, Hugh de Montfort, William Fitz Osbern, Roger de Montgomery, Robert de Beaumont, Hugh de Mortemer, Richard Comte d'Evreux, Robert Comte d'Eu, Alain Fergant, Raoul de Gael, Hugh d'Avranches, Humphrey de Bohun, Robert Marmion, William de Percy.

The story of William the Bastard's life and character, already a hundred times told, has been well and truly related in these pages. Like most men of intelligence and conscience who have passed judgment on that strange career of blood and selfishness, Mr. Planché has scarcely a favourable word to utter. After detailing the sickening account of the death and burial, he says, "I leave the Conqueror in his grave, undazzled by his brilliant achievements in the field, admitting the astuteness of his policy, and regretting that in the whole of his life I have been unable to discover the least trait of magnanimity, the least indication of one truly humane and generous feeling." The chapter on Odo, of Bayeux, is spirited and picturesque. As an instance of the care with which the book has been compiled, and of the introduction of new matter, we may mention the correction of the popular mistake respecting Alain Fergant of Brittany, who has usually been confounded with Alain le Roux, or the Red, also of Brittany. The authors of 'Recherches sur le Domesday' (1842) discovered that the Breton hero who took such prominent part in the Conquest, and was rewarded with extensive territories in the north of England as Earl of Richmond, was not Alain Fergant, or "the less," son of Hoel, Count of Bretagne, but Alain le Roux, or "the Red," son of Eudes, Count of Ponthièvre, by Agnes, daughter of Alain Cagnart, Count of Cornouaille, great-grandson of Richard the Second, Duke of Normandy, and a relation, therefore, of the Conqueror. But Mr. Planché, while following so far the French editors, hesitates to accept the opinion that Alain Fergant was

present at the battle of Hastings, and therefore is not prepared to include him among the Conqueror's Companions. Here, we fear, he is mistaken. Wace, whom he generally trusts, and whom he quotes on this point, declares distinctly that Alain Fergant (Fergant) joined the Conqueror in the expedition, bringing many barons from Brittany, and, previous to the battle, was appointed, jointly with De Thouars, to lead the wing of the army which was composed of Poitevins, Bretons, and the barons of Maine. Geoffrey Gaimar sings the valour of Alain and his numerous barons; and Benoît St. Maur attests,—

Bien se combat Alain Ferganz,
Chevalier fu proz e vaillanz;
Li Bretonz vaid od sei menant
Des Engleiz fait damage grant.

It is, therefore, scarcely to be doubted that Alain Fergant, who subsequently married a daughter of the Conqueror, was in the battle of Hastings. That there was also an Alain le Roux, who became Earl of Richmond, Mr. Planché, following the 'Recherches sur le Domesday,' is right in maintaining, and the only difficulty connected with the question arises from the apparent representation of the chroniclers that both Alains were presented with the Earldom of Richmond, or at least with lands in that vicinity.

It is rather remarkable that Mr. Planché nowhere touches upon the ethnological aspects of the Conquest. He seems to accept as good the settled superstition that the army led by William was properly "Norman," whereas a moderate amount of attention to the facts would convince any one to the contrary. William, himself but half a Norman by descent, won the field of Senlac, and gave a "Norman" nobility to England, through the aid of men descended from the ancient Gallic race, and it is a question yet to be solved whether those men did not vastly outnumber his truly "Norman" followers. The taste now growing for ethnological study will, by-and-by, lead to a conscientious analysis of the racial constituents of the English, and probably to a proof that we are in strictness neither a Teutonic nor a Celtic people, but a composite, whose scientific designation should be framed accordingly.

NOVELS OF THE WEEK.

The Vicar's Governess. By Dora Russell. 3 vols. (Tinsley Brothers.)

Holding Fast and Letting Go. By Brudie Brudie. 2 vols. (Cambridge, Hall.)

George Goring. By Cecil Rushton. (Morgan & Hebron.)

Clytie. By Joseph Hatton. 3 vols. (Chapman & Hall.)

Under Seal of Confession. By Averil Beaumont. 3 vols. (Low & Co.)

Rough Hewn. By Mrs. Day. 3 vols. (Hurst & Blackett.)

THE main impression produced on our mind by Miss Russell's book is one of extreme pity for the Vicar, although he is not remarkable for wisdom or amiability. Acting on the Horatian motto, he marries his housemaid, and, for the education of his second family of children, secures the services of a Miss Williams, a lady of surpassing beauty, who promptly attracts to herself the adoration of his eldest son. She finds no difficulty in re-

sponding to his affection, and the lovers are engaged to be married, when it is discovered that the fair Amy is already a wife, having deserted her husband in India, and betaken herself to her present situation in order to escape from his pursuit. It is unnecessary to enter upon the details of the story, which go to prove how estimable and how much to be pitied is the heroine, who really was so very fond of George that she had not the heart to tell him of the trifling obstacle to his happiness. A counterplot is provided in the tragic loves of a baronet, George's cousin, with a fisherman's daughter, who dies raving mad when her husband (for she has been secretly married to him) is drowned at sea. The odious Capt. Clayton commits suicide, after attempting to murder the governess,—the marriage of George and Amy being the happy result. These stirring matters take a good deal of space in the telling, and perhaps it would have been no great loss to literature had they remained untold. One or two of the characters, however,—the Vicar himself, for instance, and his good-hearted wife,—are fewer than their company, and save the book from being absolutely bad.

The gentlemen who play fast and loose, and generally deport themselves as lunatics, in Miss Brudie's book, are reduced to their lamentable state of mind by a provoking young widow, a quashing creature, who, in the matter of tears and fainting fits, recalls a day when languor and sentiment prevailed, and slang and strong-mindedness were unknown. Violet Vivien, fragile and well-nigh fatuous as she is, is a model of sanity and firmness when compared with the sturdy warriors who are enchanted by her charms. Here is a chaplain to make angels weep. The speaker is a major in the army, and a married man. "Beggared, bankrupt, and fool that I was," quoth he, "I dream that I could enrich one whose life's coffers were filled to overflowing with priceless, peerless treasures. Ruined, too, utterly ruined in happiness, I knew myself to be, as he garbled on (*sic*) of your beauty, girlish innocence, and goodness. But I was still a man. I argued, and would yet be free. Had you been unhappy, I would have turned dolt, idiot, anything to serve you. I married—". The gentleman, whose escape from idleness is so narrow, tries some very underhand dealing in order to circumvent the garbler. The lady, however, probably as the less of two evils, honours the latter with her hand, after having been reduced by her perplexities to a state of brain fever, during which the eloquent major has the grace to retire from the contest.

To arrive at the kernel of merit in the novelette of 'George Goring,' one has to penetrate such a mass of slang and bad grammar on the part of the young ladies concerned in it, as nearly to make one throw aside the volume in despair. Yet, bad as the style is, the picture of life the book presents is, unfortunately, not untrue; and, if the reader can resign himself to the jargon of a certain sort of society, there is something human to be found in it which may repay him for his trouble. The story of the heroine's love for George Goring, from whom she feels herself separated by a genuine conscientious scruple, is simply and prettily told; and the contrast presented by a refined and thoughtful pair to the fribbles and hoydens who surround them, forms of

itself a very sufficient moral. Even Edie, too, the most repulsive of the latter class, gains a little in our estimation before the end of the book, under the purifying influence of a real attachment. In short, the deformities of the story, gross as they are, do not prevent our recognition of the author's possession of some pathetic and humorous power, which we trust on a future occasion to see better employed.

It was quite unnecessary for Mr. Hatton to inform us on the back of his title-page that a dramatic version of the story had been registered, for we had read very few pages of 'Clytie' before it was obvious not only that the story must have been written with a view to dramatic representation, but that it would want very slight alteration to adapt it to the requirements of the modern stage. When, for example, in order to inform readers of what has been going on, a young man is made to deliver long speeches to a plaster bust, and to apostrophize himself and absent persons in the second person singular, instead of the usual method being employed of direct narrative from the author to his readers, it becomes pretty clear that regard has been had to the exigencies of the stage, where the part played in old days by the messenger is now usually allotted to the soliloquizing *jeune premier*. The effect of this, which in a play is, of course, an unavoidable inconvenience, is far from satisfactory in a novel. Nor is it balanced in 'Clytie' by any other merits. The first and third volumes, contrary to the usual practice, are merely, as it were, introduction and conclusion to the second, in which all the interest, such as it is, is concentrated. We say advisedly such as it is, and our readers will know what to expect when we tell them that this interest is made to depend on an almost literal reproduction of the details of an excessively nasty trial for slander, which disgusted all decent people two or three years ago. Mr. Hatton appears to be great as a moralist, and, either in his own person, or that of his more virtuous characters, inveighs much against the immorality of people connected with theatres, and the anomalies and worse to be found in the procedure of our law courts; but, in order to find out his doubtless sound opinions on these subjects, it is necessary at the same time for the reader to renew his or her memory of the circumstances of the trial to which we have alluded. We can hardly recommend the book to any one who has no taste for the unsavoury. We wonder whether any ladies will read it, and, if so, whether they will own to having done so. If they do, it will be a curious instance of the conventional propriety which thinks it no harm to read in a novel that with which it would be ashamed to avow acquaintance so long as it had only appeared in a police report. We do not know whether it is by a piece of carelessness on the part of author or printer, or both, that Chap. XV. in the second volume is given twice over, in almost, though not quite, identical words; nor do we know where Mr. Hatton has found Magdalene College spelt "Maudlin." But really it is waste of time to notice small blunders in an utterly worthless book.

The character of Stella Vane, the heroine, constitutes the chief charm of the new story by the author of 'Thornicroft's Model.' In the present book the writer has redeemed the promise of last summer, and, in spite of

the dash of tragedy involved in the death of poor Alice Etheredge, has given us a story in which there are comparatively few drawbacks to the reader's enjoyment. Stella and Philip Brereton have been friends and almost lovers from their childhood; but their close acquaintance is nearly hindered from its full development by the ill-judged manœuvring of Stella's anxious mother, who, in her misguided efforts for the establishment of her child in life, becomes as provoking as Tony Lumpkin's celebrated parent. Stella's refined and sensitive nature is repelled by this coarse assiduity, and she hesitates at an unfortunate crisis to accept the happiness which her union with her lover would have secured. On this mistake are based the misunderstandings and complications necessary to every love story. Philip becomes engaged to Alice, and Stella's magnanimity is tried by the unpleasant duty of smoothing away the difficulties which separate her lover and her friend. This part of the narrative, though well told, is a little prolix, and a decided improvement in the pace of the story is attained after the sad episode of Alice's death. That poor child's fate, which follows upon her refusal to elope with Brereton against the wishes of her parents, is for a long time involved in mystery. Brereton himself is suspected of her murder, and though, "under seal of confession," a Roman Catholic priest becomes aware of the real author of her death, it is not till Robert Stephenson, the secretary, acknowledges to him, in his private capacity, his moral responsibility for her fatal slip into the sea, that Father Vane holds himself entitled to denounce him to the authorities. One of the happiest passages in the book is the scene between Alice's parents when the true version of her death is ascertained. Dr. Etheredge, in his horror and remorse at having driven his child, as he thinks, to suicide, forms the resolution of going to China as a priest and missionary, and his faithful wife has nerved herself to leave him, and end her own days in a convent. When the load of this dreadful suspicion is taken from his mind, the doctor is led to understand more justly the cost of such a sacrifice, and his faithful wife is relieved for ever from the dread of a separation which is killing her. It is unnecessary to enumerate the instances in which the author displays an insight into character, and the touches (like that of the increased matrimonial value of Dr. Etheredge's servants after their accidental connexion with such a sensational incident as the death of Alice) which indicate observation of life; they are numerous, and are enhanced by the picturesque setting in which we find them, on the remote and stormy coast of East Northumberland.

There is a great deal of quiet purpose in Mrs. Day's writing, and her present volumes exhibit vividly the growth of a strong nature, which is improved and refined by conflict with the trials of life. Edmund Barton, like many really energetic people in uncongenial circumstances, shows symptoms of turning his activity into wrong directions. Confined to the life of a clerk in a small country town in England, he is beginning to get involved in petty dissipations, and more seriously in a love affair with a girl who is no match for him in education or character. At this crisis, he conceives a real attachment for another young woman, who is above him in both respects. The

impression awakes him to a more worthy view of life, and he wrenches himself from his unpromising surroundings, and seeks a better field for his energies in the rough life of Australia. Rose Lester, who thus proves his good genius, is a pleasant specimen of womanhood (as, indeed, in their several degrees, are all the female characters), and the interlude of her attachment to Ashley, and its effect in ripening her to receive the mature affection of Barton when he returns a wiser man to the haunts of his boyhood, are very well told. The scene is laid in the Eastern Counties; and the natural features of that rather underrated region, as well as the local dialect, which we have, however, seen more thoroughly treated, are reproduced with tolerable fidelity. A certain ladylike style of punctuation, and a want of precision in some of the sentences, lessen the literary merits of what is in many respects an excellent novel.

LIST OF NEW BOOKS.

Theology.

- Kim's (A.) Minor Prophets, Vol. 2, cr. 8vo. 3/6 cl.
Euchologion, Forms of Worship, 3rd edit. cr. 8vo. 6/6 cl.
Ewing's (Rt. Rev. A.) Revelation considered as Light, 2nd edit. cr. 8vo. 7/6 cl.
Leech's (J.) Epistle to the Hebrews, 8vo. 4/6 cl.
Moore, Manton and Bayley's Preaching, Three Lectures, 2/ cl.
Newman's (F. W.) Hebrew Theism, royal 8vo. 4/6 swd.
Newman's (J. H.) Sermons Preached on Various Occasions, 4th edit. cr. 8vo. 6/ cl.
Vaughan's (Rev. J.) Sermons at Brighton, 9th series, 6/ cl.

Law.

- Owen's (H.) Elementary Education Act, 1870 and 1873, 9th edit. 12mo. 6/6 cl.

Poetry.

- Cowper's Task, with Introduction, &c., by F. Storr, fcap. 2/ bds.
Malcolm and Clara, and other Poems, by Mac, 12mo. 2/ cl.
Scott's Lay of the Last Minstrel, with Introduction, &c., by J. S. Phillpotts, fcap. 2/6 cl.

History.

- Barrow's (J.) Mutiny, &c. of the Bounty, cr. 8vo. 6/ cl.
Dobson's (H. A.) Civil Service Handbook of English Literature, fcap. 3/ cl.
Patterson (J. C.) Life of, by C. M. Yonge, 3rd edit. 2 vols. 12/.
Reuss's History of Christian Theology, Vol. 2, translated by A. Harwood, 8vo. 12/ cl.
Saunders's (B. T.) Chart of Time, sheet, 10/6.
Wheeler's (J. T.) History of India, Vol. 3, Hindû, Buddhist, and Brahmanical, 8vo. 15/ cl.

Geography.

- Cook's Tourist's Handbook for Holland, Belgium, and the Rhine, cr. 8vo. 2/6 cl.
Trollope's (A.) New South Wales and Queensland, cr. 8vo. 2/ cl.
University Atlas of Classical and Modern Geography, new edit. folio, 51/6 half morocco.

Philology.

- Livy, Selections from Books 8 and 9, with Notes by R. Calvert and R. Seward, fcap. 2/ cl.
Outline of Latin Sentence Construction, 8vo. 1/6 card.
Shakespeare Lexicon, by Dr. A. Schmidt, Vol. 1, roy. 8vo. 15/ cl.

Science.

- Brathwaite's Retrospect of Medicine, Vol. 60, 12mo. 6/ cl.
Collins's Second Grade Practical Perspective Test Papers, by T. N. Andrews, &c. 1/6 packet.
Fenwick's (A.) Truth about Sewage, 12mo. 1/ swd.
Lucas's (J.) Horizontal Wells, royal 8vo. 10/6 cl.

General Literature.

- Black's (W.) Princess of Thule, new edit. cr. 8vo. 6/ cl.
Black's (W.) Strange Adventures of a Phaeton, new ed. 6/ cl.
Burnand's (F. C.) My Time, and What I've done with It, 4/ cl.
Carlyle's Works, People's Edition, Index to, cr. 8vo. 2/ cl.
Dickens's Works, Library Ed., 'Barnaby Rudge, Vol. 1,' 10/ cl.
Edgeworth's Popular and Moral Tales, re-edited and revised by L. Valentino, 12mo. 6/ cl.
Gillmore's (P.) Prairie and Forest, cr. 8vo. 12/ cl.
Gray's (Mrs. R.) Seaside Home, cr. 8vo. 1/6 cl.
Jenkinson's (H. I.) Practical Guide to the Isle of Man, 12mo. 6/ cl.; smaller edition, 12mo. 2/ swd.
Lady Bell, by Author of 'Cloyne Jacqueline,' new edit. 6/.
Macaulay's (Lord) Essays, Authorized Edition, cr. 8vo. 2/6 swd.
Monthly Packet, new series, Vol. 17, 8vo. 7/ cl.
Pantulph's (A.) Sunken Rocks, 3 vols. cr. 8vo. 31/6 cl.
Paul's (W.) Rose and Rose Culture, cr. 8vo. 1/ bds.
Read's (Mrs. C.) Rose and Rue, 3 vols. cr. 8vo. 31/6 cl.
Things You Ought to Know Clearly Explained, cr. 8vo. 2/6 cl.
Trollope's (A.) La Venetia, cr. 8vo. 1/ bds.
Two Little Wooden Shoes, by Ouida, new edit. cr. 8vo. 6/ cl.

NOTES FROM PARIS.

THE death of Jules Janin, and the commotion it has caused, not in France only, but also, and in even a greater degree, abroad, put me in mind of an Italian proverb, "Chi dura, vince," "To endure is to conquer," or to put it more familiarly, for the word *vincere* has two senses, "To endure is to win the

game." Happy the writer who reaches seventy; whatever faults he may have been guilty of, whatever the inconsistencies of his life and the changeableness of his politics and criticisms, even if he has had the misfortune to outlive his talents, he can say, on quitting the scene, "Victory! I have won the game." His opponents, his seconds, his judges, are dead, or routed, or worn out. The generation that buries him has read only fragments of his writings; its acquaintance with him is founded on a small number of anecdotes; it knows little of him but his name, and as the name has made some stir in the world, the world pronounces it with a certain respect. It is little short of a miracle if, among the crowd, a single person, more impartial or less prejudiced than the rest, takes the trouble to weigh the merits of the happy defunct. Why seek for the truth or tell it? Is not the public, like other sovereigns, indifferent to justice and truth? It prefers of all its advisers those who say it is right and applaud even its errors. It sometimes approves of the critic who is sufficiently bold to attack openly a living and working demigod. Such ebullitions please it, because they help to console the mediocre majority, who feel humiliated by the fame more or less legitimate of some few persons. But when a demigod is dead and buried, when his bust is placed in the national atrium, *inter signa majorum*, it is not only impiety, but the height of imprudence, to demand that his bust should be removed to the garret. Why make the collection less complete? The dead have no enemies, they make nobody jealous, they are even useful at times, for their reputation, henceforth unquestioned, may serve to diminish the merits of the living. I should, then, have the best possible grounds for singing the praises of the old Academician who has just done dying. If I prefer to tell you frankly what I think of him, it is because, in an age of Free Trade and International Coinage, it seems to me dishonest to give foreigners a copper-gilt counter for a twenty-franc piece. Dame Europa, who is ever-fond of pitying us, and finds it to her interest to do so, is already purchasing *immortelles*, and I hear her cry, with arrogant compassion, "Poor France! After so many disasters, only this was wanting, that she should lose Jules Janin." Many thanks for your pity, my dear *camarades de pension*; but really it is a misfortune of no consequence: a child's balloon, which has broken its string, and got spiked on the garden railings. The explosion took you by surprise. Calm yourselves and resume your usual pursuits, as we did ours on the very day of the accident.

The originality of Jules Janin and his chief merit can be explained in a few words. He was the first journalist who introduced *bavardage* into criticism. Thrown by a stroke of good luck among distinguished writers who were fastidious, correct, and dull, who used to weigh tragedies and, if need be, *vaudivilles* in the scales of Æacus and Rhadamanthus, he took a gay view of the sacred profession, gave reins to his fancy, and put into his *feuilletons* everything that came into his head. This game astonished the public without offending it, and people acquired a taste for rambling articles, which were one series of parentheses, where the topics that ought to have been subordinate were the ruin of the principal theme, and the subject was lost among a heap of *paroles touffues*. Like those talkers of the salons who shine at small cost because they pick neither words nor ideas, he achieved by a stratagem the character of a wit. He used and he abused his reputation, for good, for bad, encouraging and discouraging true merit, exalting the true and the false, according to the wind that blew. His eulogiums, which few readers took seriously, were greatly sought after by artists, for he borrowed from the *Journal des Débats* some portion of its great and legitimate influence. For over thirty years, Janin talked sense and nonsense, quite at his ease, before the most select public of France and of foreign countries. He spoke about everything under the sun, *à propos* of the stage, caressed his friends, worried his foes, told all his little affairs, even his

marriage, with great minuteness, quoted Horace in season and out of season, and took liberties with the Latin tongue, his knowledge of which was but indifferent. Thanks to all of this, he could proclaim himself the prince of critics without exciting any great storm. Fortune smiled on the naïve vanity which had entire possession of him. This great spoilt child to whom all was forgiven was one of the happiest men of the day. His importance puffed him out visibly like La Fontaine's frog. To the last year of his life, he reigned absolute: he received embassies, he perused petitions and supplications, as he lay on the sofa to which gout and obesity had nailed him. Authors journeyed to Passy to read him their pieces, actors to spout their parts before him. The French Academy came to seek him in 1870, after having long and justly closed its door to him. The indulgence of the public allowed him to criticize new works, without quitting his villa, upon the reports of certain aides-de-camp whom he used to send to the theatre. It was only last year that the editor of the *Débats* put him on the retired list, in consequence of the unanimous remonstrances of the subscribers. The most patient gave up deciphering that senile drivel.

The true critic does not wholly die—witness Sainte-Beuve, who has left strong and lasting work. And the poet, too, who like Théophile Gautier, has abandoned his true vocation and writes a dramatic *feuilleton*, still leaves some undying pages which outlive the men and works whom he criticizes. But what survives of *bavardage*, even the most happy, the most admired, the most famous? The echo of a name. The heirs of the name of Janin are quite rich enough to reprint the thousands of *feuilletons* that he scribbled; they cannot get them read. Even his books, and God knows he published dozens, will not be reperused, for they are not written.

One owes the truth to the dead and the whole truth. I will therefore not conclude this sincere and severe judgment without doing homage to the qualities of the man. This critic without capacity, this writer without style, was a man of letters to the tips of his fingers, and that in the most noble sense of the word. He loved reading, he adored books, he had a passion for *les choses de l'esprit*, he toiled without ceasing, like a man to whom literature is all in all. If he was led astray, and even got into the mire at times by meddling with politics, he acted from entirely disinterested motives, and he had a profound contempt for places, pensions, and sinecures. His likings were sincere, his hatreds no less so. He did good and evil indiscriminately, but ever conscientiously. All who enjoyed his intimacy, mourn in him the best of men and the most devoted of friends. His door was ever open to the young. He encouraged Ponsard and aided him during his life, took him to his house and comforted him to the day of his death. If he created a false school of writing and leaves in his two hundred volumes only models to be avoided, it is none the less true that his life did honour to our profession.

EDMOND ABOUT.

MR. BELLEW.

MR. JOHN C. MONTESQUIEU BELLEW has passed away from a scene in which he long played a conspicuous part, or rather many parts, with promise in all that never ripened to profitable realization in any. He assumed his mother's name (which a son has a perfect right to do), and laid aside the less euphonious paternal appellation of Higgin,—of which his relative, the Bishop of Derry, was not ashamed. Mr. Bellew at Oxford was distinguished as a speaker at the Union; and he left the University without other distinction. After serving for some time as a chaplain in India, Mr. Bellew appeared in London as a fashionable preacher, in Regent Street, St. John's Wood, and in Bloomsbury. As a reader, he was far more attractive than as a preacher; there was something grand in the way in which he said "God spake these words," and especially by the way in which he arrested the attention by his strong emphasis on the first word. His sermons, of which he printed several volumes,

were somewhat graceful monies. They never did any harm to anybody; and they drew towards him the idiotic homage of silly women of various ages. This blunted the point of any good quality he possessed; and from a fashionable preacher without sphere of usefulness, Mr. Bellew became a fashionable public reader. His powers were great; but they were overtaken while he was the bond-slave of masters at whose bidding he had to repair whithersoever they commanded. His double expedition to America crushed his vitality altogether. Before starting, Mr. Bellew canonized himself to the Church of Rome. He had then added to literature, a novel, some sermons, and a volume entitled 'Shakespeare's House in New Place, Stratford-upon-Avon,' which was singularly unsuccessful. There was something of Dodd and Sterne in him,—in a disregard for conventionalities and an unaffected love of every life. There was something, too, of the old French writer, in his airy, defiant, gallant, philandering way. At one time the world seemed at his feet, but then it was a failure and a mistake; full of dark shadows, with a rare gleam, now and then, of sunshine. If it be true that Mr. Bellew has left an autobiography, such a work, candidly told, should carry with it an instructive moral.

'A LETTER TO DIERMID'

WE are astonished that, without making any inquiry, Mr. Mortimer Collins should have written to you insinuating that we were parties to a piece of misrepresentation, with which we have nothing to do than he has, and which we first learned by your paragraph.

In February last, Mr. Collins wrote to us regarding a new issue of his 'Letter to Diermid' as our predecessor had lost money by it, we decided, telling him at the same time that we had no objection to his republishing the pamphlet anywhere. The remaining copies were then sold by auction, and we have heard nothing since. We have not been able to discover whereabouts in the City the objectionable pamphlet is to be seen, or we should have protested against the use of Mr. Swinburne's name, as we consider it his, and not Mr. Collins, has most reason to complain.

CHATTO & WINDUS.

MR. HOWARD STAUNTON.

It is with deep regret that we announce the death of Mr. Howard Staunton. His talents had been for some time past somewhat indifferent, but his friends had no expectation that they were to lose him so soon. He had been out of town for a few days, but he returned to London at the close of last week. His life had been devoted to literature, and he toiled on unceasingly until shortly before noon on Monday morning he was found dead in his chair in his library, with an unfinished letter to ourselves lying on the desk before him.

Mr. Staunton was born about the year 1810, and was educated at Oxford. He left the University, however, without, we believe, taking a degree, and came to London, which was henceforth his usual place of abode. In his early days he was extremely fond of the stage, and, although an amateur, he had the honour on one occasion, he has told us, of playing Lorenzo to the Shylock of Edmund Kean. With this liking for the stage was combined a passionate love of our dramatic literature. It was not with Shakespeare only that he was conversant, but, as our columns have shown, few men's minds were probably so saturated with the other authors of the reigns of Elizabeth and James the First. He was as familiar with Ben Jonson and Fletcher as the scholars of Porson's day with Euripides. And this mastery of the works of the dramatists was combined with extraordinary natural acuteness. Mr. Staunton was no mere rash disserter of received texts, he possessed that power of divination which is necessary to successful exegesis—a power extremely rare, and usually shared by those who do not possess it. A brief notice, however, of his principal contributions to the

study of Shakspeare is all that we can here give. Between 1857 and 1860, he superintended for Messrs. Routledge an edition of Shakspeare, which, in spite of Sir John Gilbert's illustrations, was at once recognized by scholars as a most important recension of the text. Its value has been proved by the appearance of at least two reprints. In 1864 he brought out his splendid fac-simile of the folio of 1623; and he also published his 'Memorials of Shakspeare.' In October, 1872, he commenced in our columns a series of articles on 'Unsuspected Corruptions of Shakspeare's Text,' which are known to all our readers, and which attracted attention not in this country only, but also on the Continent and in America. These papers were intended to be merely preliminary to a new edition of Shakspeare, in which Mr. Staunton proposed to embody the results of the uninterrupted study of the text to which he had devoted attention ever since the issue of Messrs. Routledge's edition. To this *opus magnum* he hoped to give the remainder of his life, and he issued a Prospectus, which met with much approval; but the money necessary to enable him to carry out his ardently-cherished design was not forthcoming, and his intention has unfortunately remained unfulfilled.

To Mr. Staunton's attainments as a chess-player we can but make a passing allusion. His victory over M. St. Amant won for him European fame as a player, and his writings gave him a place as a leading authority on the game. His publications include the well-known 'Chess-Player's Handbook,' published in 1847; a supplement to that work, called 'Chess Praxis,' issued in 1860; and the 'Chess Tournament,' issued in 1862. From the commencement, too, we believe he conducted the chess column of the *Illustrated London News*, which, under his management, soon became renowned, his answers to correspondents being especially interesting to chess-players. At one time Mr. Staunton began a column of "Notes and Series" in the same journal, but he was so overwhelmed with communications from readers of the paper, that he abandoned it in a few weeks.

Besides doing all this, Mr. Staunton contributed largely to periodicals, and brought out works on her subjects, among them 'The Great Schools of England,' of which a review will be found in the *Athenæum*, No. 1964.

Mr. Staunton lived a laborious life, mixing little, of later years, in general society; but when he did so, he was the life and soul of the company. Story after story poured from his lips, each excellent in itself, and each as excellently told; and, like most story-tellers, he seemed never to repeat himself. Few either who knew him will forget the enthusiastic way in which he spoke of his favourite studies, or the astonishing facility with which he could illustrate any topic relating to them. Some idea of his knowledge of the subject may, however, be gathered from the papers which he contributed to this journal. We append this notice the last of these articles, which was fortunately received his final corrections. Our readers will, we are sure, peruse with interest this argument from the pen of the keenest Shakspearean critic we have had since Sidney Walker.

'THE WINTER'S TALE,' Act i. sc. 2. Neither is peculiar phrase to be here with, which I touched on in the last article, nor the expression, a *so-forth* immediately following it, has any right to come under the category of corruptions. My only excuse for introducing them is the fact of their real pregnancy having been hitherto overlooked.

We have no evidence to show that a *so-forth* was ever a *vox signata* for a dishonoured husband. When Leontes exclaims, "Sicilia is a *so-forth*," his meaning appears to be no more than that he is already spoken of as a scorned and disreputable thing; and how the expression came to bear this sense is not certain. It may have been derived, as the late Rev. Joseph Hunter thought, from the abbreviations adopted by Herald's when proclaiming the titles of eminent personages, as King of Great Britain, France, Ireland, and *so-forth*. Or the evil sense may have been acquired

from the legal proclamations of degraded persons, as "Rogues, vagabonds, sturdy beggars, and *so-forth*." Or, which is very probable, it obtained its bad meaning from being like—"The shrug, the 'hum,' or 'ha,'"—one of the petty brands of Calumny to sear a victim; as, "People did say—it was thought at first maliciously—that they were too much together. I hoped there was nothing wrong, but the less charitable made no scruple in declaring the poor deluded husband was in a fair way to become,—and *so forth*."

There can be no doubt with those well read in our old drama that *et cetera* in like manner, from being used to express vaguely what a writer or speaker hesitated to call by its plain name, came at length to signify the object itself.

"Yea, forsooth," is possibly another case in point. The Puritanical citizens, who were afraid of a good air-splitting oath, and indulged only in mealy-mouthed protestations, got the name of "*yea-forsooths*."

Falsiff. What said Master Dombledon about the sails for my short cloak and slops?

Page. He said, sir, you should procure him better assurance than Bardolph. He would not take his hand and yours; he liked not the security.

Falsiff. Let him be damned like the glutton! Pray God his tongue be hotter! A rascally *yea-forsooth* knave! to bear a gentleman in hand, and then stand upon security?

I am not sure but that in the same way we get the meaning of a puzzling line in Puck's song ('*A Midsummer Night's Dream*, Act iii. sc. 2.):—

Up and down, up and down;
I will lead them up and down;
I am fear'd in field and town;
Goblin lead them up and down.

The last line being, perhaps, no other than a nickname given to the mischievous sprite, to indicate his will-o'-the-wisp propensities, and to be read,—

Goblin lead them up and down.

Still more curious, there is some reason for believing that what has always been regarded as a harmless exclamation of Master Flute in the same play (Act iv. sc. 2):—

Quince. Yea, and the best person too; and he is a very paramour for a sweet voice.

Flute. You must my paramour. A paramour is, God bless us, a thing of sight.

—was really meant as a term of reproach.

Compare in this play Act v. sc. 1:—"He for a man, God warrant us; she for a woman, God bless us," expressions which have hitherto defied explanation, but which are quite intelligible as terms of opprobrium. The one being a male *God-warrant-us*; the other a female *God-bless-us*.

Observe also that, in Ford's play of 'The Witch of Edmonton' (act ii. sc. 1), Cuddy Banks speaks of old Banks, a churlish, vindictive, cruel brute, as a *God-bless-us*:—"and though my Father be a kind of God-bless-us, as they say, I have an earnest suit to you; and if you'll be so kind to kn me one good turn, I'll be so courteous as to kob you another."

The rationale of these latter expressions being so employed must be gathered, I apprehend, from the all-prevalent fear of witchcraft formerly. When a suspected person came in presence, or was even spoken of, it was customary to invoke the protection of Heaven, and the usual form of invocation was—"God bless us!" In the course of time this formula was used to denominate the individual whose malice was deprecated, and finally became a by-name for any one of ill-omened repute. Reginald Scot, in his admirable 'Discoverie of Witchcraft,' gives a striking proof of the extent to which a similar supplicatory phrase was used, through the superstitious folly of the people:—

"Many great and grave authors write, and many fond writers also affirm, that there are certain families in *Aphrica*, which with their voices bewitch whatsoever they praise. Inasmuch as, if they commend either plant, corn, infant, horse, or any other beasts, the same presently withereth, decayeth, and dyeth. This mystery of witchcraft is not unknowne or neglected of our witchmongers and superstitious fools here in Europe. But to show you examples near home here in England, as though our voices had the like operation, you shall not hear a butcher or horse-courser cheapen a bullock or a jade, but if he buy him not, he saith,

'God save him'; if he do forget it, and the horse or bullock chance to die, the fault is imputed to the chapman."—*Ed.* 1657, p. 349.

'The Winter's Tale' is certainly one of Shakspeare's latest productions. In this play, a peculiarity in the structure of the verse, which is of the highest importance in fixing the chronology of his plays, the introduction, namely, of a slight monosyllabic word, as *and*, *but*, *that*, *if*, *or*, and the like, in place of the normal strongly accented tenth syllable, is indulged in to a degree only found in the dramas of his maturest age. In this piece, too, we meet more frequently with the then parvenu pronoun, *etc.*, than in any dozen other plays of the whole collection. Such being the case, we may reasonably conclude that the errors, metrical and textual, which occur in it are due not to any carelessness on the poet's part, but are solely attributable to the incompetent hands through which his works have reached us.

In the dialogue between Leontes and Camillo whence I last quoted, the former asks:—

—Lower moccas

Purchase are to this business purblind? say.

Cam. "Business," my Lord? I think most understand.

Bohemus stays here longer.

Leo. Ha!

Cam. Stays here longer.

Leo. Ay, but why?

Here the blank verse halts sadly. To restore its integrity we might read:—

Leo. Ha! Ha!

Cam. Stays here longer, Sir.

Leo. Ay, but why? Why stays?

As I have before remarked, dropped words and letters are not unfrequent in this play, and no omissions are more common than those of iterated words. With regard to the addition of *Sir* to Camillo's curt—

Stays here long er,

it is, perhaps, not more called for by the verse than by the respect due from the speaker to the exalted personage addressed.

In the same dialogue, a few lines lower, every edition reads, to the destruction of the rhythm,—

—I have trusted thee, Camillo,

With all the nearest things to my heart, as well

My chamber-council,—

Read, of course,—

With all the nearest things, &c.

In the next speech but one,—

—thou art a coward,

Which boxes honesty behind restraining
From course requir'd:

The sense apparently demands that we should read,—

—restraining it

From course requir'd;

and an additional unaccented syllable, or even more, after the tenth, which bears the *ictus*, violates no rule of English heroic verse.

In the same dialogue:—

But I cannot

Believe this crack to be in my dread mistress,
So soveraignly being honourable.

I have lov'd thee.

Read undoubtingly, if the text is otherwise correct,—

—Sir,

I have lov'd thee.

Common sense and rhythm both call for the missing word.

A few lines below:—

—Which being spotted

Is goods, thorns, nettles, tails of wasps.

An eight syllable line is alien, as Sidney Walker observes, to Shakspeare's system of verse. I believe he wrote,—

Is goods, thorns, stinging nettles, tails of wasps.

Compare 'Richard the Second,' Act iii. sc. 2,—

Yield stinging nettles to mine enemies.

—where, if the adjective had been omitted, we should have had much ado to obtain its restoration to the text on the score of prosody.

Towards the end of this scene, Polixenes says:—

—This jealousy

Is for a precious creature. As she's rare,
Must it be great: and, as his person's mighty,
Must it be violent: and, as he does conceive
He is dishonor'd by a man which ever
Profess'd to him, why his revenge must
In that be made more bitter.

The sixth line here has not passed unchallenged, but I am not aware that any satisfactory emendation has been proposed. The best that occurs to me, after long pondering on the passage, is to read:—

—by a man which ever
Profess'd to love him, why 's revenges must, &c.

Note in Hermione's noble vindication of her conduct, that the professed love of Polixenes to her husband is particularly dwelt on:—

—For Polixenes,
With whom I am accus'd, I do confess
I lov'd him, as in honour he requir'd,
With such a kind of love as might become
A lady like me; with a love, even such,
So, and no other, as yourself commanded:
Which not I have done, I think had been in me
Both disobedience, and ingratitude
To you and toward your friend, whose love had spoke,
Born since it could speak, from an infant, freely,
That it was yours.

H. STAUNTON.

Literary Gossip.

M. ROCHEFORT is preparing an account of events dating from the discontinuance of *La Lanterne*, with especial reference to their bearing upon the present political situation in France. M. Rochefort's narrative will be published in a serial form, probably by Messrs. Ward, Lock & Tyler.

IN M. Jules Janin we have lost one of the oldest of our French contributors. M. Janin was not, like M. Philartète Chasles, a pretty regular writer in this journal, but when, nearly forty years ago, we printed a series of articles on the Literature of the Nineteenth Century, that on the Literature of France was written by M. Janin. We published his articles at intervals during the years 1837 and 1838, and, *pace* M. About, they seem to us, when we look back at them, by no means ill done.

LAST week we mentioned that Dr. Birch is writing a popular history on Egypt for the Society for Promoting Christian Knowledge. We may now add that Dr. Birch's little book is one of a series, of which the others (to be published in the autumn) are 'Assyria and Babylonia,' by Mr. G. Smith; and 'Persia,' by Mr. Vaux.

PERHAPS our readers may like to see an extract from Miss Wordsworth's journal of the poet's tour in Scotland in company with Coleridge, which Principal Shairp is editing for publication:—

"I think I never heard the English language sound more sweetly than from the mouth of the elder of these girls, while she stood at the gate answering our inquiries, her face flushed with the rain; her pronunciation was clear and distinct: without difficulty, yet slow, like that of a foreign speech. They told us we might sit in the ferry-house till the return of the boat, went in with us, and made a good fire as fast as possible to dry our wet clothes. We learnt that the taller was the sister of the ferryman, and had been left in charge with the house for the day, that the other was his wife's sister, and was come with her mother on a visit—an old woman who sate in a corner beside the cradle, nursing her little grandchild. We were glad to be housed, with our feet upon a warm hearth-stone; and our attendants were so active and good-humoured that it was pleasant to have to desire them to do anything. The younger was a delicate and unhealthy-looking girl; but there was an uncommon meekness in her countenance, with an air of premature intelligence, which is often seen in sickly young persons. The other made me think of Peter Bell's 'Highland Girl':—

As light and beauteous as a squirrel,
As beauteous and as wild.

She moved with unusual activity, which was

chastened very delicately by a certain hesitation in her looks when she spoke, being able to understand us but imperfectly. They were both exceedingly desirous to get me what I wanted to make me comfortable. I was to have a gown and petticoat of the mistress's; so they turned out her whole wardrobe upon the parlour floor, talking knee to one another, and laughing all the time."

THE death is announced of Mr. John Blackie, of Glasgow, the founder of the well-known publishing house of Blackie & Sons. He had for many years ceased to take an active interest in the business of the firm, which has been under the management of his two sons, Dr. W. G. Blackie and Mr. Robert Blackie. The deceased gentleman had reached the ripe age of ninety-two years.

IT is something to be able to say that a powerful railway company, coveting land in the suburbs of London, has been induced, by a strenuous threat of Parliamentary opposition, to withdraw a claim set up for powers to desecrate a churchyard containing remains of so many famous people as that of St. Pancras and St. Giles's parishes. The Midland Railway Company has found that it is possible to do without this particular piece of land. So strong a feeling had been roused by the attempt to appropriate it, that it would probably have cost the company a much larger sum of money than it was worth to them.

AT the adjudication of prizes at University College, London, last Wednesday, the first prize in Jurisprudence was awarded to a young lady who two years ago, at the same college, achieved a like success in Political Economy. The second place in the same class was attained by another lady. Another obtained honours in Political Economy; and prizes were gained by three, and certificates by several, in the Fine Arts classes. That women should prove themselves quite equal to men in drawing and painting is, perhaps, less remarkable than their success in sterner studies; but it is noteworthy in these days, when fresh consideration is being given to the question of female education. The experiment of mixed classes has as yet been only very partially tried at University College, and its extension through the whole of the arts school would involve none of the peculiar difficulties that have been incident to the attempt to teach medicine to ladies in Edinburgh. The Senate of the University of London is soon to consider the recent vote of Convocation in favour of admitting women, on the same conditions as men, to its degree examinations. If a woman, competing at college with men, can take prizes in Political Economy and Jurisprudence, it is hard that she should not be allowed the chance of obtaining a degree in Arts or Laws.

WE are glad to hear that Her Majesty has awarded to Mr. R. H. Horne a pension from the Civil List, "in recognition of his services to literature." Mr. Horne's first verses appeared in the *Athenæum*.

MESSRS. TINSLEY BROTHERS will shortly publish 'Tiny Travels' by Mr. J. Ashby-Sterry, author of 'The Shuttlecock Papers.'

WE hear of the death of Dr. Alexander Craig Gibson, the author of several works on the Cumberland dialect and on the manners and customs of the inhabitants of that northern county. He was born in 1813, at Harrington, in Cumberland, and went thence to study

medicine in Edinburgh, after which he set down to the practice of his profession at Workington. One of Dr. Gibson's best known works is his 'Folk Speech of Cumberland.'

'THE COMING RACE' will form the last volume of the Knebworth Edition of L. Lytton's novels.

MESSRS. WILLIAMS & NORRIS write us:—

"In the letter of Mr. Gibbon on Copyright, Canada, in last week's *Athenæum*, towards the end there is an allusion to the Tauchnitz edition of British authors, as if they also were printed so many American reprints. It is strange that requires to be pointed out again and again that English author has the same rights in Germany as he has in England; and that no one else can print and that Baron Tauchnitz never ever reprints English authors without their sanction and permission, before an International Copyright treaty."

WE hear that Dr. Carpenter's new work is likely to be the subject of articles both in *Edinburgh* and in the *Quarterly* next month.

THE Countess of Caithness has given up to assist the production of an English translation of the works of Allan-Kardor, "le spiritiste Français," as M. Vapereau calls him. The *Spiritualist* is greatly delighted with the gift.

M. M. NISHOFF, at the Hague, has brought out a Continental edition of 'The Life and Death of John of Barneveld,' by Mr. May.

A 'BIBLIOGRAPHIE GÉNÉRALE DE LA GAULE' par M. Ch. E. Ruelle, is shortly to appear. It comprises about 9,000 articles, and consists of two parts:—1. An alphabetical dictionary, which, under the name of each author, sets in as great detail as possible the known works relating to Gaul; 2. A thematic section, in which the subjects are grouped either topographically or scientifically, according to their nature. The first part is subdivided into:—1. Generalities; 2. Topographical questions; 3. Départements; 4. Villes; 5. Foreign part. The book is published under the superintendence of the *Commissaires des Gaules*.

FROM Paris we hear of the death of M. J. Delprat, who was connected with the *Commissaires du Dimanche* and the *Journal de Paris*; he published some Comédies de Boissier, and the *nom de plume* of Maurice de Polignac. Félix d'Amoureux, known under the pseudonym of Jules de Saint-Félix, is also dead. Fernand Page and Secretary of Charles de Talleyrand was the author of a great number of novels and collaborator of Alexandre Dumas. We have from him, besides novels, 'Le Rhin et la Mer,' 2 vols., 1845; 'Histoire de Napoléon II, Roi de Rome,' 1860, and 'Rome en Provence,' 1860.

L'Investigateur, Journal de la Société des Études Historiques (April—May number), says that at the annual public meeting of the Society, at which its chairman, M. E. Breton, read an essay on 'Shakespeare at Stratford-on-Avon,' a prize of 1,000 francs was awarded to M. Leger for his 'Histoire de la Gendarmerie en France.' The subject selected can hardly fail to remind the wags on the boulevards of the day, who often heard under Louis Philippe:—

Dans la Gendarmerie,
Quand un gendarme rit,
Tous les gendarmes rient,
La ri là, là, là, &c.

But the Société des Études Historiques could scarcely find for their first prize a more appropriate "subject" as an acknowledgment of a gift of 20,000 francs, to be distributed as annual prizes, made to them by their late member, M. Raymond, who has bequeathed the remainder of his important property to the Corps de la Gendarmerie. A notice of Michollet, a review of Cénac Moncaut's 'Histoire des Peuples et des États Pyrénéens,' and the beginning of an essay on 'Jean Caboché and his Followers in the Fifteenth Century,' complete the double number of the *Investigateur*.

SCIENCE

SOCIETIES.

ROYAL.—JUNE 18.—The President in the chair.—The following papers were read: 'On the Anatomy of the Lymphatic System,' by Dr. G. Thin, 'Experiments with Safety Lamps,' by Mr. W. Galloway, 'A Contribution to the Histology of the Blood,' by Dr. W. Osler, 'On Coniferine, and its Conversion into the Aromatic Principle of Vanilla,' by Messrs. F. Tiemann and W. Haarmann, 'Researches in Spectrum Analysis in connexion with the Spectrum of the Sun, No. IV.,' by Mr. J. N. Lockyer, 'Tables of Temperatures of the Sea at different Depths beneath the Surface, reduced and collated from the various Observations made between the Years 1772 and 1868, with Notes and Sections,' by Mr. J. Prestwich, 'On the Forces caused by Evaporation from and Condensation at a Surface,' by Prof. O. Reynolds, 'Given the Number of Figures not exceeding 100 in the Reciprocal of a Prime Number, to determine the Prime itself,' and 'On the Number of Figures in the Reciprocal of every Prime Number from 20,000 to 30,000,' by Mr. W. Shanks, 'Researches on Explosives: Fired Gunpowder,' by Capt. Noble and Mr. F. A. Abel, 'On the Centre of Motion in the Human Eyes,' by Mr. J. L. Tupper, 'On the Mechanism of Stromboli,' by Mr. R. Mallet, 'On the Employment of a Planimeter to obtain Mean Values from the Traces of continually Self-recording Meteorological Instruments,' by Mr. R. H. Scott, 'On Dredgings and Deep-Sea Soundings in the South Atlantic, in a Letter to Admiral Richards,' by Dr. W. Thomson, 'On the Diuretic Action of Digitalis,' by Dr. Brunton and Power, 'Description of the Living and Extinct Races of Gigantic Land Tortoises, Parts I. and II., Introduction, and the Tortoises of the Galapagos Islands,' by Dr. Günther, 'On the Diabatics and Isothermals of Water,' by Mr. A. V. Rücker, 'Research on the Smallpox of Sheep,' by Dr. Klein, 'On the Physiological Action of y Chinoline and Pyridine Bases,' by Messrs. J. I. McKendrick and J. Dewar, 'On the Sunspot Period and the Rainfall,' by Mr. J. A. Brown, 'Some Observations on Sea-Water Ice,' by Mr. J. Buchanan, 'Contributions to Terrestrial Magnetism, No. XIV.,' by Sir E. Sabine, 'On the calculus of Factorials,' by the Rev. Dr. Logan, and 'Magnetic Observations at Zi-ka-Wai,' by the Rev. S. J. Perry.—The Society adjourned for the next vacation.

GEOGRAPHICAL.—JUNE 22.—Anniversary Meeting.—The Right Hon. Sir H. Bartle Frere, K.C.B., resident, in the chair.—The Founder's Gold Medal, for the encouragement of geographical science and discovery, was presented to Dr. Schweinfurth, for his explorations in Central Africa, his discovery of the Uelle River, beyond the south-western limits of the Nile basin, and for his admirable work, 'The Heart of Africa,' in which he has recorded the results of his travels. The Victoria or Patron's Medal was awarded to Mr. P. Egerton Warburton, for his journey across the previously unknown western interior of Australia, from Alice Springs, on the line of overland telegraph, to the western coast, near De Grey River. The prizes to public schools for 1874, were as follow: *Physical Geography*—

Gold Medal, L. Weston (City of London School); Bronze Medal, F. C. Montague (University College School). *Political Geography*—Gold Medal, W. H. Torton (Clifton College, Bristol); Bronze Medal, L. Jacob (City of London School). It was announced that the special subject for the examination in 1875, both in Physical and Political Geography, would be China.—The following gentlemen were elected as Council and Officers for 1874-75: President, Major-Gen. Sir H. C. Rawlinson; Vice - Presidents, Sir R. Alcock, Admiral Sir G. Back, Admiral R. Collinson, and the Right Hon. Sir H. Bartle Frere; Trustees, Lord Houghton and Sir W. C. Trevelyan, Bart.; Secretaries, C. R. Markham and R. H. Major; Foreign Secretary, Lord A. Russell, M.P.; Councilors, Sir S. W. Baker, Hon. G. C. Brodrick, Sir G. Campbell, Lord Cottesloe, Capt. F. J. O. Evans, A. G. Findlay, J. Ferguson, Admiral Sir W. H. Hall, Major-Gen. Sir F. J. Goldsmid, M. E. Grant-Duff, M.P., Col. J. A. Grant, J. Murray, Sir C. Nicholson, Bart., Admiral E. Ommanney, Gen. C. P. Rigby, Marquis of Lorne, H. D. Seymour, S. W. Silver, W. Smyth, Sir H. C. Verney, Bart., and Major C. W. Wilson; Treasurer, R. T. Cocks.

GEOLOGICAL.—JUNE 10.—J. Evans, Esq., President, in the chair.—Messrs. H. Leonard, A. Dunlop, and J. Young, were elected Fellows.—The following communications were read: 'On the occurrence of Thanet-Beds and of Crag at Sudbury, Suffolk,' by Mr. W. Whitaker, 'Notes on the Phenomena of the Quaternary Period in the Isle of Portland and around Weymouth,' by Mr. J. Prestwich, 'On the Character of the Diamantiferous Rock of South Africa,' by Prof. N. S. Maskelyne and Dr. Flight, 'Note on a modified Form of *Dinosaurian ilium*, hitherto reputed Scapula, indicative of a new Genus, or possibly of a new order of Reptiles,' by Mr. J. W. Hulke, and 'Note on a Reptilian Tibia and Humerus (probably of *Hylaeosaurus*), from the Wealden Formation in the Isle of Wight,' by Mr. J. W. Hulke.

ASIATIC.—JUNE 22.—J. Ferguson, Esq., V.P., in the chair.—Sir G. Campbell, Col. H. L. Thuillier, and Capt. H. F. Blair, were elected Members.—A paper, by Dr. S. W. Bushell, 'On the Old Mongolian Capital of Shangtu,' was read. This city was founded in A.D. 1528, when the Emperor Hien Tsung ordered his brother (a successor) to occupy the territory and to form a military encampment there. In 1268 Shangtu was made the seat of a governor-general. It is situated twenty-seven miles north-west of Dolonnor, which Abbé Huc wrongly supposed to have been built on the site of the ancient city. After the fall of the Yuan dynasty it rapidly diminished in importance, and was finally abandoned by the Chinese in A.D. 1430. The ruins were visited by Dr. Bushell and the Hon. T. G. Grosvenor on September 16, 1872. The walls, built of earth, faced with unhewn stone or brick, are still standing, though more or less dilapidated. They form a double enceinte, the outer with six, the inner with three gates, one of which, a perfect arch, 20 feet high by 12 feet wide, is still intact. The ground in the exterior of both inclosures is strewn with blocks of marble and other remains of large temples and palaces, broken lions, dragons, and remains of other carved monuments lying about in every direction. An inscription of the Yuan dynasty in an ancient form of the Chinese character has been copied and translated by Dr. Bushell.—A paper, by Mr. Henry H. Howorth, 'On the Origins of the Manchus,' was also read. Starting from various etymologies assigned to the word Manchu by several scholars, the writer examined the legendary accounts of the Manchus regarding their origin, and traced their history from the earliest times down to the death of Tai-tsu in A.D. 1625.

SOCIETY OF ANTIQUARIES.—JUNE 18.—F. Ouvry, Esq., V.P., in the chair.—Earl Powis exhibited a portion of a Horse-trapping, in brass, which had recently been found in Shropshire.—

Archdeacon Trollope exhibited a piece of Roman Glass, found with other Roman remains in Little Bowden Parish, near Market Harborough.—Mr. A. S. Moore exhibited a small Iron Coffin, of late sixteenth-century work.—Mr. S. D. Walker exhibited some Photographs of Mediæval Pottery, found at Nottingham. The condition of some of the vessels, which had been damaged and unfinished, proved that a manufactory must have existed on the spot.—Dr. A. Gordon exhibited a Stone with twenty-two distinct cup markings, which had been found in Aberdeenshire.—Mr. R. Ferguson, M.P., exhibited a Stone Celt of the Neolithic period, which had been found in the Lake District; the matrix of the Seal of Penrith; and an Implement found on the Field of Bannockburn, which was a Hatchet, Saw, and File in one.—The Rev. W. H. Egerton exhibited two small Medallions of pressed Horn, representing, respectively, the heads of the Blessed Virgin and of Our Saviour, which, tradition asserted, had been found, circa 1712, in the tomb of the great Talbot, first Earl of Shrewsbury, at Whitchurch, Shropshire. They appeared, however, to be not older than the end of the sixteenth or beginning of the seventeenth century.—The Rev. B. Street exhibited a Medal of Sigismondo Pandolfo Malatesta; a Satirical Medal on Sir R. Walpole; and a Bronze Seal for labourers' passes, made under the Statute of Labourers, 12 Ric. II. c. 3, for the Hundred of Fawley, in Northamptonshire.—Mr. F. W. Smith exhibited a Grant of a Rent at Luton Hoo, Bedfordshire, 15 Edw. I., with seal attached.—Mr. E. Peacock exhibited a drawing of an undescribed Seal of Archbishop Grindal, and communicated a transcript of a Charter relating to Mimsenden Abbey, which was imperfectly printed in Dugdale.—Mr. G. Leveson Gower exhibited some Deeds and Seals of the Greshams and others.—The Worshipful Companies of Fishmongers, Ironmongers, and Vintners, exhibited the "Horse-Cloths," or Funeral Palls, belonging, respectively, to each of those Companies. The first of these is commonly known as "Walworth's Pall," though its date is really 150 years later, as seen by the arms and by the costume and general style of work. St. Peter as the patron saint of the Company was the principal subject figured in the embroidery, either as receiving the keys from Christ, or as "censed" by angels. The Ironmongers' "Horse-Cloth" had on the sides the Assumption of the Blessed Virgin, the figures of John the Baptist, St. John the Evangelist, and of St. Elizabeth of Hungary, who appears as a name saint of the wife of the donor of the pall, John Gyva. On the two ends was represented a monstrosity.—In the Vintners' pall we find on the two ends legends from the life of St. Martin, and on the sides Our Lady of Pity, flanked by figures of Death.—Prof. Harkness communicated a paper 'On the Contents of a Cist at Moorhouse Farm, near Brougham, Westmoreland.' One of the curious and even unique features of these remains is that the two distinct vessels known to archaeologists under the names of "Food-vessel" and "Drinking-vessel," respectively, were found together, a concurrence which Canon Greenwell informed Prof. Harkness he had never met with in his explorations. We are now in a condition to affirm, from the evidence of the Brougham cist, that these vessels were in contemporaneous use.

ZOOLOGICAL.—JUNE 16.—Dr. A. Günther, V.P., in the chair.—An extract was read from a letter received from Dr. A. B. Meyer, concerning two birds (*Rectes Bennetti* and *Campephaga aurulentus*) lately described in the Society's *Proceedings* by Mr. Selater.—Letters and communications were read: from Mr. W. Summerhayes, on certain species of Curassows found in Venezuela,—by Dr. J. Murie, on the nature of the sacs vomited by the Hornbills, which, he stated, in confirmation of Prof. Flower's account of these objects, to consist of the epithelial lining of the stomach,—by Mr. W. S. Kent, a second paper upon the gigantic cephalopods recently encountered off Newfoundland; from further information received Mr

Kent apprehended that it would be necessary to refer the two individuals preserved in St. John's Museum to the genus *Ommatostrephes*, thus avoiding the institution of a new genus for their reception, as proposed in his former paper,—by Mr. A. H. Garrod, on the "showing off" of the Australian Bustard (*Eupodotis Australis*), and on the peculiar structures by which this "showing off" was accomplished,—from Dr. F. Stoliczka, on the *Ovis polii* of Blyth, of which he had lately obtained specimens in Yarkand,—by Mr. R. B. Sharpe on a new genus and species of Passerine Birds from the West Indies, which he proposed to name *Phaenicomanes tora*,—from the Rev. O. P. Cambridge, on some new species of Spiders of the genus *Erigone*, from North America,—by Dr. Günther, on some new species of Reptiles from the Camaroon Mountains, West Africa: amongst these were two new species of chameleon, and a new snake of the family of *Lygodontidae*, proposed to be called *Bothrolycus ater*: one of these chameleons was referred to a new sub-genus (*Rhampholeon*), being remarkable for its abbreviated tail and the development of a denticle at the inner base of each claw,—by Mr. Schater, on three new species of the genus *Synallaxis*, from M. Jelski's collections in Central Peru, which he proposed to call *S. pudibunda*, *S. graminicola*, and *S. virgata*,—by Messrs. H. P. Blackmore and E. R. Alston, on the Arvicolidae which have hitherto been found in a fossil state,—by Prof. Newton, on a living Dodo shipped for England in the year 1628, extracted from letters in possession of Dr. J. B. Wilmot, of Tunbridge Wells,—by Mr. J. E. Harting, on the common Lapwing of Chili, which he proposed to separate from *Vanellus Cayanusus*, under the name *V. occidentalis*,—by Mr. Harting, on the eggs of some new or little-known Limicols,—from Mr. R. Swinhoe, on a new Cervine form discovered in the mountains near Ningpo, China, by Mr. A. Michie, and proposed to be called *Lophotragus Michianus*,—and by Dr. J. Murie, on the structure of the skeleton of *Fregilupus varius*, based on a specimen in the Museum of Cambridge.

CHEMICAL.—June 18.—Prof. Frankland, V.P. in the chair.—The following papers and memoirs were read: 'On the Action of Chlorine, Bromine, &c., on Isodinaphthyl,' by Mr. W. Smith.—Communications from the Laboratory of the London Institution: No. XIII., 'On Coal-Tar Cresol, and some Derivatives of Paracresol,' by Dr. H. E. Armstrong and Mr. C. L. Field; No. XIV., 'On the Action of the Chlorides of the Acids of the Sulphur Series on Organic Compounds,' by Dr. H. E. Armstrong and Mr. W. H. Pike; No. XV., 'On Chloro-bromo and Iodo-nitro Phenolparasulphonic Acids,' by Dr. H. E. Armstrong and Mr. F. D. Brown; and No. XVI., 'Note on the Decomposition of Dichloronitrophenol by Heat,' by Dr. H. E. Armstrong and Mr. F. D. Brown.—'On the Products of the Decomposition of Castor Oil, No. III., on Decomposition by Excess of Alkaline Hydrate,' by Mr. E. Neison. The author said he had succeeded in elucidating the conflicting statements of the different chemists on this subject.—'On Hydrogen Persulphide,' by Dr. W. Ramsay.—'Suberone,' by Dr. C. Schorlemmer and Mr. R. S. Dale.—'On the Action of Nitrosyl Chloride on Organic Bodies, Part I., on Phenol,' by Dr. W. A. Tilden.—'An Apparatus for Determining the Moisture and Carbonic Anhydride in the Atmosphere,' 'A Method for Determining Ozone in the Presence of Chlorine and Nitric Oxide,' and 'On the Constitution of Urea,' by Dr. D. Tommasi.—'On the Restitution of Burnt Steel,' by Mr. S. L. Davies.—'On the Action of Earth on Organic Nitrogen,' by Mr. E. C. Stanford.—'Aniline and its Homologues in Coal-Tar Oils,' by Mr. W. Smith.

METEOROLOGICAL.—June 17.—Dr. R. J. Mann, President, in the chair.—Messrs. R. Bushell, T. Crawford, G. Gardiner, R. Smith, J. H. Steward, and F. E. Twemlow were elected Fellows; Prof. Buys Ballot, Herr W. H. von Freeden, Dr. C.

Jelinek, G. T. Kingston, M.A., Dr. J. von Lamont, Prof. E. Loomis, Dr. H. Mohn, Dr. G. Neumayer, Dr. E. Plantamour, M. C. Sainte-Claire-Deville, Padre A. Secchi, and Dr. H. Wild, were elected Honorary Members.—'On the Connexion between Colliery Explosions and Weather in the Year 1872,' by Messrs. R. H. Scott and W. Galloway. The paper is in continuation of those by the same authors read before the Royal Society in 1872, and before the Meteorological Society in 1873, which contained the results for the four preceding years. The number of fatal explosions which occurred during the year was seventy, causing the loss of 163 lives. Three of these killed, each of them, more than ten men, being the same as the average number of serious explosions for the last twenty years. The number of non-fatal explosions was 224. A comparison of the dates of all recorded explosions with the curves of the barometer and thermometer kept at Stonyhurst for the Meteorological Office leads to the following results: 58 per cent. of the explosions are due to changes of pressure, 17 per cent. to great heat of the weather, while 25 per cent. are not attributed by the authors to meteorological agencies. These proportions are nearly the same as those which have come out from the discussions of similar facts for previous years. The next question touched upon was the alleged greater prevalence of explosions with certain winds, and it was shown that the ordinary changes of pressure and temperature in the windrose were hardly sufficient to account for the explosions which are found to accompany sudden changes of weather. The paper also discussed a diagram exhibiting the continuous curve of barometrical pressure from the Glasgow Observatory for the last nine months of 1873, and a curve showing the prevalence of fire-damp in the mines of the West of Scotland district for the period. The books of thirty-five mines about Glasgow have been used for the comparison. The two curves show a remarkable accordance in their course. The result shows that the escape of fire-damp is related mainly to the conditions of atmospherical pressure, and that a careful watch over the barometer is, above all, necessary in each colliery, though one such record would suffice for several adjacent mines.—'Solar Radiation, 1869-74,' by the Rev. F. W. Stow, M.A.—'The Diurnal Inequalities of the Barometer and Thermometer, as illustrated by the Synchronous Observations made during May, 1872, at the Summit and Base of Mount Washington, New Hampshire, at the respective Heights of 2,615 and 6,283 feet above the Sea Level,' by Mr. W. W. Rindell. The hourly mean differences of pressure and temperature at these stations and at Portland, Maine, the nearest U.S. station to Mount Washington, were discussed, and their most probable co-efficients were determined, also the times at which their maxima and minima occur. Upward and downward currents of air and vapour produced each day by the action of the sun, joined to the evaporation and condensation of moisture, and the absorption and liberation of heat, were suggested as sufficient to explain the phenomena without recourse to the unsupported hypothesis of an overflow of air at the top of the atmosphere, and an inward current of air at the earth's surface. Observations obtained by means of captive balloons fitted with automatic apparatus for recording the details at an observatory below them were suggested as likely to afford more satisfactory data for the solution of this problem, and as being free from some of the objections which necessarily belong to mountain observations.—'On the Diurnal Variation of the Barometer at Zi-Ka-Wei, and mean Atmospheric Pressure and Temperature at Shanghai,' by the Rev. A. M. Colombel, M.A.—'Weather Report for 1873, at Woosung, China,' by Mr. C. D. Braysher.—'Note regarding a remarkable Hailstorm at Pietermaritzburg, Natal, on April 17th, 1874,' by the Rev. J. D. La Touche.

MEETINGS FOR THE ENSUING WEEK.

Mow. United Service Institution, 5 p.
Tues. Statistical, 8 p.—Anniversary.

WED. Anthropological Institute, 8 p.—'Principles of Classification adopted in the Anthropological Institute.' Oct. 1st, 1874. (Special Meeting at Bethnal Green, 10 p.m.)
FRI. Botanic, 8 p.—'Reproductive Organs of Plants and the General Principles and Systems of Classification.' Prof. Huxley.

Science Gossip.

A STATUE of Alexander Wilson, the ornithologist, will, in a few weeks, be erected within the burying-ground of the abbey of Paisley, and within a few minutes' walk of the spot where he was born.

If we except a few not very important natural history notes, there is little of moment in the 'Report of the Inspectors of Irish Fisheries on the Sea and Inland Fisheries of Ireland, for 1873.' With the opportunities afforded for obtaining information of scientific and commercial value, it would be easy for the inspectors of fisheries to increase the value of these Reports.

THE French Academy of Sciences elected, at the Séance of the 8th of June, two correspondents, M. Tholozan, physician to the Shah of Persia, in the section of Medicine,—and M. Sadek, in the section of Mineralogy and Geology.

M. DUMAS presented at this Séance a résumé of all the communications which have been made to the Académie relative to the Phylloxera, and added thereto his own experience, in relation to the important problem of saving the vines of France. The Phylloxera appears to have two very distinct states of existence; one subterranean, when it attacks the roots, and the other aerial, when, by the aid of its wings, it transports itself from place to place, attacking the leaves and trunks of the vines. It appears, in this last state, even vapours are effective in destroying the insect, but as yet no satisfactory method has been discovered for attacking them in the soil.

M. CH. MONTIGNY has communicated to the Académie Royale de Belgique a memoir of much interest, entitled 'La Fréquence des Variations de Couleurs des Étoiles dans la Scintillation ou Généralement en Rapport avec la Constitution de leur Lumière, d'après l'Analyse Spectrale.' The memoir is printed in *L'Institut* for the 10th of June, and it merits every attention.

THE Reports and Proceedings of the Mining Association of Cornwall and Devon for the year 1873 have just been issued. Some papers of considerable interest, especially in relation to mineral lodes, will be found in this volume, especially 'Remarks on Two Cross-Sections through the Brea Hill and the Neighbouring Mines,' by Capt. J. Maynard; and 'Observations on the Eros Courses, Greenstones and Sandstones of Central with Remarks on their Associated Minerals,' by Mr. A. K. Barnett. These papers are well illustrated, and have a practical and scientific value.

On the 21st of May the French botanist, M. Fie, who nearly half a century since made some valuable contributions to botanical science, died at the advanced age of eighty-five.

We have lately seen some specimens of ornamental tiles produced by improved machinery, which the manufacturer asserts can be turned out at a much less cost than by the ordinary process.

DR. H. BRINS, of Groningen in the Netherlands, is circulating a brief paper, headed 'The Successor of Steam,' which has appeared in the *Revue*, a physical journal published at Haarlem, in which he advocates the employment "in our common steam and other engines," of liquid carbonic acid, prepared, as he states, cheaply, from "anhydrous bicarbonate."

FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS—TO SEVENTH ANNUAL EXHIBITION is now OPEN, at the Royal Academy, from Nine till Seven.—Admission, 1s. Catalogue, 6d. ALFRED D. FRANK, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS—TO FOURTH ANNUAL EXHIBITION is now OPEN, from Nine till Six.—Admission, 1s. Catalogue, 6d.—Secretary, H. F. PHILLIPS, Secretary.

THE SUMMER EXHIBITION OF THE SOCIETY OF FINE ARTISTS, 108, New Bond Street, is now OPEN, from Half-past Two to Six o'clock.—Admission, One Shilling.

BLACK and WHITE EXHIBITION. Dudley Gallery, Egyptian Hall, Piccadilly.—Consisting of Drawings, Etchings, Engravings, &c. OPEN daily, from Ten till Six. Admission, 1s.; Catalogue, 6d. E. F. M'NAIR, Secretary.

'The SHADOW of DEATH.' Painted by Mr. HOLMAN HUNT in Bethlesem, Jerusalem, and Nazareth; begun in 1860, completed in 1872. NOW on VIEW at 20a, Old Bond Street.—The Gallery is opened at Ten, closed at Six.—Admission, 1s.

DORÉ'S GREAT PICTURE of 'CHRIST LEAVING the TOMB.' with 'The Dream of Plato's Wife,' 'Night of the Crucifixion,' 'Christ's Martyr,' 'Francisco de Rimini,' &c., at the DORÉ GALLERY, 28, New Bond Street. Ten to Six.—Admission, 1s.

WE know pretty well by this time what is the inevitable result of insulting those who think themselves injured, and, of course, Mr. Armitage's reply to the landscape painters who believed that they had not received justice at the hands of the Hanging Committee of the current Royal Academy Exhibition, has called forth a tract, of which Mr. Whitfield is the publisher, styled *The Royal Academy and the Hanging Committee*. It commences with entreaties to several of the R.A.s as the "worthiest" of the body, to aid in effecting reforms which may prevent future injustice. The temper in which this address has been penned is to be regretted; but, considering the provocation afforded by Mr. Armitage, the pamphlet is not so bitter as we might have expected. Among examples of injustice, or rather, as most of us seem to feel is the truth of the matter, of sheer incapacity, due not necessarily to ignorance or lack of sympathy on the part of the hangers, the writer cites not a few flagrant examples of wrong done to eminent painters, such as Messrs. Fildes, Alma Tadema, H. Moore, Linnell, Ouleas, Holman Hunt, and others, the positions of whose pictures are contrasted with those occupied by certain members of the Academy. There is a great deal of pungent criticism on productions of more fortunate painters, who, being R.A.s, obtain places for their works which, it is alleged, might have been more worthily occupied by better pictures by "outsiders." The tone of these criticisms is as coarse as it is ill chosen, and the result is that the writers of the tract have, for themselves at least, thrown away the great advantage which those whom they assume to represent gained when Mr. Armitage forgot at once the wiser policy of the Royal Academy and his own dignity. The pamphlet comprises extracts from some of the leading journals on this question at issue, from which it appears that Mr. Armitage's challenge to public opinion has met with an unanimity of condemnation which he probably did not expect. The pamphlet concludes with a series of propositions for reforming the constitution of the Academy, some of which are worthy of consideration, while others are very wild indeed.

The Collector's Handbook of Marks and Monograms on Pottery and Porcelain of the Renaissance and Modern Periods, by W. Chaffers, published by Messrs. Bickers & Son.—*The China Collector's Pocket Companion*, by Mrs. Bury Palliser, published by Messrs. Low & Co., are both on the same subject. The former is the better book, although its publication has, we feel pretty sure, been caused by the announcement of the intended appearance of that by Mrs. Palliser. Mr. Chaffers gives a number of Oriental marks; the lady, none. His volume is richer in other respects as well, and is, therefore, much more likely to be useful to collectors. Still it would not be wise to dispense with the inferior publication, and collectors are now so numerous that there must be room for both works in the market. Those who are indifferent to the art aspect of the subject, buy with avidity tawdry and ill-designed trash from Sévres and Dresden, from Chelsea, Berlin, St. Petersburg, and where not. The abundance and the vulgarity of the articles which collectors amass are not less astonishing to students of art than the ignorance which prompts the expenditure of enormous sums of money in the purchase of objects which no decently-educated artist would admit within his doors. The artistic millennium will, doubtless, be signalized by a universal dispersion

of the trumpery. This is an unpopular know, but we are sure that artists agree

EXHIBITION OF WORKS IN BLACK & WHITE. DUDLEY GALLERY.

It is, now-a-days, the fashion to books and exhibitions if their contents are fitly represented by their titles. An over-diligent author if he puts a book than its title-page leads the eye. We cannot, however, quarrel with the use of drawings because by far the larger of them are not, strictly speaking, black and white, although it is true that, in sense of the phrase, the whole of the depends on black and white, and those tints, for existence. There are a few of simple outlines and bald sketches, very opposite of studies in black and white, the presence of these is in some measure, as it must lead to confusion of public mind, which is not apt to require definitions, however necessary they may be. On the other hand, many of these sketches have graces peculiar to the few, we are sorry to see how few, but outlines, and show taste as well as that most arduous of artistic employment, expression of pure form. A considerable number of simpler productions, by the facile hand who "adorn" the pages of our ill-temporaries with pictures and cartoons found here, and many a genial and graceful is thus expressed. Besides these an abundance of trash, such as makes one wonder why it was produced at all, and still find it here! We need not trouble with criticisms of such production proceed, as best we may, to notice remarkable works.

In pure and fine draughtsmanship, the exhibition of grace in form of the line nothing approaches Mr. Leighton's *Capri* (No. 171). It requires somewhat of education fully to appreciate this masterpiece, the most superficial observer must be able to find it. This accomplished painter, *Amarella, Ana-Capri* (75), a superb drawing of a noble female head, *Capri* (90), a beautiful face of a girl, has *Study of a Head* (33), *Sleep* (241), and two other drawings.—Mr. Leighton's some admirable sketches in the fine drawing of which is a noble careless student.—Mr. H. Wallis's *in the Woods* (189), a glade, with trees in all their length, is grand in style, two qualities rare in landscape design in every sense beautifully drawn are two capital drawings by Decamp, respectively 94 and 286, *Studies of a Roman Girl*.—Mr. Marks sends a cartoon for figures in his picture now at the Academy, being *Labour* (185) and *City*.—Mr. Hodgson shows his metal in the vigour of *A Sea Fight* (172), a duel, one antagonist from stern to stern. This is full of masculine qualities.

The student will do well to notice *Engravings* (2), after several artists, Mr. A. Sargent; although they lack delicacy and firm.—*The Shadow* by Mr. G. M'Culloch, a jester looking shadow, is clever and humorous.—Mr. Leighton's *Decorative Panel* (7), genius playing with senses spirit and grace, but it is hardly enough for painting.—Mr. H. Leslie's *Excellent*.—Here are several fine drawings by Lhermitte, see *Mont St. Père* (14), *Tommy* (120), which is full of rich tonality soft, one of the works really in white. *The Choir at St. Servin*, priests assembled at service in an delightful, and full of colour. Notice *Bedford* (23), by Mr. E. Edwards, with finely appreciated distance and mid-

LORD SANDON'S statements about the appointments recently made at South Kensington indicate arrangements which are substantially the same as those which were announced some time since. Sir F. Sandford, Secretary of the Education Department, is Secretary also for the Department of Science and Art; Mr. Norman Macleod, who has for many years acted in the same capacity, is Assistant-Secretary; Mr. P. Cunliffe Owen is Director of the South Kensington Museum. Major Donnelly and Mr. Redgrave have been offered the Directorships of Science and Art respectively; that is, we believe, the teaching in each case remains under the charge of these gentlemen.

We are bound to call attention to the fact that during the summer months, ending with July, that noble collection of casts and designs by Flaxman, which is worthily housed in University College, London (Gower Street), is, on application, open to visitors every Saturday from ten till four.

MR. POYNTER, Slade Professor, delivered an excellent and highly-practical address to his students in the Art Schools, Gower Street, on Wednesday last, while attending the distribution of the prizes. The competitors' drawings were of the most encouraging character, and the school flourishes in the truest sense of the term.

An exhibition of works by Kaulbach, and other German artists, is now open in Great Marlborough Street.

MUSIC

MADAME ESSIOFF, SARABATE, PAPINI, LARNIERE, on TUESDAY, June 27, with Waelfelghem, Radoloff, Barret, Hutcheson, Lazarus, Jakeway, and Paquin. Accompanist, Gans. The Septets of Beethoven and Hummel, and Solos, Violin, Violoncello, and Piano-forte. Last Matinee of the MUSICAL UNION, at Three o'clock. Visitors can pay at the Hall, or procure Tickets at Lane & Co.'s, Cramer & Co.'s, and Austin's. With such a phalanx of executive genius, the usual Vocal Music will be dispensed with at this Grand Matinee. PROF. KILLA, Director.

PHILHARMONIC SOCIETY.—Conductor, Mr. W. G. Cusins.—LAST CONCERT ON MONDAY, June 26, at 8 o'clock. Madame Christine Nilsson, Madame Trebelli-Bettini, Miss Helen D'Alton, and Madame Lemmens-Sherrington; Mr. Sims Reeves and Mr. Santley. Solo Violin, Madame Korman-Néruda; Solo Piano-forte, Mr. William Coenen. Conductors, Mr. Blumensthal, Mr. Sidney Naylor, and Mr. Hinton. Organist, Dr. Steiner. The Royal Albert Hall Choral Society, Conductor, Mr. Barnby.—Tickets, 2s. 6d., 7s. 6d. (1000 admissions at 1s.); at Novello's, 1, Beccles Street, and 35, Poultry; the usual Agents; and at the Royal Albert Hall. (Tickets already purchased for June 1 will be available.)

ROYAL ALBERT HALL.—MR. SIMS REEVES BENEFIT CONCERT, NEXT MONDAY EVENING, June 27, at Eight o'clock. Madame Christine Nilsson, Madame Trebelli-Bettini, Miss Helen D'Alton, and Madame Lemmens-Sherrington; Mr. Sims Reeves and Mr. Santley. Solo Violin, Madame Korman-Néruda; Solo Piano-forte, Mr. William Coenen. Conductors, Mr. Blumensthal, Mr. Sidney Naylor, and Mr. Hinton. Organist, Dr. Steiner. The Royal Albert Hall Choral Society, Conductor, Mr. Barnby.—Tickets, 2s. 6d., 7s. 6d. (1000 admissions at 1s.); at Novello's, 1, Beccles Street, and 35, Poultry; the usual Agents; and at the Royal Albert Hall. (Tickets already purchased for June 1 will be available.)

MR. W. H. HOLMES'S SECOND PIANO-FORTE CONCERT, St. James's Hall, July 10.—Programme and Tickets of Mr. W. H. Holmes, 25, Beaumont Street, Marylebone.

THE HANDEL FESTIVAL.

THE return of the triennial gathering at the Crystal Palace gives rise to the question, why are such masses collected within the Handel orchestra? Why is the expanse of space before the monster platform filled from the area to the very roof by a crowd that numerically is larger than the population of many towns, be these native or foreign? How has England—the most unmusical nation in the world, according to some conceited, prejudiced, or disappointed foreign artists, who have failed in the struggle with resident artists—the singular power of collecting once in three years within the Sydenham Glass Palace such an amount of executive force, and appreciative audiences, able to distinguish the true from the false displays of real genius from the sham successes of mediocrity? Cynics may answer these queries by saying that it is simply a fashion, a thing of the day,—the first Handel Festival was a novelty,—novelties please, and have their day, and these meetings are doomed. It may be so. We hope not. For the glory of Art,—for the encouragement of artists who have fought their way to the first rank,—for the perpetuation of the Handelian choral inspirations, until these are superseded by finer imaginings of a master-mind, let us preserve periodical meetings, at which an enormous array of executive talent is brought together from all parts of the country, and the lovers of music from many nations meet together to interchange opinions, to discuss freely, apart

from passion, prejudice, and the influence of cliques, what is our present, what has been our past, what will be our future in art.

When we take a retrospective glance at this week's doings at Sydenham, summarizing results without individualizing them, there are various grounds for congratulation. We can now recognize the advantage of continuity, and, as in the case with the Birmingham Festival, we learn what can be achieved by careful watchfulness and by the improvement of defective arrangements. There are naturally two prominent points to be considered when it is proposed to assemble some 4,000 performers, more or less (probably less, for round numbers are convenient but deceptive), to execute Handel's works—first, the proper balance between voices and instruments, and, secondly, the acoustical properties of the arena. Now those who have followed the five triennial festivals will be disposed to agree; that at no former meetings have the vocal and orchestral forces been more equally and judiciously blended, or the facilities for hearing been more decidedly improved. Those who are interested in the divisions of the various voices, in the numerical disposition of the different instruments, and in the expedients employed to make sound travel with as little reverberation as possible, have had the necessary information afforded them in the daily records of the performances. Here we can only say that the results were pre-eminently gratifying.

About the execution of the oratorios, the 'Messiah' and 'Israel in Egypt,' and of the miscellaneous selection on the Wednesday, there has been the ordinary division of opinion. There will be always the old cry raised of "the score, the whole score, and nothing but the score," by some few bigots. There has been, and will continue to be, the eternal discussion whether Handel's orchestration ought not to be preserved in its integrity, that is, with no brass, except many trumpets, unlimited wood, and plenty of stringed, with organ *obligato*. Then comes the more delicate question of the tempo, and next the old quarrel about colouring. Handel is referred to; his copyists are quoted; and, above all, we are solemnly told that tradition must be respected. It is our duty, we are informed by some, to reverence Jonah Bates and Sir George Smart, and let the metronomes, based on their authority, be observed. Again, there is the still more vexed question about the plagiarism of Handel. There is no harm in these discussions and controversies, because they lead to nothing, they can solve no problem, they can settle no disputed point. A dreamer may take Handel's MS. scores and start any theory upon them; the composer cannot contradict him. The matter-of-fact Handelian, who is content to hear his music and draw his own conclusions, can afford to smile at the conceited pretensions of any one who attempts to dissect his ideas from the grammatical or purely technical point of view. But, above these petty attempts at analysis, rising grandly over all fulsome idol worship, are the colossal choral conceptions of the master-mind; and those who listen to them as they strike on the ear when poured forth from such an executive as that which has been heard this week at the Festival feel perfectly indifferent to any individual speculation. There can now be no retrograde movement in the interpretation of Handel's oratorios. Five successive festivals at the Crystal Palace have established this undeniable fact, and we can quote Meyerbeer's authority to back our assertion, that the more numerous the voices are collected for the choruses of Handel, the grander, the more inspiring, the more overwhelming are the results. Handel, beyond all other composers, possessed the secret of creating the most extraordinary acoustical effects of notation by the simplest means, and this simplicity means sublimity. The Crystal Palace audiences of this week understood this fact,—they felt it, they acknowledged it, although they were perfectly indifferent to the why and the wherefore. In fact, any attempt to dissect Handel resembles the proceeding of the critic who attempted to describe a grand painting of Raphael by giving details about the colours he

had used and his mode of mixing them. Technical slang as applied to Handel is simply evidence; higher ground must be taken, philosophical, poetical, and acoustically.

In the interpretation of the Handelian music, music, conductors are not to be bound by ancient tradition, which is really worthless, nor by astronomical considerations. There is no reason why oratorio should be dragged under the pretence of devotional respect. That is cant. What is required is reverence for the words; but with reverence there should be due consideration how far the prominent points of the score can be developed effectively. There is no special holiness in music, unless it be sympathetic. If we have rightly judged the demeanour of the Crystal Palace audiences, and if we are to take as evidence their outward recognition of the execution, there never has been a time when Handel's choral passages were more appreciated. The chorists distinguished themselves by the precision of their attacks, by their observance of the guidance of sound, by their nice notion of light and shade. And these qualities must have been acquired by long study and practice.

There has been a faint cry for novelty. What can supersede the 'Messiah' and the 'Israel in Egypt'? There is but one rehearsal for three performances, and it is a public one. If the Handel Festival programme is to be extended, there can be but one way of effecting it, and that is, by having one evening meeting, which would be a great boon to many persons whose avocations prevent their attendance in the day-time; financially it would be a success, and four performances in one row would not exhaust the Handel repertoire. This is, to be sure, the Wednesday selection in a more interesting one than that of this week, never before been concocted; for there were sixteen pieces heard for the first time at these festivals, and grand they were generally—sublime in some instances. We need scarcely quote the "Bible of Heaven," with its difficult divisions, from "Sanna"; the "When his loud voice," from "Jephtha"; the "Gird on thy sword," from "Saul"; the "Hail to God," from the Utrecht "Jubilate"; "Thou many rend the skies," from "Alexander's Feast."

With all respect for the solo singers, we can be pardoned for pointing out, what they can feel themselves to be true, that within such a big arena, and with such choral sublimities, they are but secondary. And in making this remark we in no way detract from the artistic tributes of such singers as Mdlle. Tietjens, Mdlle. Sinico-Campobello, Madame Otto-Abelina, Madame Trebelli-Bettini, Madame Pury, Mr. Sims Reeves, Mr. Vernon Rigby, Mr. Curzon, Mr. Kerr Gedge, Mr. Santley, and Signor Pini and Agnesi, who, one and all, displayed the vocal skill in the pieces allotted to them. For there was one event which justifies a special exception from a general notice of the services rendered by the above artists, and that is the return to his professional career, after months of absence, from severe indisposition, of Mr. Sims Reeves. No wonder that when our great English tenor entered the orchestra last Wednesday evening was a long burst of cheering from audience as well as orchestra to greet one of the greatest singers of whom any country can boast. He sang the "Deeper and deeper still," from "Jephtha," with that dignified and pathetic expression in the recitative, and that profound pathos in the "Wait her, Angela," which made some of the old enough to remember Brahms in his best days wonder how two readings so totally dissimilar a conception could yet arrive at the same end—the of fixing the attention and of securing the sympathy and admiration of the listeners.

There is yet another important point connected with this fifth triennial gathering, and that is the marked improvement in the quality of the music in round numbers some 430 players, of whom the stringed counted 371, the complement of wood, brass, and percussion being proportionate. It is the increase of the flutes, piccolos, oboes, clarinets, and bassoons was such a marked feature, the

it is worthy of consideration whether Handel's notions of turning to account the wood might not be followed more closely. His meagre orchestration has been most judiciously compensated for by Sir Michael Costa's additional accompaniments. The Occasional Overture on Wednesday went superbly. The march was really re-demanded, but the conductor would not accept the encore. The call for the repetition of the Dead March in 'Saul' was irresistible. There was another splendid March from the 'St. Cecilia's Day'—a setting of Dryden's ode. But a curious fact came under notice in these Handelian instrumental illustrations, which are mainly dependent on the stringed, and this was: suppose the pitch of the Italian Opera-houses, namely, the French diapason, had been used, how the brilliancy of the violins would have been destroyed by lowering the pitch half a tone! The reduction demanded by imperious *prima donna*, and granted by complaisant *Impresarios*, has been a grave error; and the Handel Festival has proved that it would have been better to have adhered to the old standard.

ROYAL ITALIAN OPERA.

MR. GYE fulfilled one of the pledges of his Prospectus by the production of 'Mignon' last Saturday evening. This opera, however, has not met with the success here which it has enjoyed in France, Italy, and Germany. We can understand that the *libretto* would be acceptable to German audiences, familiar as they are with Goethe's 'Wilhelm Meister,' but the Italians and the French have little knowledge of the novel; they know Goethe chiefly by his 'Faust.' We are, therefore, somewhat surprised at the popularity of 'Mignon' in Paris and beyond the Alps. 'Mignon' came out, however, at the Opéra Comique in 1866, with a very powerful cast: Mesdames Galli-Marié (Mignon) and Cabel (Philine), MM. Achard, now at Drury Lane (Wilhelm Meister), Bataille (Lothario), Coudere (Laerte), and Voisy (Frederick). It was a great success, and remains a permanent work in the *répertoire* of the Salle Favart, and it soon found its way to Italy and to Germany; but it was some time on its continental travels before it reached London. In 1870, however, Mr. Wood, who produced more novelties in his single season of management than Mr. Gye and Mr. Mapleson have done in some years, presented the Italian adaptation of the French book by MM. Carré and Barbier at Drury Lane, with Madame Nilsson as Mignon, Madame Volpini as Filina, Madame Trebelli-Bettini as Frederico, Signor Bettini as Guglielmo, M. Faure as Lotario, and the late Señor Gassier as Laerte. Last season, Mr. Mapleson revived 'Mignon,' with Mesdames Nilsson and Carlotta Grossi, MM. Capoul and Castelmary, Signori Rinaldini, Pro, and Casaboni. In the *Athenæum* of the 14th of June, 1873, No. 2381, we noticed the curious fact that at the two Italian Opera-houses 'Hamlet' and 'Mignon' were produced about the same time, one imported from the Grand Opéra and the other from the Opéra Comique, in Paris. Notwithstanding the varied powers displayed by Madame Nilsson in her beautiful rendering of the part of Mignon, the opera did not prove attractive either in 1870 or 1873. The Italian recitatives, which took the place of the French spoken dialogue, were, despite the clever orchestration of M. Thomas, found wearisome. The first act was always interesting, but the two last sections hung fire.

The cast at Covent Garden was as follows: Mignon, Mdle. Albani; Filina, Mdle. Marimon; Wilhelm Meister (Guglielmo), Signor Nicolini; Lotario, M. Faure; Laerte, Signor Ciampi; Frederico, Mdle. Smerocchi; Giarro, Signor Raguer; Antonio, Signor Manfredi.

More than ordinary pains had been taken with the mounting of the work. The Covent Garden *mise en scène* was, as usual, good, and the musical ensemble was steadier in the choral and orchestral portions than in other operas. Signor Vianesi is to be praised for this care and attention; and if he were less fidgety as a conductor the execution would have been still better. The cast, generally speaking,

was more or less efficient, but there were no signs of the creative faculty, except in the case of one artist,—and that one, it need scarcely be added, was M. Faure, whose pathos and power, musically and dramatically, rendered Lotario the most prominent part in the Covent Garden version. But the French *libretto*, without the spoken dialogue, is a dull one, and, unless the part of Mignon falls into the hands of a singer of genius, the opera, after the opening act, will not fix attention and command sympathy. Besides Madame Nilsson, there is another artist who, in Germany, has created a marked sensation as Mignon, we mean Madame Pauline Lucca. The Canadian *prima donna*, Mdle. Albani, was overweighted in the rôle of the persecuted heroine of domestic life depicted by the French dramatists—certainly not by Goethe. As an actress, Mdle. Albani is cold, formal, and stiff: in pathetic passages she lacks intensity of expression; she is awkward in her action, and her movements are more mechanical than impulsive. If we could but get one touch of nature, one outbreak of passion from Mdle. Albani, we could forgive her defects in the florid music, and feel more sympathy for the high notes with which she is gifted. But facial expression is never apparent, and she does not know how to listen on the stage. A mechanical Mignon, dependent on managerial drilling, must inevitably be a lifeless one. It is idle to characterize her style as unaffected and simple, nor is it consolatory to be always told that we are to wait, and then we "are to see what we shall see." Mignon, if powerfully acted and sung, is really the only great part in the opera; but at Covent Garden Lotario was the leading character.

To-night Signor Verdi's 'Luisa Miller' is promised, with Madame Adelina Patti, Mdle. Ghiotti, Signori Nicolini, Capponi, and Bagagiolo in the cast.

HERR MAJESTY'S OPERA.

It seems to be the policy of the Drury Lane Director to substitute French for Italian tenors; or how can we account for the withdrawal of Signor Campanini from the part of Gennaro, in 'Lucrezia Borgia,' in favour of Signor Gillandi (M. Gilland)? The opera was given on the 18th inst., and was announced for repetition last evening (Friday), Mr. Mapleson having imitated Covent Garden and increased the number of opera nights during the week. Although we give Signor Gillandi full credit for such powers as he possesses, and for his facial resemblance to Signor Mario, we have our doubts, despite the enthusiasm of his audience, whether he is destined to occupy the foremost position. Physically, we believe his means to be limited; there is inequality in the timbre of the voice, which is sometimes harsh and guttural, but in bits of *cantabile* here and there there is, unquestionably, charm. As an actor, he as yet has shown no distinctive quality, but remains conventional. M. Achard is far his superior in histrionic ability, but he has to resort to devices in order to conceal his lack of vocal force in the strongly-marked dramatic situations. His Fernando, in 'La Favorita,' is much like his Raoul in the vocalization, that is, unequal. Signor De Reschi, who played the King, is the most promising baritone of the day; for he has a thoroughly sympathetic voice, and has only to acquire stage experience to turn it to the best account. The basso, Signor Perkins, who enacted the monk Baldassare, is also making progress: with his command over the low notes, he ought to be another Staudigl or Fornes.

The fourth performance of Balfe's 'Talismano' took place last Monday, and the theatre was filled to overflow; the fifth representation will take place this evening (Saturday). Madame Nilsson was to appear as Lucia on Thursday, and we hope to have her Desdemona soon. The appearance of Mdle. Tietjens as Elvira, in 'Ernani,' is also anticipated. Whether the subscribers will have Auber's 'Fra Diavolo' for Mdle. Singelli, and Queen Elizabeth in Donizetti's 'Roberto Devereux,' is questionable, but the Belgian *prima donna* is to be heard in

the music of the Queen of Night in Mozart's 'Flauto Magico.' 'Don Giovanni' has been too long out of the Drury Lane *répertoire*, but with the existing *troupe* a powerful cast could be arranged.

CONCERTS.

At the seventh *Matinée* of the Musical Union, on the 23rd inst., the scheme comprised Beethoven's String Quintet in a flat, Op. 4, executed by MM. Sarasate, Wiener, Van Waefelghem, Bernhard, and Lamerre, and Haydn's String Quartet inc. No. 71, so far as regards the *allegro* and the *tema*, which introduces the Austrian national strain, "God preserve the Emperor." Herr Rubinstein's Sonata in D, Op. 18, for piano-forte and violoncello, was interpreted by Madame Essipoff and M. Lasserre. There was an unusual number of solos in this programme, the Russian lady pianist selecting four pieces: Chopin's Berceuse, Op. 57, M. Leschetizky's 'Alouettes,' Dr. Von Bülow's 'Intermezzo,' and Rubinstein's Valse in a flat. Señor Sarasate chose a Larghetto by Pietro Nardini, a Tuscan composer and violinist, who was a pupil of Tartini, and the Tambourin (a Provençal dance), by the French violinist Leclair, the Paganini of his age. This concert resembled those memorable mornings when Herr Rubinstein and Dr. Von Bülow played, for rarely has there been a larger assemblage of aristocratic, literary, scientific, and artistic celebrities than the one gathered last Tuesday in St. James's Hall. Great was the curiosity to hear the Russian pianist, who made something more than a decided impression on her hearers, for the enthusiasm provoked by her performances was what the Italians call *furor*. The Sonata was a triumph, shared, however, by the French violoncellist with the fair pianist, for it was an exceptional exhibition of skill and sentiment on the part of both artists. The composition is full of melody, strikingly original in idea and form, and is one of Herr Rubinstein's happiest conceptions. Madame Essipoff, in her four solos, quite won the suffrages of perhaps one of the severest audiences in London. Dr. Von Bülow's 'Intermezzo' was encored, the combined charm of the composition and of the performance being irresistible. Señor Sarasate, in his two specimens of the ancient school of violinists, displayed dexterity of the highest order. Next Tuesday will be the Director's final *Matinée*, when Madame Essipoff will again play, and Signor Papini, Señor Sarasate, and M. Lasserre will also appear.

Herr Halle has followed the example of Dr. Von Bülow, and has illustrated modern chamber-music by introducing at his recitals Herr Rheinberger's Pianoforte and String Quartet in a flat, Op. 38, first introduced at the Musical Union, and Sir W. Sterndale Bennett's 'Maid of Orleans' Sonata, which Herr Von Bülow performed at one of his recitals. At the seventh recital, on the 19th, Herr Halle was allied with Madame Norman-Néruda and Herr Franz Néruda in Herr R. Volkmann's Trio in a flat minor, Op. 5. The Swedish composer's work is marked by sound scholarship as well as of brilliant treatment for each instrument. Schumann was as fortunate in his prediction of future fame for Herr Volkmann as he was in the case of Herr Johannes Brahms. Herr Halle terminated his interesting series of recitals, which have been expanded this season into nearly the proportions of the Monday Popular Concerts, on the 26th inst.

At the Royal Albert Hall Opera-house Concert, last Saturday afternoon, the programme contained selections from Balfe's 'Talismano,' including the *bravura*, "Nella viva trepidanza," sung by Madame Nilsson; the legendary aria, "La guerra appena," by Mdle. Marie Roze; the tenor *romanza*, "Candido fiore," by Signor Campanini; the baritone air of Richard, "O chi l'amor può mai," by Signor Rota; the inspiring duet between Sir Kenneth and Edith, "Teco li serba," the concluding movement of which was encored, so spirited was the singing of Madame Nilsson and Signor Campanini; and the last of the gleanings was the Grand March, played by the Drury Lane

band, conducted by Mr. Cusina. The other artists who co-operated were Mdlle. Singelli, Mdlle. Macvitz, Madame Trebelli-Bettini, who was encored in "Non più mesta," Mdlle. Valleria, Signori Fancelli, Gillandi, Borella, Agnesi, Galassi, and Herr Behrens. Madame Nilsson had to sing twice the last movement of Signor Verdi's "Tacea la notte"; and Signor Fancelli sang the tenor air from "Luise Miller," "Quando le sere," with much expression.

Mr. Brinley Richards, the pianist and composer, gave an evening concert in the Hanover Square Rooms, on the 23rd inst., assisted by Miss Edith Wynne, Miss Mary Davies, Madame Patey, and Mr. E. Lloyd, with Signor Pezze, violoncello; and Signor Randegger, accompanist. The programme mainly consisted of national Welsh music, and some of the compositions of the *beneficiaire*: "Let the hills resound," encored; "God bless the Prince of Wales"; a new song, "The Harper's Grave," assigned to Miss E. Wynne, which was re-demanded, as also 'Anita,' sung by Mr. Lloyd, and the 'Ash Grove,' given by Madame Patey. Mr. Richards played a study by Moscheles, whose pianoforte works are too much neglected, the Tarantella and a Scherzo (Mr. B. Richards), and a Lied, by Mendelssohn.

M. Duvernoy's second pianoforte recital at the Hanover Square Rooms, on the 19th, was well attended, and in his performances of works by Bach, Handel, Haydn, Beethoven, Weber, Chopin, and Dr. Liszt, he displayed his powers of execution, and his appreciation of the intentions of the various composers. He wholly abandons the dry, dull, and mechanical style of interpretation, which, indeed, is altogether falling out of favour, despite the diatribes of the Tartuffes of the so-called classical school, a cant term, which has now little meaning.

Madame Eleanor Armstrong, the vocalist,—with the aid of Mdlle. Elena Angele, Miss Purdy, and Miss C. Armstrong, Messrs. T. Cobham and B. Tesseman, and Signor Caravoglia, vocalists; M. Albert, Mr. F. Berger, Mr. John Thomas, Herr Ganz, Signori Tito Mattei and Romano, instrumentalists,—had a morning concert on the 20th, in the Hanover Square Rooms.

Musical Gossip.

M. GOUNOD has been engaged to conduct at the Liverpool Musical Festival the music to his 'Jeanne d'Arc' and the 'Funeral March of a Marionette'; his 'Messe SS. Angeli Custodes' will also be given. Mrs. Weldon will sing the "Ilala" dirge and the Page's ballad in 'Joan of Arc.' Madame Adelina Patti, Miss Edith Wynne, Madame Patey, Messrs. Sims Reeves, Lloyd, and Santley, will also appear, and negotiations are pending for other artists, as well as for new works by eminent composers. The band, with M. Sainton as *chef d'attaque*, will number 100 players, and the choir will include 300 voices. Sir Julius Benedict will be the conductor. The Festival, which will be for the benefit of the local charities, will take place in the Philharmonic Hall, on the 29th and 30th of September, the 1st, 2nd, and 3rd of October. Mendelssohn's 'St. Paul,' which was first performed in this country at the Liverpool Festival of 1836, will be executed, as also Haydn's 'Creation,' Mr. Sullivan's 'Light of the World,' and selections from the 'Messiah,' 'Israel in Egypt,' and 'Judas Maccabeus.' A new symphony by Sir J. Benedict, and two new works by Mr. Macfarren and Mr. J. F. Barnett, are to be produced.

MADAME NILSSON will give a morning concert, next Wednesday, in aid of the funds of the Westminster Training School and Home for Nurses. In this kind undertaking the Swedish songstress will be supported by Mdlle. Tietjens and Madame Trebelli-Bettini, Signori Campanini and Rota. Our English artists, Mr. Sims Reeves and Mr. Santley, also assist. Madame Norman-Néruda will be the sole violinist, and Signor Randegger and Sir Julius Benedict will conduct the concert. Her Majesty and the Princesses of the Royal

Family are patronesses, besides a long list of noble ladies.

MADAME ESSISOFF will be the pianist at the seventh Philharmonic Concert, next Monday.

At a *Matinée d'Invitation* given by the pupils of Madame Sainton-Dolby and M. Sainton, in Kensington Palace Gardens, at Mr. Marsham's residence, Mendelssohn's cantata, 'Praise Jehovah,' and fourteen numbers of M. Gounod's opera, 'Mireille,' were executed. There were thirty-five voices of the lady students, who were supported by a professional chorus. The chief singers were Miss Julia Wigan, Miss H. Cunningham, Miss L. Wallace, Miss Layton, Miss A. Vernon, &c. Mr. Cummings, the tenor, and Mr. Alsop, bass, also co-operated; Mr. Thoulless was the pianist, and M. Sainton was the conductor. The majority of the pupils were amateurs, and the concert was so far remarkable as indicating the precision with which vocal concerted music can now be performed. Who knows if the Elizabethan Madrigalian era may not be revived. It was a period when every lady and gentleman was taught to sing in part-music.

M. OFFENBACH'S 'Princess of Trebizond' was revived at last Saturday's Gaiety morning performance, and will be repeated this afternoon (the 27th), with Mesdames Augusta Thompson and Farren, Messrs. Taylor, Lyall, and Maclean in the principal parts. Why does not Mr. Hollingshead try the 'Cent Vierges' of M. Charles Lecocq? a dramatic version of which, excluding much of the music, has been done at the Britannia Theatre. 'Giroflé-Girofla' proves attractive at the Strand Opera-Comique, with the Brussels troupe. 'Vert-Vert' is running at the St. James's Theatre, and 'La Jolie Parfumeuse' at the Alhambra. 'La Fille de Madame Angot' continues to be played at the Globe Theatre and at the Islington Philharmonic Theatre.

MR. SIMS REEVES will have the co-operation of Mesdames Nilsson, Lemmens, D'Alton, and Trebelli-Bettini, and Mr. Santley, with Madame Norman-Néruda, Mr. W. Coenen, M. Blumenthal, Mr. Sidney Naylor, Mr. Hatton, and Dr. Stainer (instrumentalist), at his evening concert in the Royal Albert Hall, next Monday. Herr Ganz has a morning concert on the same day.

THE final concert for the season of Mr. Henry Leslie's Choir took place on the 26th, with Miss Edith Wynne, Miss Bolingbroke, and Signor Foli as solo singers.

DRAMA

Dramatic Gossip.

'OLD HEADS AND YOUNG HEARTS,' revived at the Vaudeville Theatre, for the benefit of the manager, has proved so successful, it is nightly repeated. In the part of Jesse Rural, the benevolent clergyman, to whose blunders the action of the play is owing, Mr. Farren shows once more his capacity to succeed his father in his favourite character. The general cast is strong, and the interpretation praiseworthy. Miss Roselle assigns to Lady Alice as much refinement as the part is capable of receiving. Mr. James plays Tom Coke; Mr. Thorne, Col. Rocket; Mr. Horace Wigan, the Earl; Miss Larkin, the Countess; Miss Bishop, Miss Rocket; Mr. Teesdale, Lord Roebuck; Mr. Warner, Littleton Coke; and Mr. Righton, Rob.

A SINGULAR comment upon the management of our Lord Chamberlain is afforded in the fact that 'Le Demimonde,' the piece this fastidious gentleman has rejected as unfit to be set before an English audience, has been selected by the Comédie Française in the exercise of its privilege of taking whatever plays seem to it worthy of being adopted into its *répertoire*. Can no Member of Parliament be found to speak one word against this ludicrous protection of art? Meanwhile, as erudite Mr. Donne and courteous and epistolary Mr. Ponsonby find, as we are told, the title of the Demimonde improper, let us advise them to study the lan-

guage they patronize, and they will ascertain that in England a signification is given to the word that no Frenchman dreams of bestowing. In the 'Dictionnaire de l'Argot Parisien' the word 'demimonde' is thus explained:—"Femme née dans le monde distingué dont elle conserve les manières sans en respecter les lois." There is some talk of the Comédie taking two other pieces of M. Lemon fils, 'Un Fils Naturel' and 'Un Père Prodigue.'

LONDON is to be visited shortly by the company of the Vaudeville, who will give at the Theatre a series of thirty representations. 'L'Onion Sam,' 'Les Pattes de Mouche,' 'Les Gosses,' and 'Le Roman d'un Jeune Homme Pauvre' are among the pieces to be presented.

'TABARIN,' the two-act comedy of M. Paul Ferrier, produced after many delays at the Théâtre Français, is the sixth work dealing with the fortunes of the famous mountebank of the Place Dauphine, which has been given to the stage during the present century. The domestic misfortunes or misunderstandings of this ill-starred clown seem, indeed, as lastingly popular in France as are those of Punch in England. Of the two acts composing the present piece, the first is wholly occupied with the complaints of Tabarin concerning the behaviour of his wife Françoise, and the love-making of Gauthier, a young valet whom the lady has induced her husband to admit into his troupe. The second, which constitutes the piece, presents faithfully a view of the theatre of the mountebank, as it is preserved to us in the designs of Dujardin and others. Tabarin, acting before an eager crowd, is spurred by his domestic sorrows into more than usual exertion. While still acting, he sees Gauthier elope with his wife. Unable to quit the stage and go in pursuit, he curses his profession, and the cruelty of the crowd around him, with a vigour that at length communicates to the spectators an inkling of the truth. Little used to such treatment, the audience threatens to mount the stage and punish the insolence of its servant. At this moment, Françoise, recovered by one of the actors of the company, returns penitent, and ashamed to be parted by Tabarin, who assures the audience his former extravagances and the present *démolition* are all in a rôle. This mixture of serious perplexity and merriment upon the stage proved infinitely diverting to the audience at the Français. M. Coquelin, who, considering his high reputation, has had little opportunity of "creating" parts, obtained a signal triumph in the rôle of Tabarin, strengthening and affirming the position he has of late acquired as the first among the younger comedians in France. The other parts were adequately sustained by Mdlle. Lloyd, MM. Kime, Boucher, and Coquelin cadet.

FOR the anniversary of Corneille, the Comédie Française gave 'Le Cid,' with M. Mounet-Sully as Rodrigue, and Mdlle. Favart as Chimène. 'Le Menteur' was also played.

THE season at the Paris Vaudeville terminates on Tuesday next. The house will re-open in September with a *lever de rideau*, entitled 'Extra Deux Trains,' to be played by M. Saint-Germain and Mdlle. Lovely, and with 'Berthe d'Orléans,' by M. Henri Rivière. A drama by M. Dumery will follow.

M. SARDOU is at present at Marly, engaged in the composition of his new comedy, 'L'Éclat de Fortune,' to be given by M. Offenbach at the Gaité. M. Lafontaine has been secured for the principal part in this.

As the prohibition of popular pieces at the Princess's continues, in spite of remonstrance, the management, driven to fall back upon former successes, has revived 'Le Réveil.'"

TO CORRESPONDENTS.—T. B.—M. L.—S. M. D.—noted.
A. C. W.—The passage is well known.
A. A. B.—We do not review second editions.
W. H. R.—We cannot answer such questions.

REVUE.—No. 2434, p. 828, col. 2, line 39 from bottom, for "Sugamuna," read Sugamuna; line 14, for "Lustick," read Lustick.

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The WENHAM LAKE ICE COMPANY'S celebrated ICE, to
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Machines, Prize-Medal and New Duplex Refrigerators, fitted with
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The various Types of Ports and Sherries, in Butts and Pipes,
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(Cognac), and can be Tasted by any Gentleman giving his Card to the
Attendant. Half-Pint samples can be taken away on Payment.
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HEDGES & BUTLER invite attention to the
following WINES and SPIRITS:—
Good Sherry, Pale or Gold..... 25s. 50s. 100s. 200s. 400s. per dozen
Very choice Sherry..... 40s. 60s. 100s. 200s. 400s. per dozen
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SOME of the MOST EMINENT PHYSICIANS
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WATERS'S QUININE WINE
As the best Restorative for the Weak.
Sold by all Grocers.
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LEA & PERRINS' SAUCE,
THE "WORCESTERSHIRE."
Pronounced by Connoisseurs "THE ONLY GOOD SAUCE."
Improves the appetite and aids digestion.
UNRIVALLED FOR Piquancy and Flavour.
Ask for LEA & PERRINS' SAUCE.
BEWARE OF IMITATIONS.

And see the Names of LEA & PERRINS on all bottles and labels.
Agents—CRUMBE & BLACKWELL, London, and sold by all
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E. LAZENBY & SON, Sole Proprietors of the celebrated Receipts,
and Manufacturers of the PICKLES, SAUCES, and CONDIMENTS,
so long and favourably distinguished by their name, are compelled to
CAUTION the Public against the inferior preparations which are put
up and labelled in close imitation of their name, with a view to
mislead the public.—21, WIGMORE-STREET, Cavendish-square (late
6, Edwards-street, Portman-square); and 15, Trinity-street, London.

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admirers of this celebrated Sauce are particularly requested to
observe that each Bottle, prepared by E. LAZENBY & SON, bears the
label used so many years, signed "Edinburgh Laundry."

HAIR RESTORER.—Large Bottles, 1s. 6d. each.
LOCKYER'S SULPHUR HAIR RESTORER (Pepper's Prepara-
tion) will restore in a few days Grey or prematurely Light Hair to
its original Colour with perfect safety and completeness.—Sold by all
Chemists; and J. PEPPEY, 127, Tottenham-court-road, whose Name
and Address must be on the label, or it is not genuine.

HEALTH, STRENGTH, and ENERGY.—
PEPPER'S QUININE and IRON TONIC strengthens the
Nerves, enriches the Blood, promotes Appetite, and thoroughly
restores Health. Bottle, 4s. 6d., 11s., and 21s.; carriage free, 6d. extra.
—J. PEPPEY, 127, Tottenham-court-road, London, and all Chemists.

DINNEFORD'S FLUID MAGNESIA.—
The best remedy for ACIDITY of the STOMACH, HEART-
BURN, HEADACHE, GOUT, and INDIGESTION; and the best
mild aperient for delicate Constitutions; especially adapted for
LADIES, CHILDREN, and INFANTS.
DINNEFORD & CO. 178, New Bond-street, London;
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HAY FEVER.—ANTHOXANTHUM.—
In allaying the painful symptoms of this distressing affection,
this simple remedy (administered in the form of spray) stands un-
equalled. Price 3d. per oz. or free by post, 5s. 6d.; or, with Glass
Spray Producer, 10s. 6d.; Plated ditto, 12s. 6d.; superior Vaseline
ditto, 15s. and 20s. 6d., carriage paid.
Prepared only by JAMES EPPS & CO., Homoeopathic Chemists,
179, Piccadilly, and 45, Throgmorton-street.

IMPORTANT CORRESPONDENCE.

The Rev. Sir EDWARD R. JODRELL, Bart.

To Messrs. FELTOE & SONS,
26, Conduit-street, Regent-street, W.

When at Ball I received an Analytical Report of your "Spécialité" Sherry, and you must forgive me for saying that at first I regarded the whole matter as most egregious piece of humbug. Having, however, tasted the Wine in question, and found it most agreeable to the palate, I determined, on my own responsibility to have it analyzed for myself, having fully also determined previously to expose any hoax *pro bono publico*, or to give you the benefit of the analysis, should it turn out in your favour. I have the pleasure to forward you Professor Redwood's (of the Pharmaceutical Society of Great Britain) Analysis, which says more than I can express. I am very particular as to the Wine I drink, and as I have been hitherto buying "every-day Sherry" at 60s. a dozen, I am rejoiced to find now that I can purchase Wine of equal strength and superior bouquet at half that price. This should be known to the "General Public," and you can make any use you deem proper of this letter, and also of Professor Redwood's most elaborate analysis.

21, Portland-place, London: December 9, 1873.

(Signed) Yours faithfully,
EDWARD REPPS JODRELL

The Rev. Sir E. R. JODRELL.

SIR,—I have completed the Analysis of the sample of Sherry you left with me, and proceed to report the results. Judged by the palate, it might have been sent as a light, moderately dry Wine, with nothing to object to in its flavour or apparent strength. It is slightly acid to test-paper, and has a specific gravity 986.8. These characters correspond with those of a sample of reputed good Montilla Sherry, the specific gravity of which was found to be 986.6, and the results almost identical with that of your sample.

I proceeded to make a more minute analysis, the results of which were as follows:—

Absolute alcohol, by volume	...	...	...	...	20.0	parts in 100
Free or unneutralized acid, partly volatile and partly non-volatile	...	...	...	...	0.54	"
Volatile acid (acetic acid)	...	...	...	...	0.1	"
Sugar and extract	...	...	...	...	2.5	"
Ash, from incineration of extract	...	...	...	...	0.45	"
MINERAL ACID, or inorganic matter, NOT YIELDED BY GRAPE JUICE	...	...	...	...	NONE.	"

THESE RESULTS ARE ALL SATISFACTORY. The proportion of alcohol is that found in the best samples of Sherry, the volatile acid (acetic acid) not more than is usually present, and the fixed acid is the TRUE ACID OF THE GRAPE, namely, tartaric acid. The ash is not more than it should be, and contains nothing foreign to the grape.

In preparing this Analysis, I have been enabled to observe that the alcohol, when separated from the other constituents of the Wine, was PURE IN FLAVOUR AND OF GOOD QUALITY, and that there was NOTHING OBJECTIONABLE in the extract or other products that were separated in the process of analysis.

(Signed) I am, yours truly,
T. REDWOOD, Professor of Chemistry to the
PHARMACEUTICAL SOCIETY OF GREAT BRITAIN

17, Bloomsbury-square, London, W.C., December 5, 1873.

ADOPTED AND RECOMMENDED BY NEARLY ONE THOUSAND PHYSICIANS AND SURGEONS.

The recent Medical Correspondence in the 'TIMES' demonstrates how injurious to health is "made-up Sherry,"
ALCOHOLIZED to an UNREASONABLE extent.

MESSRS. FELTOE & SONS, by Appointment to the Royal Family, Established 59 Years, are SOLE IMPORTERS of the

"SPÉCIALITÉ" SHERRY,

Certified as above to be void of

"MINERAL ACID or INORGANIC MATTER not yielded by GRAPE JUICE"

HAS BEEN EXHIBITED AS A DIETETIC,

By Special Permission of the Council, in the MUSEUM of the

BRITISH MEDICAL ASSOCIATION.

26, CONDUIT-STREET, REGENT-STREET, LONDON; MANCHESTER; and BRIGHTON.

"THE CASH SYSTEM."

30s. PER DOZEN.

£9 per Octave Cask, 6½ Dozens of Bright Wine in Cask. £18 per Quarter Cask, 13 Dozens of Bright Wine in Cask.
Carriage paid to any Railway Station in England and Scotland, and to any Port in Ireland.

The LONDON MEDICAL RECORD
writes, August 6, 1873:—

DIETETIC RECORD.
FELTOE'S
"SPÉCIALITÉ" SHERRY.

"This wine has now maintained its reputation more than three years. Comparing an analysis which we made recently with the analysis of three years ago, we are glad to see that it is still an honest, sound wine, free from acid, and of excellent quality. It has attained and deserves a great medical reputation."

The PUBLIC ANALYST for
PADDINGTON
writes, January 17, 1874:—

"I have had it tested in my laboratory, and am satisfied that it is a genuine, high-class, natural wine, and free from any admixture or acidity. Invalids, and persons who have gouty or uric acid tendencies, and require wine as a beverage in moderate quantity, will find your 'SPÉCIALITÉ' SHERRY pure and wholesome."

(Signed)

"WM. HARDWICKE, M.D."

The BRITISH MEDICAL JOURNAL
writes, March 1, 1873, in its Official Report upon the
ANNUAL MUSEUM

at

BIRMINGHAM:—

"Only one wine was shown this year—FELTOE'S 'SPÉCIALITÉ' SHERRY—a wine which is deservedly making its way chiefly through the recommendation of the Medical Profession, founded on its homogeneity, excellent qualities, its freedom from acidity and heat, and its uniform soundness."

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Agents: for SCOTLAND, Messrs Bell & Belfrage, and Mr. John Murray, Edinburgh;—for IRELAND, Mr. John Robertson, Dublin.—Saturday, June 17, 1874.

